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THE
MOVING PICTURE
WORLD

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July—September, 1917

J. P. CHALMERS
Founder

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Page 29 of a PDF document titled "THE MOVING PICTURE WORLD" dated September 29, 1917. The content includes various articles on the film industry, such as movie news, film announcements, and industry developments. The text is in English and appears to be a historical document related to the early 20th-century movie business. The document is not a table or a diagram, and it contains natural language text without any visible hallucinations.
Index to Reviews, Comments, and Stories of the Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending September 30, 1917. This list of releases with dates as is accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be very pleased to have our attention called to them so that we may correct our card index.

The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for reviews, "C" for comment; and "S" for synopsis. Where reference letter is omitted either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer.

Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will be probably published in the next volume.

(A. B.)—Synopses, comments, or reviews of episodes of serials or series, are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathé and Universal subjects indicates the week during which they were released.

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Half-Back, The (On Conquest Program No. 4)
(K-E-S-E-Edison)— Aug. 4; C-1234.
Hamnion Eggs Reminiscences (Cartoon) and
Land of Light and Gloom (Universal-Powers)— July 23; S-690.
Hands in the Dark, and Old French Towns (2
(Universal Star Featurette)
Aug.
parts)
27
S-1426 C-1390.
Hard, Hard Road to Adventure (EducationalBruce) Aug. 13.
Happy Hooligan Gets the Razoo (Cartoon) and
Making a Marine Officer (Pathe-Interna-

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S-1433 C-1526.
Guns, Making 100-Ton (On Conquest Program
No. 2) (K-E-S-E-Edison)— July 21.
Gypsy's Trust, The (Xo. 1 of the Great Stanley
Secret)
(Mutual Special)— July
(4 parts)
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THE MOVING PICTURE WORLD

29, 1917

Gray Ghost, The (No.

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Believe (7 parts) (Sherman Pictures Corp )
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R-79.
C-82
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Immigrant. The (2 parts) (Mutual-Chaplin)
June 22; S-291
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Fl'.m-Selle)—
In the Clutches of Milk (Universal-Victor)
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Sept. 10; S-1711
In the Hanging Glacier Country (Educational)
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In Sluinberland (5 parts) (Triangle!— July
S-1126: C-81
In the Wake of the Huns (3 parts) (Pathe)
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In Japaland (Peter Pan Film Corp.)— September.
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THE MOVING PICTURE WORLD

September 29, 1917

Lady of the Photograph (5 parts) (K-E-B-E-E-Edison)—Sept. 25; S-1083.
Lady of the Well, The (3 parts) (Butterfly)—Aug. 30; S-1422; C-1122.
Lady of the! West, The (3 parts) (Full Length)—Aug. 29; S-1422; C-1122.
Lady of Yesterday (3 parts) (Paramount—Lasky)—Sept. 11; C-1778; S-1726.
Lady of the Lake (3 parts) (Paramount—Lasky)—Sept. 10; C-1768; S-1725.
Lady of the Sun (5 parts) (Paramount—Lasky)—Sept. 9; C-1767; S-1724.
Lady of the West, The (3 parts) (William Fox)—Aug. 30; S-1422; C-1122.
Lady of the White Lilies (3 parts) (Pathe-Astra)—Sept. 5; R-1306.
Lady of the White Rose (3 parts) (Pathe-Astra)—June 18; C-51.
Lady of the White Veil, The (5 parts) (Paramount—Lasky)—Sept. 9; C-1767; S-1724.
Lady of the World (6 parts) (Paramount—Lasky)—Aug. 29; S-1422; C-1122.
Lady of the Year (5 parts) (Paramount—Lasky)—Aug. 30; S-1422; C-1122.
Lady of the Year (5 parts) (Paramount—Lasky)—Aug. 29; S-1422; C-1122.
Lady of the Year (5 parts) (Paramount—Lasky)—Aug. 29; S-1422; C-1122.
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Lady of the Year (5 parts) (Paramount—Lasky)—Aug. 29; S-1422; C-1122.
Lady of the Year (5 parts) (Paramount—Lasky)—Aug. 29; S-1422; C-1122.
Mysterious Mr. Tiller (5 parts) (Bluebird)—Aug. 26, 27, 29, 30, 31.
Mystery of the Counterfeit Tickets (No. 15 of the Railroad Raiders) (Mutual-Sierra)—July 12.

N
Nassau, Tropical (Paramount-Burton Holmes) (Universal)—July 13.
Nature's Theatricals and First American Apartment House (Educational)—Aug. 20; R-1599.

Nash, William Hubback (General Film-Klein)—C-51.
Nash, a Queen (Universal-Joker)—Sept. 10; S-1743; C-1709.
Neglected Wife, The (No. 8, Reluctant Fate) (Fox Film Corp.—J-1) (Pathe—Balboa)—July 8; S-256; R-77.
Neglected Wife, The (No. 9, Deserting Debra) (Paramount—Bryan)—July 8; S-256; R-77.
Neglected Wife, The (No. 10, A Veiled Tragic) (2 parts) (Pathé-Dalbao)—July 15; C-1577; R-255.
Neglected Wife, The (No. 11, Reckless Indecision) (2 parts) (Pathé-Dalbao)—July 22; C-1577; R-255.
Neglected Wife, The (No. 12, Embittered Love) (2 parts) (Pathé-Dalbao)—July 29; S-516; R-522.
Neglected Wife, The (No. 13, Revolting Pride) (2 parts) (Pathé-Dalbao)—Aug. 5; C-514; R-461.
Neglected Wife, The (No. 14, Desperation) (2 parts) (Pathé-Dalbao)—Aug. 12; S-300; R-562.
Neglected Wife, The (No. 15, A Sacrifice Su- rrendered) (2 parts) (Pathe—Balboa)—Aug. 13; C-587; R-562.
Neptune's Naughty Daughter (2 parts) (Consolidated)—Sept. 13.
New York's Giant Large Cans, and Cartoon Comedy (Pathé—International)—July 15; S-33.

Night Cap, The (Universal-Nestor)—Aug. 27; C-1577.
Night of Enchantment, The (General Film—Am. Pictures)—Sept. 22.
Nob Nicola, A (2 parts) (Triangle—Keystone)—July 9; C-1577.
North of Fifty-three (5 parts) (Fox Film Corp.)—Sept. 23.
Norway, The (Paramount-Burton Holmes)—Sept. 3; R-1597.
Novel Life, The (2 parts) (General Film—Broadway Star)—S-130.
Octopus, The (Universal—Victor)—July 2; S-131; C-62.

O
Ocean Redeuse, A, (On Coquest Program No. 20) (Mutual)—Sept. 16.
Odd Trick, The (Universal—Imp)—July 9; C-238.
Office Call a Cop (Universal-Joker)—Sept. 3; S-1577; C-1526.
Officer Jerry (Mutual-Cub)—Sept. 20; B-1745.
Officer Jerry (Mutual-Cub) (Cont.)—Sept. 17.
Oh, Boy! (Paramount-Klever Comedy)—July 2; C-1593.
Oh, Boy! (Paramount-Armbuckle)—Sept. 30.
O My, the Meat Mover (Universal—Imp)—Aug. 29; S-1323; C-255.
One Hour (6 parts) (M. H. Hoffman)—C-2010; R-1597.
One Hour (6 parts) (M. H. Hoffman)—Cont. (6 parts) (M. H. Hoffman)—July 27.
One Bride Too Many (2 parts) (Universal—Victor)—July 16; S-534; C-478.
On the Border (Cartoons) and Fine Feathers (Pathé—International)—Aug. 10.
On the Run (Mutual—Laramie)—Sept. 10.
On the Square Girl, The (5 parts) (Pathé—Astra)—July 29; S-845; C-637; R-652.
On the Square Girl, The (5 parts) (Pathé—Astra)—Cont. (5 parts) (Pathé—Astra)—Sept. 10.
On the Square Girl, The (5 parts) (Pathé—Astra)—Cont. (5 parts) (Pathé—Astra)—Cont. (5 parts) (Pathé—Astra)—Sept. 10.
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On the Square Girl, The (5 parts) (Pathé—Astra)—Cont. (5 parts) (Pathé—Astra)—Sept. 10.
One Hour (6 parts) (M. H. Hoffman)—C-2010; R-1597.

Omy, the Meat Mover (Universal—Imp)—Aug. 29; S-1323; C-255.
Onion Magnate's Revenge, The (The General Film Company)—Aug. 11.
Orang Apprentice, The (Chapter of Living Book of Nature—Educational-Dinars)—Sept. 15.
Orang Volunteers (Chapter of the Living Book of Nature—Educational-Dinars)—Aug. 27.
Order of the Court, An (Episode of the Further Adventures of General Film-Kalem)—July 25.
Oregon, The (Technicolor—Caliing Salmon (Paramount-Burton Holmes)—July 23.
Oregon, The (Universal—On Coquest Program No. 10) (George Klein—Edison)—Sept. 15.
Our Last (5 parts) (General Film—Emsay)—S-998.
Outback Parks (Pathé)—Sept. 16; C-1708; R-1844.
Outlaw in Again (Universal—Joker)—Aug. 15; S-1113.
Outlaw in Again (Universal—Joker)—Cont. (5 parts) (Universal—Joker)—Sept. 10; S-1755; C-1755; R-1597.
Over the Fence (Pathé—Rolin)—Sept. 9; C-1526.
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Exhibitors should endeavor to gain the confidence of their patrons. Prove to them that the same intense bright light is used every day. No flickers or sputters and a perfect picture.

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Over one hundred (100) performances at the GLOBE THEATRE, New York, and still running.

The Survival of the Fittest.

From the New York American

"The Lincoln Cycle" Rich in Humor and Human Interest

The Lincoln pictures at the Strand Theatre, with Benjamin Chapin impersonating Abraham Lincoln, make a vastly entertaining photodrama, aside from their patriotic or historical interest. They are rich in humor—as any Lincoln film or story should certainly be—have a very human, swift-moving plot and show intimately the background of the great President's life.

Of the four features that make up "The Lincoln Cycle," it is difficult to tell which is more enjoyable, more significant as a character study. "My Father" shows the spiritual influence of Nancy Hanks in moulding the mental and moral nature of a mischievous and rather pugnacious little "Abes." With her death begins the harder but none the less important influence of "My Mother." There was never a very clear understanding between this father and son, but, as Lincoln once said, "My father taught me to fight, that at three half-way measures must be thrown aside, and that to strike hard then became a sacred duty." "Myself" gives glimpses of the President at Washington before the Civil War was fought and outlines the simple but sturdy Lincoln principles of life. "The Call to Arms" is tense with scenes of action and emotion at the White House, though at the same time it shows the President's home life and love of his little sons, Ted and Willie.

Altogether, "The Lincoln Cycle" is a delight. Mr. Chapin's characterization is so vital it seems the living Lincoln moves before our eyes. At no time in the country's history could the production of these pictures be more opportune, for Lincoln the man and the national ideal is in the mind of every American during this period of storm and stress, when patriotism needs the stimulus of history and the people look to Lincoln-like leaders for guidance in a world war.

A high school boy may a few months hence become a national figure. Never has a period offered greater opportunity for American youths of character and integrity. The simple, humble beginnings of Lincoln are thus peculiarly an incentive and an inspiration.

So "The Lincoln Cycle" is a picture for boys and girls, as well as their parents, to see and enjoy. Its success at the Strand Theatre has already been a great Mitcheil Mark, of the "Strand management, and Mr. Chapin have engaged the Globe Theatre (of a special run for "The Lincoln Cycle," beginning Monday, June 14.

Address: Benjamin Chapin, Globe Theatre, New York
Little Mary McAlister

The Youngest Sergeant in the U. S. Army

now is starring in Essanay's startling series on

DO CHILDREN COUNT?

Do They?

ASK THE MOTHERS!

You will find that this winsome child actress will count with your patrons. Only 6 years old, she has been commissioned recruiting sergeant by Capt. F. R. Kenney, U. S. A., for her Red Cross and Recruiting work.

SHE COUNTS!

Look over these magnetic titles
Each play independent.

1. The Guiding Hand
2. The Wonderful Event
3. Steps to Somewhere
4. The Yellow Umbrella
5. A Place in the Sun
6. Where Is My Mother
7. When Sorrow Weeps
8. The Uneven Road
9. The Season of Childhood
10. The Little White Girl
11. The Bridge of Fancy
12. The Kingdom of Hope

Written by Charles Mortimer Peck
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”

"THE VOICE"

Many Exhibitors Have Made a Clean-up by Heeding Its Call.

From Canada, south to the border, from Portland, Me., to Portland, Ore., Exhibitors have listened to the call of “The Voice On the Wire,” the Universal's popular mystery serial, founded on the novel of the same name, written by Eastac Hale Ball. And to everyone that has listened to the call has come an unprecedented serial success for sixteen consecutive weeks. Ben Wilson and Neva Gerber have scored individually and the company make a collective hit. For these sufficient reasons this splendid production, directed by Stuart Paton, is being booked for repeat showings all over the country. It has every element a popular serial should have—mystery, thrills, suspense, swift action, a love story—and each episode winds up with a punch. Book now thru your nearest Universal Exchange.

LAUGHTER PAYS

Comedians' Antics Cashed In by Wise Showmen.

Universal Comedies, including Nestors, L-KO’s and Jokers, afford Exhibitors the opportunity of giving a “Comedy Night” that can be equalled from no other source. Nestors, with Edith Lyons, Lee Moran and Edith Roberts, present parlor comedy that easily tops anything on the market. L-KO’s, with a huge bunch of d’art devil comedians and a host of pretty girls, offer stunt comedy of the hilarious kind. Jokers, with William Franey, Gale Henry, and their merry crew, give you the fresh, funny foolishness that makes folks happy. The combination is irresistible, and makes a box-office attraction that gets the crowds and the coin.

ALWAYS ANIMATED

Popular Universal News Weekly Always Filled With Live Subjects.

Like the hundred-yards sprinter, the editors of the Universal Animated Weekly are on their toes at every minute of the day’s work. Nothing of general interest to the vast army of fans who want to see the world’s greatest news events on the screen ever escapes them, and the result is that “Animated Night” in thousands of theaters gets the crowds, even if that happens to be what was formerly the dullest day of the week. If any Exhibitor has a day when nothing seems to get the business, let him give the Animated a trial and he will learn of a sure cure for a very expensive ill.

A MASK OF MYSTERY

“The Purple Mask” Serial Mystifies Audiences and Magnetizes the Coin.

From the underworld of Paris to the highest strata of society runs the swift action of “The Purple Mask,” in which the two most popular serial stars on earth, Grace Cunard and Francis Ford, have made the big hit of their successful career. Mystery and suspense, huge sets, and strange locations, mark “The Purple Mask” as one of the most notable serials of the year. It has not only been getting the money for thousands, but hundreds of wise Exhibitors are taking advantage of its popularity by rebooking it and making a second clean-up. Write your nearest Universal Exchange about “The Purple Mask” today.

NOTHING QUITE SO POPULAR

Say Exhibitors Regarding Universal Current Events.

Every Program Exhibitor knows that there is no more popular subject in moving pictures than the news weekly, and when the Universal released a new one under the highly informative title of “Current Events,” its success was instantaneous. It is right up to the minute, released every week, and supplies a want long felt by progressive Exhibitors. Each week sees an increase in the number of prints needed to supply the demand, and this increase is due entirely to the freshness and up-to-date quality of the subjects included in each week’s release of “Current Events.” Shoot a trial order in to your nearest Universal Exchange for the current release, and you will place a standing order soon.

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

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Universal Beats Its Own Supreme Standard in Supplying Snappy Short Subjects for Hot Weather Audiences.

Here's help to bolster up a weak feature or to strengthen your general program. Powerful dramas—startling melodramas—exceedingly funny comedies. Higher quality and greater quantity than you will find no matter how carefully you comb the open market. This is a strong statement, but it can be proven.

UNIVERSAL RELEASES

For the Week of July 16

GOLD SEAL—"SIX SHOOTER JUSTICE"—(Three-Reel Western)—Harry Carey.
NESTOR—"A DARK DEED"—(One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"SURF SCANDAL"—(Two-Reel Comedy)—Dan Russell and Gladys Varden.
UNIVERSAL ANIMATED WEEKLY—No. 81.
CLEO MADISON FEATURE—"THE WEB"—(Two-Reel Underworld Drama)—Cleo Madison.
JOKER—"SOME NURSE"—(One-Reel Comedy)—Gale Henry and Milton Sims.
VICTOR—"ONE BRIDE TOO MANY"—(Two-Reel Comedy)—Matt Moore and Jane Gail.

UNIVERSAL SCREEN MAGAZINE—No. 28.
UNIVERSAL CURRENT EVENTS—No. 10.
JOKER—"HE HAD 'EM BUFFALOED"—(One-Reel Comedy)—William Franey.
UNIVERSAL SERIAL—"THE GRAY GHOST"—(Episode No. 4, "The Fight")—Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter.
POWER'S—"BOXCAR BILL FALLS IN LUCK"—(Comedy Cartoon) and "IN THE HEART OF INDIA"—(Educational) Split Reel.

Just read over the list and let your pencil check any one you come to first— you are sure to pick a winner because there isn't a "flivver" in the lot. We have taken extra care to protect you and your good reputation for showing pictures that sparkle with life, love and human achievement.

Send your selections to any Universal Exchange.

The FIRST SERIAL PHOTO PLAY EVER FILMED from a SAT. EVE. POST STORY by

Vincent Colby made a ten-strike with his funny pups long before they were presented in moving picture form as "Seven Cutey Pups" by the ever progressive Universal. Wherever post cards are sold Colby's pups have made friends, and millions upon millions of these cards have been sold throughout the country. This one-reel feature will prove as popular in your house, Mr. Exhibitor Reader, as they have in hundreds of others. While in reality this is a comic animated cartoon, the treatment of the drama and the humor, and, in fact, the entire story is so different from anything you have ever seen that you cannot judge "Seven Cutey Pups" by anything you have ever seen. Get a look at this at your nearest Universal Exchange and you will be sure to book it.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!
The First and Only Serial Ever Filmed from a SATURDAY EVENING POST Story

Based on the famous Saturday Evening Post story "LOOT" by Arthur Somers Roche, the thrilling plot of "THE GRAY GHOST" is already familiar to or has been read by over ten million (10,000,000) people. There is a ready made audience awaiting you among the thousands of Saturday Evening Post readers in your section.

10,000,000 PEOPLE Have Read This Big Story

This is the Sat. Eve. Post's own estimate, based on five readers to each of the more than two million copies in circulation. Crammed with incident, mystery, thrills and suspense, featuring four brilliant serial stars, the supreme serial success of the season is THE GRAY
Country

"GHOST"

4 Brilliant Serial Stars
Priscilla Dean, Eddie Polo
Emory Johnson, Harry Carter

Communicate immediately with your nearest Universal Exchange and arrange for booking. Ask for a copy of the free advertising campaign book which will put this serial over for you in a big way. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.
THE UNIVERSAL FILM MFG. CO. Presents

"Come To"

Direct Bookings Considered in All Unsold State Rights Territory
George Bronson Howard’s Mightiest Melodrama

"One is appalled by so much cleverness. . . . ‘COME THROUGH’ is all that is claimed for it—and then some. Audience kept on edges of seats for two hours.”


"The Universal came through last night with ‘COME THROUGH,’ a thrilling seven-reel drama with a punch and dash that should make it a huge success.”

—New York World.

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout.”


"At the Broadway Theatre the latest and best crook play of the films is ‘COME THROUGH.’ It fairly vibrates with thrills.”

—New York Evening Telegram

—New York Evening World.

"Vivid and thrilling screen story.”

"Come Through” State Rights (now selling)

Present an Unusual Business Opportunity

"COME THROUGH”
—is George Bronson Howard’s greatest thriller, done in 7 magic reels of the tensest kind of drama action you’ve ever witnessed on any screen.

"COME THROUGH”
—offers State Rights Buyers a wonderful opportunity to get the big money with this production. It must be seen to be fully appreciated. Specially attractive posters and advertising props.

"COME THROUGH”
—should be seen by every State Rights Buyer in the country and every Exhibitor. It’s without doubt one of the greatest suspense dramas ever filmed, and will draw the big money, particularly on 2-, 3- or 4-day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEPT of the—

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
“The Largest Film Manufacturing Concern in the Universe”

1600 Broadway
New York
Butterfly Pictures present
Jack Mulhall and Fritz Ridgeway
in a story packed with pep, zip, go and
heart quickening action
"High Speed"

Directed by Geo. Sargent
Produced by the Universal Film Mfg. Co.

Book through any Butterfly Exchange or
write direct to Universal Film Mfg. Co., 1600 Broadway, N.Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Breathless excitement makes a return engagement attraction of

PEGGY, THE WILL O' THE WISP

in which B. A. Rolfe presents

MABEL TALIAFerro

Five Reels of Metro wonderplay by Katharine Kavanaugh
Directed by Tod Browning

Released on the Metro Program
JULY 9.
The Production Tremendous in Patriotic Appeal to all the Nation
A drama that meets and satisfies public demand

The Slacker
Written and Produced by Wm. Christy Cabanne with
Emily Stevens
surpassing all her wonderful successes of screen and stage

METRO
Special Production de Luxe
Booking Announcement will be made later
Proclaimed by press and exhibitors the *brightest class* and *funniest* single reel comedies ever produced.

All these have been shown at the Strand, N. Y.

"Oh, Pop"  
"Commuting"  
"Bungalowing"  

"Moving"  
"Some Doctor"  
"Invited Out"  

"Flivvering"  
"He got there after all"  
"The Honeyless Honeymoon"  

"The Wrong Mr. Fox"

Don’t fail to have these sterling little pictures with a *big feature star*, drawing business and pleasing patrons for you.

*Open booking* at all *Paramount* Exchanges

KLEVER PICTURES, INC.  
220 West 42nd St., New York City

Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada
Here is the biggest and quickest

Playing all this week as the feature attrac

"Throughout the country—the world in fact—the people—rich and poor—cry, "Give us food—lest we perish."

Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.

Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—"Food, give us Food."

And far across the waters of the earth from distant shores, the echo reverberates, "Food, give us Food, lest we no longer have strength to withstand our enemies."

The Motion Picture—the powerful sunlight and the causes.

Charles Richman

"THE PUBLIC"

In five tremendous parts—

HERBERT

food administrator of the U. S. A. and chairman of the Commissi Washington, D. C., last Monday. He not only endorsed its reve rageous condition. "Every person in America should see it," he s

HAROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: "It's a knockout. I'll play it all next week as the feature."
State Rights clean-up in film history

tion at the Strand Theatre, New York City

Why is this so?

There is food aplenty—but the FOOD TRUST—the most criminal combination in America’s business history—is grinding the masses in its insatiable desire for PROFITS.

Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: “In the last five months $250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributors.

drama—has exposed the Food speculators
The picture is

and Mary Fuller

BE DAMNED”

Directed by S. E. V. TAYLOR

HOOVER

on for Relief in Belgium, saw this picture at a private exhibition in
lations but declared its timeliness would go far to correct an out-

“THE PUBLIC BE DAMNED” will be sold on the State Rights plan. Don’t write—
call in person or telephone to the

PUBLIC RIGHTS FILM CORPORATION
485 FIFTH AVENUE, NEW YORK

THE MOVING PICTURE WORLD
Paramount’s greatest boosters are the several million men, women and children who declare —by their attendance in more than five thousand theaters in America—that Paramount Pictures are the most consistently entertaining type of amusements offered on the screen.

The Paramount stars are not only the best known—but, collectively, they represent the greatest aggregation of artists appearing under one management in the world’s history.

Generally speaking, exhibitors in America may be divided into two classes—those who always have played Paramount Pictures, and those who are going to.

Paramount’s greatest boast is that 92 per cent of the first one thousand exhibitors in America to play Paramount pictures are on the Paramount Books today.

Think what this means!

It means that Paramount distribution is as great as Paramount Pictures and Paramount Stars and the great Paramount organization.

Paramount-Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE
[address information]

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Distribution

The secret of Paramount's successful distribution lies in this short business principle—insistence that the man (exhibitor) who sells you product makes as much money as you do from each individual transaction!

With the inauguration on

August 5th, 1917

of the "Selective Star Series System" of distribution, Paramount puts into effect a plan whereby exhibitors will make more money—greater profit—than ever before.

The "Selective Star Series System" offers him this guarantee—since he can choose for himself the pictures and the stars he knows—by past profits—are the ones his patrons want to see.

The exhibitors of America, having had the opportunity to study the "Selective Star Series System" are endorsing it with hundreds of contracts daily.

Are you among them?

If not, apply to yourself another short business principle—DO IT NOW!

Write, wire or call at any branch office for particulars. The nearest Paramount exchange will send a representative.
Presented by Jos. M. Schenck

Third Paramount-Arbuckle
Comedy

A vast, fast and exciting screamer

“Fatty” is at his best—better than his best. There’s not a quiet minute.

Have you already booked

THE

“ROUGH HOUSE”

Then be glad, for you will have the happiest, biggest, boosting audience that ever came to see a comedy.

Released June 25th

at all Paramount Exchanges. Sold on the principle of absolute and unqualified “open booking.”

Available to any and every motion picture Exhibitor in the country.

Be sure to see this profit producer.
Each week the leading feature of Paramount-Bray-Pictographs.

BRAY ANIMATED CARTOONS

One each week - the leading feature of Paramount-Bray-Pictographs.

Released through the Paramount Exchanges.
Wait!
for the
Paramount Serial
Released in September
Up to the Standard of Paramount Pictures
15 Episodes
30 Parts
ANNOUNCEMENT

CLARA KIMBALL YOUNG announces the formation of HER OWN company, and will immediately begin producing Pictures of Quality—Pictures in keeping with the name of CLARA KIMBALL YOUNG.

CLARA KIMBALL YOUNG for the FIRST-TIME will head HER-OWN individual company, and for the FIRST-TIME will be able to select HER-OWN supporting players—HER-OWN directors—HER-OWN plays, stories and scenarios, and for the FIRST-TIME say how CLARA KIMBALL YOUNG pictures are to be distributed.

CLARA KIMBALL YOUNG has no affiliations whatsoever. For the FIRST-TIME the "open door" means the latch string is out to every reputable exchange and exhibitor. No bolts—no back-fires—no recoils! Eight or more Pictures a year—further details right along.

First release on or about August 15th.

All inquiries direct to

Clara Kimball Young

(PERSONALLY)

At: Fort Lee, New Jersey
HERBERT BRENON presents

THE LONE WOLF

by

LOUIS JOSEPH VANCE

Hazel Dawn
(As Lucy Shannon)
Bert Lytell
(As "The Lone Wolf")

METROPOLITAN BROADWAY THEATER
NEW YORK
SUNDAY JULY 1st

PRESENTATIONS
STUDEBAKER THEATER
CHICAGO
YOU NEED THESE TO GET SUMMER BUSINESS

NORMA TALMADGE in "POPPY"
Broke all records for Marcus Loew.

HERBERT BRENON'S "THE LONE WOLF"
Broadway run begins July 1.

ROBERT WARWICK in
"THE SILENT MASTER"
Thrilling thousands now.

CLARA KIMBALL YOUNG in
"THE EASIEST WAY"
Her greatest picture.

"THE BARRIER," by REX BEACH
A story of love and strong men.

ANOTHER OPEN DOOR ARRIVAL

For the present, the only exchanges which will handle the Hobart Henley thought film of real life, "PARENTAGE" are the SELZNICK EXCHANGES in New York and Chicago

SELZNICK OPEN DOOR BOOKING AND DISTRIBUTION IS REVOLUTIONIZING THE PICTURE BUSINESS
The Mountain Girl Reaches The Summit

Constance Talmadge
(The Mountain Girl in Griffith's Intolerance)
Is now a
SELZNICK STAR

In
"THE LESSON"
By Virginia Terhune Van De Water
Direction CHARLES GIBLYN

PROGRAM
FOOTHILLS
JUNE CAPRICE IN PATSY
A DAINTY TALE OF THRILLS AND ADVENTURE

KEEP YOUR BOOKS OPEN FOR BIG FOX SURPRISE PICTURES
NEW FOX POLICY TO BE ANNOUNCED JULY 15
These Are The Things That Goldwyn Knew

FROM the beginning, Goldwyn had little or no trouble shaping and agreeing on the basic policy of this organization. We had certain definite knowledge on which we could work.

1. We knew that the Goldwyn policy must embody those things of which exhibitors approved.

2. We knew that exhibitors desired a staple, sane policy of open bookings.

3. We knew that exhibitors demanded improved productions—an increase in the quality of pictures.

4. We knew exhibitors preferred to conduct business with us through our own branches, instead of through regional franchise middlemen.

5. And we also knew that exhibitors desired new refinements, new ideas, new skill, new stories—in fact, an entirely new type of productions.

Knowing all of these things to be desired, Goldwyn has done them. And that is all there was to the shaping of the Goldwyn policy. . . . Our twenty-five branches are now open in the United States and Canada and our managers are ready to discuss contracts with exhibitors.
A Year’s Time, A Million Dollars and Faith

All of these elements have been put into the twelve Goldwyn productions that will be completed in advance of our first release in September.

A year’s time in which to do our work well; time in which to make pictures slowly and carefully; time in which to organize our distribution and build up in your minds the confidence and trust that our methods deserve to inspire.

$1,000,000 in completed pictures to prove to all exhibitors in advance of booking that Goldwyn Pictures, each and everyone, will be splendidly made and tremendously powerful productions.

And the faith that can be found only in the hearts and minds of men and women who know what they are doing; who know how to do big things well; who have the foresight and imagination to see that the motion pictures of the present and the future must be bigger and better and finer than any other pictures have ever been before.

We feel that few exhibitors will care to sign contracts for any other pictures until they have first seen the Goldwyn productions... Trade showings in 25 branch offices throughout North America in July.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11
BLUEBIRD PHOTOPLAYS INC PRESENT
VIOLET MERSEREAU
"THE LITTLE TERROR"

A REFRESHING STORY OF THE KALEIDOSCOPIC EVENTS IN THE LIFE OF

A MISCHIEVOUS CIRCUS WAIF DIRECTED BY — P.E. INGRAM
**SERIAL “FANTOMAS”**

**IN BIG NEWSPAPERS AID TO BOX-OFFICE**

SUNDAY newspapers all over the country are now beginning the publication of the fiction version of the Gaumont series of motion picture stories entitled “Fantomas,” the film version of which was made by Gaumont and is now available at Mutual Exchanges everywhere.

**Wide Spread Publicity.**

The story, “Fantomas,” is appearing now in such papers as the New York Sunday Supplement, the Chicago Tribune, the New Orleans States, the Ft. Wayne Journal-Gazette, the Minneapolis Journal, the Salt Lake City Telegram, the St. Louis Post-Dispatch, the Seattle Post Intelligencer, the Los Angeles Tribune and the Columbus State Journal. It is a story that abounds in mystery and the solution of a sensational series of crimes, together with the capture of the master criminals. Statistics prove that mystery stories are the favorite form of fiction. Hundreds of thousands of people are reading the story. Exhibitors can appeal to this vast army of readers by playing the “Fantomas” series now. On the screen the exciting incidents related in the story are even more thrilling.

**Mutual Exchanges Will Co-Operate.**

Every Mutual Exchange stands ready to co-operate in the heartiest fashion with any exhibitor booking “Fantomas.” The majority of exhibitors will place press stories, advertising and banner catch lines, specimen advertising set-ups, synopsis of the stories for use in theatre programs, and countless other exhibitor aids. To get full value from each attraction booked the exhibitor should make use of all the helps offered. The press sheet costs the exhibitor nothing. It is his for the asking. Press sheets on any subject can be secured from your nearest Mutual Exchange.

---

**Margarita Fischer Starts New Picture**

Having completely recovered from the serious illness which confined her to a bed in St. Joseph's Hospital for a fortnight, Margarita Fischer has started work on her next Mutual Picture. "Little Miss Missionary" is its title. J. Edward Hungerford, the famous novelist, is the author of the new story. Most of the action is laid in a Hopi Indian village, and some most unusual stage settings and effects are promised. "Little Miss Missionary" is the fifth of the Fischer Series of Mutual Pictures. Those released and now showing are "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and "The Devil's Assistant." Bookings on the entire Fischer Series can be made at your nearest Mutual Exchange.

---

**“Reel Life” Is Adding Department of Wit**

By special arrangement with “Life,” America’s leading weekly of wit, humor and satire, the Mutual weekly featurette called “Reel Life,” will add a new department consisting of jokes from the pages of the periodical, presented in animated form. This arrangement marks the beginning of a new epoch for the lighter side of motion pictures. It is also worthy of note that what may be called a consolidation of interests, is formed between the most popular magazine of its class and America’s foremost producer of single reel novelty films. The first animated contributions from “Life” will appear in “Reel Life” No. 62, released through all Mutual Exchanges on Thursday, July 5th. The first jokes to reach the screen are entitled "Hands Up!" and "A Saving Grace." They will be found enjoyable by every single spectator, but doubly so by the hundreds of thousands who read “Life” weekly.

**WILLIAM RUSSELL IN “THE MASKED HEART”**

-A ROMANTIC STORY

"THE MASKED HEART" is the next William Russell picture. It is five acts in length and is a romantic drama of a type wholly different from anything that Mr. Russell has done to date. It will be released through all Mutual Exchanges the week of July 2nd. Like other Russell pictures, it was made at the studios of the American Film Company, Inc.

The Mysterious Unknown.

A beautiful masked woman—a veritable mysterious unknown—plays a prominent part in the story and is the cause of many of Mr. Russell’s tribulations in the role of Philip Greycourt. As the story runs, Philip meets the mysterious masked stranger at a masque-party. He rescues her from the embrace of a drunken dancer, and is granted permission to see her home in a taxi-cab. With the taxi-cab, Philip drives to the residence of Howard Egbert—Philip is made to promise he will not seek to follow her from the taxi and reluctantly consents. After a romantic farewell the mysterious lady disappears within the portals of the hotel without having lifted her mask and without revealing her identity. Philip is so enamoured of her that he ignores the promise not to follow her farther and returns to the hotel only to learn with dismay that she has passed directly through the lobby and entered another taxi on the opposite side. Philip vows then and there to find her again and learn her real identity. Ere he does so events of the most surprising sort occur—events that make “The Masked Heart” an exceptionally interesting story.

Directed by Edward Sloman

Edward Sloman, who produced previous Russell-American subjects, staged "The Masked Heart," and to those who have witnessed his masterly productions on the screen this fact alone is an assurance of quality. Bookings on the entire series of William Russell pictures may be made at Mutual Exchanges everywhere. Other subjects in this series are "My Fighting Gentleman," "High Play," "The Frame-Up," and "Shackles of Truth."

---

**Newest Chaplin Film Is Packing Theatres**

Capacity houses are the rule at every theatre showing Charlie Chaplin’s latest offering — “The Immigrant.” One and all are agreed that it is the biggest laugh getter on the screen today. “The Immigrant” and ten other Mutual-Chaplin Specials can be booked now at any Mutual Exchange.
MUTUAL PICTURES

AMERICAN FILM COMPANY, Inc.

Presents

WILLIAM RUSSELL

IN

"THE MASKED HEART"

A TALE OF LOVE AND INTRIGUE

A most unusual story of romance. In five acts. Directed by Edward Sloman. Released the week of July 1st.

"Few photo plays possess the gripping fascination that characterizes this remarkable production," says the Clarkesburg, West Virginia Exponent of "High Play," a recent William Russell production. "Photographically speaking and from the point of stage direction, the piece is a studio triumph."

The plays of the new William Russell Series are playing to capacity business the country over. These Russell Pictures are picked by shrewd exhibitors as the best box-office tonic on the market. If you want to see a waiting line in front of your theatre arrange right now to play the whole Russell Series. You can book them at the nearest Mutual Exchange.


Producer
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributor
MUTUAL FILM CORPORATION
John R. Freular, President
Another "FANTOMAS" story is running in Sunday Newspapers. Millions of people are again reading about the World's greatest criminal.

Book "FANTOMAS"
5 complete episodes at your Mutual branch.

MUTUAL

REEL LIFE No. 63 — released July 12th

A SUBMARINE OF THE PAST
A SQUARE DEAL FOR THE BABY
CAMP FIRE SIGNALS

WHALE MEAT
THE STUFF THAT FED JONAH
12 1/2¢ per pound

Life
"LIFE" ANIMATIONS

TOURS around the WORLD No. 36 — released July 10th

Some Egyptian towns
Havana, Cuba
AIGUES-MORTES, FRANCE — A CITY OF THE CRUSADES

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
CUB COMEDIES

maintain a consistent high standard of excellence week in and week out, featuring

GEORGE OVEY

JERRY'S GENTLE NURSING

Released July 5th

In which Jerry, after skillfully landing a "grand stand" rescue, is taken into the bosom of a wealthy family, becoming the personal attendant of his benefactor. Having achieved this position, he begins a whirlwind campaign as a trouble starter and family fight promoter, making the old man and everybody else in the afflicted household perfectly miserable. He even "queers" himself with the pretty daughter.

Cub Comedies are single reel features, released Thursdays through the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS
MACK SENNETT
PRESENTS

MABEL NORMAND

IN

"MICKEY"

The Little Girl You Will Never Forget

Date and Method of Release Announced Later

MABEL NORMAND
FEATURE FILM CO.

Longacre Building
New York City
“Her Excellency
The Governor”
Produced under supervision of
Allan Dwan, with
ELDA MILLER
and WILFRED LUCAS
Released July 1

A woman occupies the governor's chair for just two minutes, but she put through more legislation in these two minutes than did the governor in a year.

TRIANGLE

A Perfect Balance of Cast, Story and Production

“The Flame of the Yukon”
by Monte M. Katterjohn
STARRING
DOROTHY DALTON
Released July 1

“The Flame” is the Carmen of Alaska, queen of the dance halls during the Gold-Mad days on the Yukon.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
If You’re Not Wearing the

**KEYSTONE SMILE**

Try the Following Prescription:

**June 24**

"A DOG CATCHER’S LOVE"
Slim Summerville, Glen Cavender and Peggy Pearce

**July 1**

"DANGERS OF A BRIDE"
Gloria Swanson and Bobby Vernon

**July 8**

"WHOSE BABY"
Juanita Hansen, Jay Dwiggins, Martha Trick, Robt. Milliken and Fritz Schade

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION
If there is one person in the world that can rope the hearts of America, it is Douglas Fairbanks.

He has caught the indefinable spirit of a great people.

He typifies and expresses that freedom which America feels is characteristic of Americans.

It will pay you to let your people enjoy it.

Released June 24th

'WILD AND WOOLLY'

ARTCRAFT PICTURES CORPORATION
720 SEVENTH AVE. NEW YORK CITY

Story by H. B. Carpenter
Scenario by Anita Loos
Directed by John Emerson
THIS tremendous and timely spectacle will make the roars of earlier triumphs simmer down to mere echoes of a forgotten past in the glamour of a bigger day.

Released July 2nd.
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
Starring Mollie King

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. Pake
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
The Husband

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

The
Crooked
Promoter

The
Magazine
Editor
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 Grooms" 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 some-
thing new, something of rare
charm, something of the very
spirit of youth. "In this latest
play there are thrills and dra-
matic 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 pro-
duced by Thanhouser.
Pathé

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
Newark, N. J.
June 23rd, 1917.

Ivan Film Productions, Inc.,
New York City.

Gentlemen:

I wish to compliment you on the success with which your stupendous production, "ONE LAW FOR BOTH," has met in Newark.

Considering this is the hottest week we have yet had and the fact that the prices for admission in our houses are double those charged in all other theatres in the city of Newark, we are delighted to be able to say that this is the biggest business we have ever done at this season of the year with any picture.

We trust to have the pleasure in the very near future of playing other of your Super Productions, as those we have played so far have always accorded the greatest satisfaction.

With all good wishes for your continued success, I am

Sincerely yours,

J. B. McNally
Manager
Strand Theatre

Lea Avenue Theatre

New York, N. Y.
June 23, 1917.

Gentlemen:

Please book "ONE LAW FOR BOTH" for three days.

July 14, 15, 16.

We are more than satisfied with the business done for the entire week ending today.

The production certainly advertised itself - having played to capacity (4,500 seats) reaching its highest recent height.

Wishing you all success,

Yours very truly,

[Signature]

Lea Avenue Theatre

New York, N. Y.

Gentlemen:

We are delighted to be able to say that we have shown "ONE LAW FOR BOTH" to far the biggest audience that our theatre has ever carried to. Although the theatre has only been in operation for an entire week, we have been so impressed with the way you requests to our show to screen "ONE LAW FOR BOTH" on Saturday and Sunday, June 23rd and 24th.

Wishing you all success, we are

very truly yours,

J. B. McNally
Manager
Strand Theatre

Ivan Film
130 West 46th St.
THE FRONT leadership
Record-breaker
RAMSON'S DRAMA.

FOR BOTH
mark wherever played
BORDER'S OPPORTUNITY
BONANZA Productions INC.
New York City

THE MOVING PICTURE WORLD
Billy West
King-Bee Comedies
Funniest Man on the Continent

Advertisement

DIRECTION
ARVID E. GILLSTROM

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J. Frank Brockliss
729 Seventh Avenue N.Y.C.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
First National Initial Release

“ON TRIAL”

Powerful Photoplay Version of the Cohan & Harris Dramatic Success
Produced by Essanay — Directed by James Young
Elmer L. relaxation. Author

PICTURE PLAYED TO POSITIVE CAPACITY AT
Rialto Theatre, New York
Colonial, Chicago
Strand, Newark

Over 200 First National houses controlled by First National Exhibitors will show “On Trial.”

Let Their Choice Be Yours

CONSULT the names in the Chain and BOOK Quickly.

First National Exhibitors' Circuit, Inc.
EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK CITY
announces that

George Loane Tucker invites offers for
The United States and Canada or any part thereof
FOR HIS
MOST UNUSUAL PHOTODRAMA

Produced under the direction of

George Loane Tucker

THE CONSENSUS OF OPINION AT THE TRADE SHOWING AT THE RIALTO THEATRE ON THURSDAY WAS:

"A TREMENDOUS STORY"
"A MARVELOUS THOUGHT"
"A WONDERFUL MORAL"
"AN EXTRAORDINARY PRODUCTION OF A GIGANTIC SUBJECT"

THIS IS A PICTURE ABSOLUTELY OUT OF THE ORDINARY AND A SURE BOX OFFICE ATTRACTION

Candler Bldg. Cosmofotofilm Co INC. 220 West 42nd St.
"Redemption Movie sold out - Hundreds turned away"

- New York World

Julius Stein's Production of

"REDEMPTION"

with EVELYN NESBIT

and her son RUSSELL THAW

A story from life depicted with relentless truth

Now playing Fifth Week in New York to full capacity

At Dollar Scale of Prices

Exhibition rights for the State of New York and Northern New Jersey:

Exhibition rights for the New England States:
Bought by: Hiram Abrams, 485 5th Ave., New York City

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Bought by: Jones, Linick & Schaefer.

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FOR OTHER STATE RIGHTS APPLY

DAVID BERNSTEIN

Putnam Building 1493 Broadway Sixth Floor

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WILLIAM A. MOONEY and ROBERT BOLLING
PRESENT
The Most Enthralling Photo Drama of Today
HATE

NEW YORK EVENING JOURNAL  WEDNESDAY, JUNE 20, 1917

DRINK LURES YOUNG GIRLS,
SAYS MRS. HUMISTON

By MRS. GRACE HUMISTON.

Many girls are led into lives of crime through a natural and
wholesome love for pleasure. The temptation in selecting
their company and their places of meeting. That is where the
danger lies.

In my exhaustive investigations in the Ruth Cruger case I found
that young girls in chop suey restaurants early in the morning
at 2 and 3 o'clock should have been in bed. They go to
after attending moving picture shows to eat;
due to the
realize that
I learned who had kept
in touch with her. She
had to be spent for, and
other little

Story By
J. WALTER MEADE

BIG ADVERTISING CAMPAIGN
Directed By
WALTER RICHARD STAHL

STATE RIGHT BUYERS
COMMUNICATE WITH
GUS MOHME
SPECIAL REPRESENTATIVE BIOGRAPH STUDIOS
726 East 176th Street, New York City
PRODUCED BY

FAIRMOUNT FILM CORPORATION
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
FURNISHES each Paralta Plan Exhibitor with 24 big feature Paralta Plays a year.

Assures to each Paralta Plan Exhibitor all Paralta Plays in which Bessie Barriscale, J. Warren Kerrigan and other Paralta Stars appear.

Gives each Paralta Plan Exhibitor exclusive control of the showing of these productions in a defined exhibiting territory.

Charges each Paralta Plan Exhibitor only a "rock-bottom" price, which is made fixed and unalterable in his Paralta Exhibiting Franchise Agreement.

Permits each Paralta Plan Exhibitor to show each Paralta Play as long as he may desire on its first showing in his house.

Provides that each Paralta Plan Exhibitor may make future repeat runs without additional charge.

ASSURES each Paralta Plan Exhibitor certainty and stability in bookings, charges and in quality of productions.

Shows each Paralta Plan Exhibitor how the Paralta Capacity Plan—the development of the full possibilities of his exhibiting territory—will give him packed houses.

Relieves each Paralta Plan Exhibitor of all doubt. The Paralta Plan is a fixed, permanent, immovable and unalterable 12 months contract—the Gibraltar of film distribution.

Everyone seeks a sure thing. What could be surer, or more certain, in the moving picture business?

"BUY THE PLAY, NOT THE DAY." A penny postal card bearing your name will bring you all the details.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman

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HERMAN KATZ, Treas.

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

729 SEVENTH AVENUE
NEW YORK CITY
PARENTAGE
A MESSAGE

Have You Read The Reviews?

EVERY WORD
of
ALL
of them

In Booklet Form, On Request

Pre-Release Special Bookings

RIALTO
N. Y. City
Week July 8th

FRANK J. SENG
Times Bldg.
New York

COLONIAL
Chicago
Beginning Week of July 15th

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
State rights buyers in the market for a high-class attraction will find rare quality, sensational drama and unusual timeliness in "Robespierre." Wire your New York representative. Our "perpetual trade show" is for your convenience. "Robespierre" is so big you MUST see it.

EXPORT & IMPORT FILM CO.
729 7th Avenue     Phone, Bryant 5792     NEW YORK
THE fall of the Romanoffs took hundreds of years. Ivan IV, the most cruel tyrant of the Russian Throne, is the most infamous figure in Russia's suffering! The whole world is interested—this is a GENUINE production!

EXPORT & IMPORT FILM CO.
729 SEVENTH AVENUE, NEW YORK CITY
PHONE — BRYANT 5792
WE ABOLISH ADVANCE DEPOSIT SYSTEM

NOTICE TO EXHIBITORS

When the system of advance deposits was introduced into our business to guarantee contracts I announced

1. That these sums would be held in a separate trust fund, apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals.

2. That a cash discount of six per cent, upon the amount deposited would be allowed.

These agreements have been kept. The unearned advance deposits of the K-E-S-E Service are deposited separate from our business funds in the Harriman National Bank of New York, the Merchants Loan & Trust Company and the Continental Commercial National Bank of Chicago.

Recognizing the justice of the Exhibitors' attitude that the advance deposit works a great hardship upon many whose funds are tied up—one exhibitor tells me that he has on deposit, scattered among various exchanges, without security, the sum of $14,000—and after consultation with the manufacturers associated with me, Thomas A. Edison, Inc., Mr. Selig, of the Selig Polyscope Company, and Mr. Spoor, of the Essanay Company, I take pleasure in announcing that

K-E-S-E WILL ABOLISH THE SYSTEM OF ADVANCE DEPOSITS.

No further collections will be exacted to guarantee rental contracts by Keys Service.

Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected. These adjustments and refunds will be made from the home office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1st.

It is necessary that our rental charges be protected, and I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film.

GEO. KLEINE

DISTRIBUTOR

KEYS SERVICE
ENTERTAINMENT
Assured
Daddy, Mother, Sue and Jim
By
CONQUEST PICTURES
(Thomas A. Edison, Inc., Studios)

"Films For the Whole Family"

We are now accepting bookings for Conquest Picture Programs, one each week, consisting of one 4-reel feature and three additional reels varying in length from 100 to 1000 feet per subject, of Drama, Comedy, Travelogue, Science, Legendry, Cartoons or other entertaining matter. Single subjects from this Program may be selected. Lives were risked, fortunes expended and unheard of experiences encountered by Camera-men, Scientists, Explorers and Adventurers who circled the globe seeking material for Conquest short subjects.

Price Within the Reach of All

Set Aside a Day for Conquest Pictures

Clean, Wholesome Entertainment
Attracts the Family Group

GEORGE KLEINE
DISTRIBUTOR
Branches in every principal city
Home Office, 63 E. Adams St., Chicago
Cutting Prices? No.  Adjusting Prices? Yes.

Prepare for Summer Conditions

We can furnish you attractive K. E. S. E. Programs that will assure crowded houses, wide advertising, pleased patrons and big cash returns.

The BIG SUCCESSES of the year have been K. E. S. E. pictures. This success was achieved by providing ENTERTAINMENT. If your patrons have not yet seen these successes, book them now. They are still first-run attractions for you, but we don't ask first-run prices.

Open booking plan affording you chance to rent what you want; single subjects instead of entire Program if desired. The price will be made to conform with your possibilities.

Tell Us Your Needs and We Will Arrange Well Balanced Program and Prices For You

QUALITY, Not Footage, Is Our Guide

GEORGE KLEINE
DISTRIBUTOR
KEYS SERVICE

Branches in every principal city  Home Office, 63 E. Adams St., Chicago
A YEAR'S CONTRACT FOR K.E.S.E. PICTURES
MEANS YEAR'S SUCCESS FOR YOUR THEATRE

The Exhibitor Contracting for 52 Unit K. E. S. E. Programs May Sit Tight
and Count on Cash Receipts in Ratio to the Seating Capacity of His
House. This Assertion Has Been Proven. It Is Not
Speculation.

“Skinner’s Dress Suit” Was a Program Release

K. E. S. E. Regular Customers Got This, the Most
Successful Picture of 1917, at a Program Price.
Because It Was the Biggest Money-Getter
of the Season We Did Not Advance
the Rental.

Yearly Bookings on Liberal Terms

Patrons of K. E. S. E. Service Have Enjoyed Pros-
perity and Will Continue to do so Because the
Picture-viewing Public Realizes That
K. E. S. E. Stands for Real
Entertainment.

GEORGE KLEINE
DISTRIBUTING ORGANIZATION
For
KLEINE EDISON SELIG ESSANAY
Branches in every principal city Home Office, 63 E. Adams St., Chicago
A PROGRAM OF VARIETY PICTURES FOR EVERY THEATRE

15 REELS EACH WEEK 15

Feature (K-E-S-E) ........................................... 5 Reels
Do Children Count? (Essanay) ......................... 2 Reels
Hoyt Comedy (Selig)
   2 Reels every other week. Average per week 1 Reel
Conquest Pictures (Edison)
   4-Reel Feature, and 3 Reels of short subjects 7 Reels
   15 Reels

FEATURES OF EVERY LENGTH

In addition to releases as outlined above, we offer with our recent releases:

ESSANAY-MAX LINDER COMEDIES,
two reels each.
BILLIE BURKE SERIAL,
Twenty Chapters, two reels each.
MUSTY SUFFER,
Series A. B. and C., ten one-reel comedies in each series.

GEORGE KLEINE
DISTRIBUTOR
KEYS SERVICE
Branches in every principal city Home Office, 63 E. Adams St., Chicago

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
ARE YOU BRAVE?

This is a question every man must ask himself in this time of war. In the Essanay photodrama "The Man Who Was Afraid"

taken from Mary Brecht Pulver's famous story in the SATURDAY EVENING POST, a young soldier who quit his company at his mother's behest, discovers he is a coward. Despising himself, and stung by the sneers of his friends, he re-enlists. Risking his life to save a friend he finds he is a coward no longer.

featuring BRYANT WASHBURN

65 Thrilling Minutes

Directed by Fred E. Wright
THE Great Majority of Successful and Experienced EXHIBITORS and THEATRE MANAGERS throughout the country know that the most reliable and dependable weekly paper in this industry is the MOVING PICTURE WORLD and they gladly pay more for it. They know that it is worth many times the small difference in price. Its total cost is less than a single admission weekly. Why not send your subscription to-day; NOW! It will help you every week to succeed, and to get more business.

Moving Picture World

17 Madison Avenue
New York City

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.
I'm not Holding Back on you

Our summer releases are just as big and fine as they can be made! The World Program is absolutely a 52 week winner

Williams A. Brady

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"POKES AND JABS" COMEDIES

A reliable Comedy release is the first thing an exhibitor seeks. It is here that "POKES and JABS" Comedies lead to an immediate decision. They are always ready—always good.

The current series of six includes:

"ARE ACTORS PEOPLE?"  MILITARY MADNESS  THE PEARLS OF PAULINE
A RIDE FOR LIFE  THE REST CURE  PLOUGHING THE CLOUDS

"POKES AND JABS" COMEDIES ARE SINGLE-REEL NECESSARIES OF MOTION PICTURE LIFE. THEY COMPRISE AN EVEN, ALWAYS ENTERTAINING PRODUCT

JAXON FILM CORPORATION
220 W. 42d Street, New York City
GEORGE K. SPOOR, PRESIDENT OF ESSANAY, BELIEVES IN STRONG, SHORT PHOTOPLAYS; IN UTILIZING THE BEST SUBJECTS IN 30 MINUTE FEATURES, CONDENSING RATHER THAN PADDING, AND HE BELIEVES IN PUTTING HIS BEST PLAYERS IN THESE PARTS. THAT IS WHY HE CHOSE MARGUERITE CLAYTON, STAR OF MANY FEATURES, FOR THE LEAD IN 16 INDEPENDENT DRAMAS ON-

"IS MARRIAGE SACRED?"

THIS STARTLING SUBJECT ATTRACTS EVERY MAN AND WOMAN. IT HAS A UNIVERSAL APPEAL IN DEALING WITH HOME PROBLEMS. IT STRIKES STRAIGHT TO THE HEART OF ALL. IT MAKES A TREMENDOUS SUCCESS IN ALL OF THE BEST THEATRES.

ESSANAY

1333 Argyle St., Chicago
"Like Gems in a Barren Gorge"

"SPARKLE COMEDIES" Are Brilliant!
"SPARKLE COMEDIES" Gleam Bravely Amid a Dearth of Refined, Responsive Humor on the Screen. "SPARKLE COMEDIES" Are Lively, But They Have Their Appeal to All Audiences in All Theatres.

There are six of the "SPARKLE COMEDIES" ready .... You can book these six now .... This is only the beginning of "SPARKLE COMEDIES," but hurry--

BOOK THE FIRST SIX NOW!!!

WHERE'S MY NIGHTIE?
FRESH AIR
THE SPY
THE TRUNK ROUTE
BERTIE'S BATH
A NIGHT OF ENCHANTMENT

JAXON FILM CORP.
220 West 42nd Street, New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
O. HENRY

(WILLIAM SYDNEY PORTER)

AMERICA'S SHORT STORY GENIUS, IMMORTALIZED ON THE SCREEN BY GENERAL FILM AS HE WAS IMMORTALIZED IN LITERATURE.

Distribution of the Second Group of Ten Two-Reel O.HENRY Broadway Star Features is Under Way.

The First Group of Ten Two-Reel O.HENRY Stories Has Been the Sensation of 1917 in Filmdom.

AN O.HENRY PICTURE MEANS SOMETHING TO THE PUBLIC.
The Further Adventures of Stingaree

by E.W. Hornung

Author of "Raffles"
It's better than the original series of "Stingaree"

If you don't believe it, read what the critics said of the first episode—"The Fugitive Passenger":

"The suspense, the touches of humor, and real heart interest all go to prove that the new adventures of the dauntless Stingaree will be a world beater. Becoming a Stingaree fan is about the easiest habit we can conceive of."—Motion Picture News.

"In 'The Fugitive Passenger', fifteen weeks of solid enjoyment are promised lovers of adventure."—Moving Picture World.

"The American Girl" featuring Marin Sais in a whirlwind western series

"Ham" comedies featuring "Ham" and "Bud" in one-reel funny-bone ticklers

Kalem Company

235 West 23rd Street
New York City
DON'T be a slacker in business. What can you do right now to improve yours, Mr. Exhibitor? A fresh coat of paint, perhaps on only the lobby and ticket booth or the front or the whole theater. How about ventilation? Is your theater cool, clean, fresh looking and inviting? Have you noticed the effect of a few, only a few, growing plants in lobby and near the screen? It's a poor theater that can't be made more inviting than the hot, dusty streets. Is the screen and stage clean and bright to the eye when the audience is gathering or perhaps only looking in at the door? And the usher a little bit more attentive than usual, finding the best locations, anticipating the desires of your patrons, extending a welcome and making them feel comfortable? Do they pass down the aisles at least once during these hot evenings with glasses of cold water? In other words, just add a bit more in the way of service. All this will count just as surely in the smaller theaters as in the larger houses.

NOW that that matter of the Liberty Bond issue is well taken care of the whole moving picture industry can and undoubtedly will lend a strong and ready hand in helping the Red Cross Fund. Our correspondence this week already tells of circuits of theaters that are devoting the entire proceeds of a matinee, including in some cases, a full day's pay from each of the employees. This is the way to help a good cause and help yourself at the same time. The theater management that keeps at the very front of local efforts of this sort, that lends its theaters and staff and individual effort in securing results for the common cause, whatever it may be, is disarming antagonism and criticism and securing the esteem and respect of its fellow townspeople to an extent that it could in no other way.

CONVENTION week in Chicago is July 14 to 22. Are you planning to have your State represented by live men, who are familiar with the exhibitors' side of every question and who will refuse to be used merely as the tool of those seeking their own personal advancement? We have already had more than a hint of what may be expected at the convention (see letter of the Secretary of Manhattan Local on page 1917 of June 23 issue of the Moving Picture World). Insure better conditions for next year by your attendance or representation at the convention. Put a real exhibitor at the head of the League and not one who simply wants the office to enable him to sell something of his own. That is merely making the League presidency a tail to his own little kite, no matter with how much specious argument the present incumbent may try to belaud the real issue.

EVERY branch of this industry will undoubtedly experience a boom in business as soon as the first shock of our entry into the war and depression of the summer months pass. The manufacturers and exhibitors of moving pictures should, however, carefully study the best type of productions for the coming season. No war pictures will be wanted, or only a few, showing drilling and preparation of troops. Oddly, comedy-drama, strong dramatic subjects glorifying home life, home ties, historic and biographical subjects that stir manhood will be acceptable. To an even greater extent than under normal conditions in times of peace should the pictures in all our theaters be selected with a view to furnishing entertainment and amusement, and they should avoid to an equal extent everything that will remind us of that which will be ever present in most minds.
Our Lost Opportunities

The war has driven from our vocabulary
So far as strange events are concerned
The meaning and the very word "improbable."
Things imagined before now daily happen;
Desperate chances rarely believed in
Have now become a regular occurrence.
The wildest adventure, almost inconceivable,
The craziest melodrama, has now become prosy.
Exciting romance of our youthful fancies
Is now the bitter truth of realism.
We cannot realize that we are living
In a marvelous period of human activity,
Participating in a clash of purposes,
Of commercial interests, of lofty thoughts,
Of noble sentiments inspiring democracy
Against desperate schemes to save autocracy.
This is especially true of non-thinkers,
Lost in their own individual struggles.
The daily grind takes all their energy.
They are impelled by immediate surroundings,
Compelled to think within a small circle.
And we are feeding them slender rations
Of the tasteless storage warehouse kind
Instead of material fresh from real life.
True art, according to Lyof Tolstoy,
Expresses the best ideal of our times.
It fashions the cosmic pattern of history.
But true art must spring from minds capable
Of understanding all the diverse factors
Which enter into events of this period.
They are like so many threads interwoven
Through the complete design of a tapestry.
In order to produce an impressive effect
By a screen revelation of great power
One must study the guiding and shaping of it,
Know how to construct according to principles.
Just so it is necessary to scrutinize,
Not only the tremendous events of today,
With their infinity of dramatic material,
But the story must dig beneath the surface
And bring to light meanings and motives.
Why is it that the ordinary plain soldier
Of a European power highly intelligent
Does not even know what enemy nation
He will be called to arms to fight against?
Find the starting place of this enmity
And determine whether it is justified
By the maintenance of a great principle
Affecting our lives and our happiness.
Or if it is a mere outburst of insanity
On the part of self-appointed monarchs.
Contrast the spirit of this republic,
Which seeks to enforce the rights of man
To liberty of thought and spiritual freedom
With that which would repress the conscience
Of men and nations by ruthless warfare.
Picture it through romantic adventure,
Enforcing it with powerful contrasts,
With scenes that stir the hearts of men,
And there will be no need of preachment.
Show that all of our civilization
Is being destroyed or pushed aside
Or threatened by the hideous monster
Who rolls his bloodshot eyes to heaven
And thanks our God that he is allowed
To revel on in bestial slaughter.

He who tore the heart of Belgium,
Whose greedy claws are reaching outward
For lovely France and struggling Russia,
Whose yellow fangs have long been dripping
For this rich morsel beyond his clutches,
Who lives for himself, not for his people.
He has had them trained from childhood
Not to think in terms of fatherland
Disassociated from the Hohenzollern.
Me and my God and my greedy family
Are totally apart from common folk.
How citizens of splendid intelligence,
Such as there are many in "Mittel Europe,"
Can subscribe to any such insane illusion
Is beyond the grasp of rational thinking.
It is entirely a question of psychology
To reveal what is behind this warfare.
We easily guess that it is love of power
Permeating the people through their rulers.
The whole idea is that of world conquest
Not for the people, but at their expense,
Yet they are the ones who make it possible.
Nothing is more interesting on the screen
Than powerful character development.
It is really the essence of human interest
In all that the human thinks and does,
Such is the element we have yet to enjoy
In plays dealing with our present ideals.
We are picturing movement without motive.
While dealing with the largest of questions.
We must come to reveal the individual soul.
That is the finest kind of artistry.
What is the soul of men at this time,
When called upon to give up their comforts
And the liberty our ancestors made for us
In order to guard and cherish that freedom?
Are we out of harmony with the purposes
Of our best men and of our government?
Is not our weakest spot our confidence.
That there is nothing at all weak about us?
Is not our let-well-enough-alone policy
That of Tories during the Revolution?
Much could be illustrated by plays historical
Of our present disturbed condition of mind.
We need not depict military operations.
Our place is to portray the impression
They make on our civilizing forces.
There are some weaknesses now coming out
In our social and political systems
Which have hitherto been unsuspected.
The remedies now being hastily provided
Are not entirely beyond our criticism.
The situation is replete with material
For the drama, and it will grow more so
During our immediate war preparations.
We are social and political animals.
Our story is that of our experiences.
Our tragedies are those of our mistakes.
With a sprinkling of comedy besides.
We are to become a giant participant
In a great world battle for freedom.
Let us picture ourselves and our destiny.
Let us expose folly, fraud and imposture.
Make ourselves worthy of our own ideals.
Take our place at the council of nations
To re-establish peace, justice and liberty.

By Louis Reeves Harrison
Here We Are Again

By Sam Spedon

AFTER vacating this page for a week we return to our job of commenting upon a few timely subjects of more or less consequence. If you like or dislike them don't tell us, you might encourage us to do better or stay away longer next time.

A GOOD SIGN.
The many recent additions to the membership of the National Association of the Motion Picture Industry seem to indicate that the manufacturing interests are alive to the part they play in the business interests of the industry. They also indicate that the association will have a strong representation at the National Convention in Chicago to look after its business interests. The association claims that it now has about 75 per cent of the biggest producing companies in the organization and by July 1st it expects to have 90 per cent enrolled, which means that it will start on its second year with every assurance of a national organization worthy of the industry. This looks like business and it should be able to accomplish wonders for the good of the industry. One of the first steps necessary is to make the National Association a greater power for good is the acquisition of a reserve fund to which every member should contribute a proportionate amount. We hope they will take the step.

OPEN AND CONTRACT POLICY.
During our recent trip to North Carolina and the convention of exhibitors of that state we took occasion to open a discussion here and there of the merits of open and program bookings. The consensus of opinion and argument favored the program or contract system as being a protection to the exhibitors as well as the exchanges. It insures the exhibitors obtaining features for the time contracted without interference from competing exhibitors and at the same time it insures the exchanges against loss and damages. As to the deposit demanded by exchanges, the exhibitors were not generally opposed to that if they could feel their deposits were secured and they would receive a fair interest on their investment when held for any length of time. In defense of the deposit system the exchanges claim that the cancellation clause in the contracts makes it possible for the exhibitor to cancel service and receive his money any time he wants it and the salesmen with whom we talked said they did not know of an instance when the money had been withheld, unless it were for loss or damages, which had not been settled by the exhibitors. A very forcible but homely argument advanced in favor of the deposit system was this: "If a man hires a full dress suit of clothes, he is obliged to leave a deposit to cover loss and damages as well as pay the price of rental."

BOOKING BY STARS.
The general opinion of exhibitors favors stars. They want the stars and claim their patrons want them. Very rarely a star is hitched to a poor picture and story, which always assures a good house and satisfactory box office receipts. Outside of trade paper advertisements the names of the producers mean nothing. On the billboards and in the local newspapers the stars are the whole thing, unless it may be in the case of a picture that has had national advertising and met with universal approval. How this undeniable popularity of stars will affect the system of booking by stars we can only guess; the exhibitors are waiting, like the producers, to see how the experiment works before expressing an opinion. Its success will depend largely upon the stars and there again the stars are the acknowledged attractions. We will have to wait and see.

ACKNOWLEDGED WITH THANKS.
While in Washington, D. C., we called on Robert W. Wooly, who is head of the publicity department of the Liberty Loan bonds. He spoke of the wonderful assistance that had been rendered the Government by the motion picture industry and the great power of the screen, which he considered a close second to the press. When governments the world over recognize the power of the screen is it expecting too much of those who control it to exercise all due precaution and individual censorship to make sure it is not contaminated and prostituted?

We paid our respects to Francis Holly, director of the Department of Public Instruction, who showed us several letters acknowledging the service of motion pictures which he had sent into the mountain districts of Tennessee and backwoods of Maine, some places seventy miles from a railroad, to entertain and enlighten those who could not afford to come in contact with the more advanced communities and far distant countries of the world.

VARNER A CANDIDATE.
The announcement of H. B. Varner as a candidate for the presidency of the Motion Picture Exhibitors’ League of America is the first open declaration of a candidate for the office. He is to be commended for throwing his hat in the ring and becoming a candidate on his record without first receiving the endorsement of the New York and Chicago „leaders” who have heretofore exercised the right to make and unmake officers of the national organization and control the industry through their political affiliations and a “trade journal.” We hope the other candidates for the office will now come out in the open and give everybody an opportunity of “sizing up” their fitness. The importance of selecting the right man for such a position cannot be overestimated and we would receive their aid for making sure of the office or not, or a delegate to the national convention or not, should give the matter deep and serious consideration. He should use his influence to elect a man who has the qualifications necessary to make the presidency of the national league a credit to the organization and a power for good in the industry.

Encourage Your Convention

By SAM SPEDON.

EVEN in these turbulent times there is no reason why we should not keep up a pleasant exterior and keep on doing business the same as usual. Things are bad enough and there is no need of making them worse. If we were to follow the opinion of some folks we would at once close ourselves in sackcloth and ashes, retire into asceticism and close up shop. There is more need of doing business and keeping alive now than ever before. It is one of the biggest mistakes possible to indirectly discourage in any way the convention at Chicago by trying to belittle the exposition and circulating false rumors at this late date. Read what President Wilson and the Merchants' Association say:

WANTS CONVENTIONS TO GO ON.
The Merchants' Association has placed itself on record today as urging that the annual custom of conventions or organizations, especially trade and commercial bodies, should be held despite the war. The association takes the ground
that such meetings and gatherings are more necessary and helpful at this time than at any other. The expense attached to these gatherings, the association asserts, is trivial as compared to the vast amount of good accruing, and now that this country is striving to husband all its resources it would be false economy to eliminate these meetings. The association, through its president, William Fellowes Morgan, wrote President Wilson last week urging the Chief Executive to demonstrate the postponement of these conventions and annual meetings. He received this response from the White House: My dear Mr. Morgan: 

The President asks me to acknowledge the receipt of your letter of June 6th and to say that he agrees with you that there is no sufficient reason for foregoing the holding of conventions and general commercial meetings by business interests, so far as he can see. 

J. P. Tumulty, Secretary to the President.

Censorship of This Kind Undesirable

By Sam Spedon.

ONE Theodore Hanson, who has appointed himself the emissary of all that is truly good and immaculately pure, has recently been circulating himself through Colorado advocating a bill that provides for a board of censors in every city, to supervise all matters of public welfare pertaining to public health and morals, public benevolence and charities of said cities, also to have the supervision and regulation of theaters, public dance halls and other places of public amusements or recreation, maintained or conducted for profit or otherwise. Said board to fix their own salaries, to be paid by a special tax levy.

No one seems to know where the aforesaid Hanson gets his authority to "plug" for this bill, but he persistently sets forth its merits before church societies and other organizations that give him a hearing and in some cases he insists upon being heard where he is not specially invited or welcomed.

Mr. Hanson is apparently, consciously or unconsciously, promoting a censorship bill to add to the spoils of ambitious politicians who see some fat pickings at the expense of the motion pictures. These same motives plus notoriety, are answerable for a legion of "public spirited" reformers who are more than anxious to become saviors of the people, if there is only a little of their moral code.

The public has as much use for these censors as a cat has for two tails and all fair minded and decently inclined citizens are getting "lep" to the motives which prompt them to agitate the need of them.

The Film Exchange Board of Trade of Denver, Col., received the following letter on Feb. 10 from Mrs. Fred Dick, state president of Colorado Branch of National Congress of Mothers and Parent-Teacher Association; Mrs. W. R. Ramsey, president of the Denver District of Parent-Teacher Association; Mrs. Ralph Palmer, chairman of Committee of Better Film Movement; Julia Tyler Davis, chairman of Child Welfare Committee:

The committee representing the Mothers' Congress and Parent-Teacher Association has been working for better films for the city of Denver, wish to express their appreciation to the Film Exchange Board of Trade of Denver and Rocky Mountain Screen Club for their splendid cooperation.

In a very short period we have accomplished a movement that has invariably failed in other parts of the United States and so great has been our success that it has attracted attention and inquiries from all over the country. We went at this movement for better films in an unusual way. We did not demand or try to force the exhibitors to stop showing undesirable pictures, but proved to them by liberal financial showings that the motion pictures of Denver desired and would patronize picture houses that showed films approved by the Mother's Congress. To our surprise the exhibitors—even the worst offenders—agreed to cooperate with us, and the result is altogether gratifying.

Our success leads us to believe that the real way to accomplish public welfare reform is not by legislation, but by a concerted movement by those people most concerned, which movement we feel sure can be successful if conducted in a proper spirit.

Legislation on public welfare invariably means helping a political machine, lays open an opportunity for graft, antagonizes the amusement concerns so that they only keep to the legal side and cause the taxpayers to pay a large amount of needless expenditure, while our method has made the exhibitors weight of public opinion and has been fair to both sides with pleasant relations established.

The above communication from Denver expresses the sentiments of all fair and public spirited citizens in every community and we can trust them in co-operating with the exhibitors in protecting the morals of the public as far as motion pictures are concerned.

Theodore Roosevelt, American

Colonel Officials at a Flag Raising at the Church of a Member of the Moving Picture World Staff.

THE Rev. W. H. Jackson, who has been a member of the staff of this paper for many years, is the pastor of the Oyster Bay Reformed Church of Brookville, Long Island, as is the church is situated only a few miles from Sagamore Hill and has made a most active branch of the Red Cross Society at work for some time. The Rev. Mr. Jackson is the type of minister who is best fitted for the work of a church in every good work affecting the welfare of the individual and the nation. Consequently he and the members of his congregation arranged for a patriotic flag raising on Sunday, June 24, in connection with their Church and Red Cross activities.

Colonel Roosevelt kindly agreed to be present, to the great gratification of his neighbors and friends, and his presence was another excellent evidence of his ever ready and generous assistance in behalf of his neighbors. Besides refraining from mentioning his political faith or religious creed, no one can question the genuineness, the virility and militancy, the adequate breadth, and, in any depth of Colonel Roosevelt's type of American spirit. In the course of his short address he paid his respects to the hyphen who was not first of all an American and reminded his hearers that it might take seven hyphens to classify himself if they considered ancestry. One could not help wishing that the Colonel was still a child, that might have been within the sound of his voice to have absorbed a little of the American spirit and backbone that will be so necessary during the coming months.

He told of the many epigrams that followed in rapid succession in the course of his stirring address. He reminded his hearers that the same obligations must apply in international relations as apply in their own neighborhood. Besides refraining from mentioning others that they have got to prevent wrongdoing. No man who hasn't got it in him to fight for those who are near and dear to him is fit to be tolerated anywhere. There is no justification for personal suffrage without universal service. Equality of rights means we've all got equality of duties. "What more doth the Lord require than to do justice?" the Colonel quoted from the Bible, and continuing said that you can't do justice except you understand the willingness to the will strength in doing justice. That means, if necessary, to fight for justice. This nation can do justice now only by sending its sons abroad to fight for justice. It was in this address that the Colonel revealed the fact that two of his sons had already gone to Pershing and that other sons would follow.

He urged every one of all ages to give whatever service they could lay within their power and reminded them that service in many different lines was required. The great work before the American Red Cross of preparing to care for the wounded and for the American prisoners if any were taken and interned in enemy countries was pointed out as well as the humane and urgent work of caring for the hunted civilians of other countries.

Not every pastor or church or community is fortunate enough to be within a few miles of famous Oyster Bay as is the Rev. Mr. Jackson of the Church of the Moving Picture World, but this echo of former President Roosevelt's remarks will be well worth more space and the consideration of every reader at this time of crisis not only in our nation's history but in the democratic life of the whole world.
Sennett Withdraws from Triangle

Future Plans Not Known—Hart Serves Notice on Triangle—He and Ince May Connect with Big Company.

MACK SENNETT, founder and producer of Keystone Comedies, has withdrawn from Triangle. Papers defining his new producing arrangement will be supervised by Hart and Ince. The Triangle company was approved on Friday, June 22. The Keystone trademark will be retained by Triangle, and production of the comedies, as well as production of all other Triangle picture series will be supervised by Hart, the general manager of the Triangle Film Corporation. It is not definitely known just what Sennett intends to do. Rialto rumors have it that he will produce comedies independently, but more credence is given the belief that he soon will tie up with a big film company.

Several other threads have been more or less straightened out of the tangled Triangle skein during the week just passed, chief of which is William S. Hart’s notification to Triangle Film Corporation that he no longer will appear in Triangle productions. Hart has cast his lot with Thomas H. Ince, who a week ago retired as supervising director of Triangle productions. Hart contends that his contract specifies that all Hart pictures shall be supervised by Mr. Ince. He also asserts that other clauses in the recently signed document automatically made the contract invalid when Mr. Ince ceased to rule Culver City. Hart likens his contract to that of Douglas Fairbanks, who quit Triangle and was successful in the legal proceedings that followed.

Mr. Davis combats Mr. Hart’s assertions with the statement that the clause in the contract to which the latter refers is not analogous to that of Fairbanks’ contract; that the clause is merely to the effect that Mr. Ince must direct Mr. Hart “as long as he is supervising director.” Mr. Davis said that the clause was inserted to prevent the possibility of Mr. Hart’s being directed by any one of less ability than Mr. Ince. The star recently has been directing his own pictures, but always under the direct supervision of Mr. Ince.

It is known along Broadway that Mr. Ince and Mr. Hart have been in almost daily communication with one of the biggest program companies in the business, but no definite announcements have been forthcoming. It is a safe venture that the matter will reach the courts before being cleared up.

MARION E. WONG, CHINESE FILM PRODUCER.

The Mandarin Film Company, located in Oakland, Calif., is composed entirely of Chinese—all the officers of the company as well as the actors and actresses. Miss Marion E. Wong is president of the concern, which has recently completed its first production, entitled “The Curse of Quon Quon.” Miss Wong is now in New York City in the interests of her company and its first production. The principal female part is played by Miss Wong and her sister, who are American born and are well known in Oakland and vicinity. They have also lived in Canton City, China, for a time, and all the latter part of their first picture was made in China.

The Mandarin Film Company expects to continue the production of films dealing with Chinese subjects, and, needless to say, all the details and settings in its films will be correct from the Chinese viewpoint. The company has its own studio in Oakland, constructed and designed entirely according to Chinese ideas and equipped with a large stock of Chinese costumes and properties. It is the only Chinese producing concern in this country.

MOTION PICTURE CONTENDERS WIN DEBATE.

Members of the Young Women's Hebrew Association of Yonkers recently debated with representatives of the Young Women's Christian Association of that city the following question: “Resolved, That the motion picture is not a detriment to the welfare of the people.” The affirmative was sustained by the former association—and largely away from the decision. Which would indicate that not only did the winners have the advantage of the facts, but knew how to present them.

Edith Storey Goes to Metro

Talented Screen Player Will Be Seen in Six Special Seven-Part Productions—Baker and Carewe to Direct.

Edith Storey has joined the Metro organization. Her first work will be in a series of a half dozen productions averaging seven reels in length. The first of these subjects will be directed by George D. Baker and the second by Edwin Carewe.

Under a special marketing arrangement these productions are to be sold to the exhibitor at a price which he can afford to pay, and this providing for big productions at a price which is not exercising pressure is regarded by the Metro management as one of the important features of the announcement. Edith Storey is one of the best known women on the screen. She has been a favorite of picturegoers for practically a decade, her first work having been with Vitagraph as a little girl. Then she went to Texas with Melissa Dawn in the days when William Clifford was playing leading roles and Francis Ford the heavy. Miss Storey was an accomplished horsewoman, one of the best of the screen. She has not forgotten how to ride either, as is seen sometimes these days. She is one of the few players who have been equally successful in “cowgirl” or in society roles. Miss Storey will maintain that in the combination she has no peer.

Her work in "The Christian" alone was of sufficient strength to settle any question in the minds of the Metro officials that her engagement would add to the Metro output. There are many other larger productions, however, in which her acting has been the feature, there are "Dust of Egypt," "Price for Polly," and "The Tarantula."

In signing this great artist to a long time contract Metro is carrying out its policy of providing the best talent the field affords for the exhibitor," said Richard A. Rowland, president of Metro. "She will appear in the biggest productions obtainable, which will be given to the exhibitor at a price he can afford to pay. We have been very fortunate in getting subjects for her which do not have to be changed to allow the star to show her screen ability, for there is none too great for her.

"While we feel like congratulating ourselves on the signing of Miss Storey, we must congratulate the exhibitor and the public, for she will appear in Metro productions de luxe worthy of her ability. I do not have to tell the exhibitor in whose theater Miss Storey’s pictures have appeared of her great drawing powers."

ADDITIONAL OFFICES FOR GOLDFYWN.

The Goldwyn Pictures Corporation now occupies the entire forty-second street wing on the seventh floor of the Rogers Feet building. The new offices overlooking Forty-second street, where the executive and sales organizations are located, were formally opened June 18, and Samuel Goldfish, president of Goldwyn Pictures and chairman of the Advisory Board, celebrated "moving day" by transferring his office to the newly completed addition. The Goldwyn executive offices now occupy an entire wing of a building almost a city block in length.
Marines Have Official Cameraman

Quartermaster Sergeant Leon H. Calverly, Formerly With Mutual and Fox, Will Record Doings of "Soldiers and Sailors, Too."

X THE regiment of United States marines under Colonel Charles A. Doyen, which has been ordered to France, is Quartermaster Sergeant Leon H. Calverly. Sergeant Calverly is to be more than a fighter—he is to take along with him his camera and record for the films of today and of later days the activities of the marines. Some of his work will be seen in the regular releases of the weeklies.

Sergeant Calverly, who joined the marines at the outbreak of the war, knows his camera. He was at one time an operator of the Mutual Weekly, and for that publication traveled to South America. Also he was one of the cameramen for "The Daughter of the Gods," the big production featuring Annette Kellerman.

The work assigned to Sergeant Calverly will be no "snap." Nearly 20 per cent, of the cameramen working at the front have been killed or wounded. It is a matter of pride to all Americans that the marines are nearly always the first fighters on a job, and that they make complete work of it. Lieutenant Charles P. Cushing, of the Marine Corps, says that so far as is known in the bureau with which he is connected the marine division is the only branch of the United States service which has so far appointed an official cameraman.


The Roll of Honor

OLAND BOTTOMLEY, whose work in "The Neglected Wife" and "The Grip of Evil," two Pathé releases, have made him known to motion picture fans, is doing his "bit." He has joined the Officers' Training Corps in Toronto. After three months' intensive study in the university there, he will go to England and train for three months more at the Cambridge University and then will receive a commission in the English army.

George Beranger, who has just completed work in the new Triangle play "Time Locks and Diamonds," and who recently has been an assistant director at the Triangle studio, left this week for Australia, his native land, where he will join the army.

Claude Fulgham, formerly of the Vitagraph shipping department at Chicago, has enlisted in the navy. He is now at the Great Lakes Training station.

S. N. Kanner, formerly with the All Star Feature Distributors, Inc., and manager of the Elite theater, San Francisco, and George L. Frye, an operator largely with the Burlingame theater, Burlingame, Cal., have joined the Eighth Reserve Regiment of Engineers and have left for training at American Lake, Wash.

The Portland Pathé office is about to lose through enlistment W. S. Morse and H. C. Wharton, who are enrolled in the Second Oregon Naval Militia. They expect to be called to the colors about July 1. Mr. Morse, cashier, has been given the berth of chief quartermaster, and Mr. Wharton, poster clerk, enlisted as a yeoman.

Frank T. Robinson, who has been covering Maine for V-L-S-E, traveling out of the Boston branch, has enlisted in the ambulance corps.

Everett S. Penick, exhibitor of Elktan, Ky., recently left for Fort Benjamin Harrison, near Indianapolis, Ind., where he has gone into the Officers' Reserve Corps military training camp.

Frank Whittle, assistant to the cashier of the Gaumont Company, has enlisted in the artillery arm of the regular army. Mr. Whittle speaks French fluently, and will be valuable in the "liaison" service.

L. S. Wise, cameraman of Mt. Vernon, Ill., has joined the navy.

Stephen Graham, chief booker of General Film's Twenty-third street exchange, and L. M. Cooper, stock keeper at headquarters, 440 Fourth avenue, have enlisted in the navy.

FAIRBANKS STARTS RED CROSS FUND.

Douglas Fairbanks has organized the "Douglas Fairbanks Chapter" of the Red Cross Fund, which will operate throughout the entire country with the assistance of Artcraft exhibitors showing his "Wild and Woolly."

Exhibitors all over the country showing the subject will present an attractive lobby display with placards urging patrons of the theater to contribute to the Red Cross Fund. A coin box will be placed in the lobby so that patrons may donate their "bit" on passing in and out of the theater. The entire receipts taken in this manner will be turned over to the local red cross organization.

ABRAMS GIVES AMBULANCE TO RED CROSS.

George M. Cohan, now fully established as an Artcraft film star, last week presented to the American Ambulance in Russia organization a fully equipped ambulance donated by Hiram Abrams, president of the Paramount Pictures Corporation. Mr. Abrams had the machine built especially for the Red Cross in Russia and in his absence asked the famous actor-author-producer to present the car to Miss Elsa Maxwell, chairman of this body.

Promptly upon being completed, the ambulance was shipped to the Fifty-sixth street studio. Miss Maxwell was notified and visited the studio, where the machine was turned over to her with due ceremonies by Mr. Cohan. The ambulance was immediately prepared for shipment and is now en route to Russia, where it will soon see service.

George M. Cohan and Miss Elsa Maxwell, Chairman of American Ambulance in Russia.
The Great Demand

By the Rev. W. H. Jackson.

After several years of what may be termed “watchful waiting” the time has at last come when the pictures of a distinct educational type are in demand. It has long been the dream of those who sought an educational standard in moving picture work that a period of popularity should come to their aid. That period is now here. It is hard to imagine a picture house in any part of the country where there is not an evergrowing type of pictures which will give them more facts of the true conditions of the times, not in fragments, but in continuity, with details that shall impress them as these pictures do, with a more thorough realization of events which the cold print of newspapers fails to impart.

The class of pictures more greatly sought for now are of four kinds and may be classified as general knowledge, patriotism, war—its activities and not its miseries—and the Red Cross.

In the general knowledge series such pictures as illustrate the current events of the day are asked for. Never before in history were these events so rapid and important and the general public so thirsty for information. No pictures were ever more popular than those showing the visits of the English and French commissioners, and the forthcoming pictures will be the reception of General Pershing in France, and Commissioner Root in Russia, which, with kindred subjects, will follow in a steady stream for some time to come.

On the subject of patriotism the tide is running high, affording opportunity for building up more excellent pictures which only for the fact that they were a few years old have been consigned to a period of forgetfulness. If resurrected, they will come in greater demand than many recent productions, which have been a great success for a while, but which grow old, thus a new birth is given by this era of patriotism to all these subjects which in days gone by have pleased, but which in these days will thrill them.

War Pictures.

Of the war pictures it is interesting to know that the educational value of these pictures lies in the fact that they present actually and periodically the events without any of the attendant miseries which are repulsive to every audience. We have grown accustomed somewhat to pictures taken from the western front; we are more and more interested in the events of the eastern front—Macedonia, Egypt and Palestine—in a full growing series which at once creates and satisfies an evergrowing knowledge of the reading public for some time. Americans are hopelessly, but not always, romantic in their manner of judgment. They have given way to enthusiasm and a passive interest to a besetting demand.

Red Cross Pictures.

Humanity in all its virtue has become a universal attribute. The work of the Red Cross only a few years ago had existed or was supposed only to exist in cases of unusual necessity and severity, and within an extremely limited area, filled only with doctors and trained nurses. It is now becoming worldwide, principally because in every land, especially in the United States, it is only possible to find a community without its branch, chapter or auxiliary. Classes for the home care of the sick, first aid to the injured and instruction in surgical dressings are as common as the schools on the land.

All classes of society—high and low, rich and poor, are again attending school, not for the acquisition of book learning, but for principles far higher—a trained and sympathetic heart, a sense of life with all its discomforts and aids to the growth of a new life in the most powerful way that has long been known, that the moving picture was an educational giant, asleep only because that condition had not arrived that should demand its awakening; and the time has come, and the giant is awake and is moving the greatest motion world-wide educational demand with herculean response.

Herewith is given a printed sample list of pictures exceeding-ly useful at this time, and every exhibitor knows where he can get scores more besides the one mentioned.

Patriotic and Red Cross Films.


“The Eagle’s Wings,” (five-part military drama), Bluebird.

“Mobilizing the Red Cross,” First Film Corporation.

“How Uncle Sam Prepares” (five parts), Pioneer Film Corporation.


“Manning Our Navy,” Mutual-Rothacker.

“Making of the Red Cross,” Paramount-Bray-Pictograph No. 61.

“Mothers of France” (multiple reel war drama), World Film.

“Our American Boys in the European War” (showing the Red Cross Ambulance Corps at work in France), Triangle.

“Uncle Sam Awake,” Reel Life No. 28, Mutual-Gaumont.

“Making of a United States Soldier,” Universal-Powers.


“Romance of a Red Cross Nurse,” Vitagraph.

It should be noted that the demand for films described in the above article is so great that Red Cross headquar ters are unable to deal with them. In many places exhibitors by agreement with Red Cross branches show suitable pictures and divide the proceeds.

Goldwyn Gives Pictures to Soldiers

In Letter to Secretary Baker President Goldfish Outlines Offer that Means Much to American Troops Abroad.

GOLDWYN Pictures Corporation, through Samuel Goldfish, its president, has placed at the disposal of the United States’ European army prints of all Goldwyn pictures to be produced during our soldiers’ stay in France. The offer is made in a letter from Mr. Goldfish to Newton D. Baker, Secretary of War, and is self-explanatory. These pictures and the stars appearing in them will, we believe, bring pleasure to our soldiers and reproduce for them plays and scenes with which they are familiar in their homeland,” says Mr. Goldfish in his letter. “The manner of exhibiting the Goldwyn pictures for our soldiers is left entirely to your own discretion, subject to whatever assistance or co-operation you desire us to give. To our knowledge many projection operators have enlisted and will be a part of our army in France, so there will be no difficulty on that score.

“Goldwyn likewise desires the privilege of equipping whatever unit of the service that takes this in charge with two standard projection machines and these will be delivered to you wherever and whenever desired. It occurs to us that you may wish this done in conjunction with a unit of the Red Cross, the representatives of the Y. M. C. A., the Y. M. H. A. and such other organizations as may be co-operating with them.”

Goldwyn will be ready to ship prints of its first ten productions, and maybe even more of its pictures, on the first troop transport leaving an Atlantic port for France. The exhibit will include pictures like the “Goldfish,” “M.ie,” Goldfish, Elliott, Madge Kennedy and Jane Cowl, and prints of Miss Goldfish’s first Goldwyn production will follow shortly afterwards.

MARY PICKFORD DOING HER “BIT.”

Mary Pickford’s latest patriotic demonstration took place recently in San Francisco when she addressed a gigantic mass meeting of ten thousand persons at the Auditorium. The meeting was held to stimulate the purchase of Liberty Bonds and $2,000,000 were subscribed on this occasion. As a result of the great advance publicity, in which Miss Pick ford was featured on the front pages of San Francisco daily papers, the big Auditorium was jammed to the doors with many people outside of the building. As the guest of honor the Artcraft star addressed her many admirers and received an ovation such as even she has never before experienced.
K-E-S-E Abolishes Deposits

Will Return to Exhibitors All Such Funds as May Now Be in Its Possession.

George Kline, Owing to the Combination of the Kline, Edison-Selig-Essanay Service. This step was taken voluntarily by Mr. Kline when, he issued instructions for his new departure, said:

"I further announce the abolition of advance deposit system in connection with Kline, Edison-Selig-Essanay Service. This step was taken voluntarily by Mr. Kline when, he issued instructions for his new departure, said:

The advance of deposit was introduced into our business to guarantee contracts. I announced that these resources would be held in a separate trust fund apart from our business bank accounts, and that they would be converted into cash and held by them, and that a cash discount of 6 per cent. upon the amount deposited would be allowed.

These agreements have been kept. The unearned, advance deposits of the K-E-S-E Service are deposited from our business funds in the Harriman National Bank of New York, the Merchants’ Loan and Trust Company and the Continental Commercial National Bank of Chicago.

"I further announce the abolition of advance deposits. The trust fund is to be held to guarantee all future contracts. I take pleasure in announcing that Mr. Selig, Mr. Mr. Selig Polyscope Company, and Mr. Mr. Spoor of the Essanay Company, take pleasure in announcing that we will be able to make rental payments on the same terms of advance deposits as before.

"No further collections will be made on the same terms of advance deposits. Funds now in our hands will be returned to their owners as soon as adjustments can be made. The trust fund is to be held to guarantee all future contracts. These sums will be held in the machinery office through our branches, and will require some time for the labor of accounting, but all will probably be closed out before August 1.

"I confidently look for the co-operation of exhibitors in asking payment of each rental charge before shipment of the film."

K-E-S-E is now releasing fifteen reels each week. From its first appearance the company has announced that it was already inaugurated a vigorous campaign in behalf of a large motion picture day and each producing company will be invited to send one of its stars to appear at that time.

"New C. K. Young Company Announced

Popular Actress Takes Business Trip to South and West to Close Contracts with Exchanges.

Clara Kimmall Young, who has finally realized her ambition to become the head of her own producing company, left New York last week for a hurried business trip through the southern and middle western states. Temporary offices of the Clara Kimmall Young company have been established in Fort Lee, N. J. The productions of the company will be distributed through the medium of several established exchanges throughout the country, and it was for the purpose of closing contracts with a number of these exchanges that Miss Young is making the trip.

The first release of the company will be about August 15. The name of the production has not yet been made public, nor have the names of the directors and the supporting players.

Clara Kimmall Young spent three days in Dallas, Texas, last week in the interest of her uncle and aunt, Mr. and Mrs. J. A. Cressey. Mr. Cressey is well known in film circles, but present the booking privileges of Selznick pictures. He will control the southern territory on Miss Young's further productions, the contract having already been agreed upon.

Miss Young's popularity in Texas was attested by the many telegrams from exhibitors all over the state requesting that she appear in person at their respective theaters. Owing to pressing business matters concerning the development of her producing company, she was unable, however, to comply with the consistent demand for her appearance, making her presence at theatrical reviews while.

Sunday night she appeared at the E. H. Huisey’s Old Mill theater, where thousands cheered her as she stepped before the screen. Manager Laurence Stewart stated that never has such an appearance been made in Indianapolis so far as he is aware. Miss Young appeared again Tuesday afternoon, making a brief lecture. Prior to her talk she filmed about 200 feet of film in front of the Old Mill, more than a thousand persons getting into the picture, which will later in the week be shown at the theater.

Export and Import Buys Foreign Rights

Exceeding England, Will Handle Metro Productions, Large and Small.

A large international deal was completed last week when a contract was signed, and sealed by which the Export and Import Film Company of 729 Seventh avenue, buys the complete foreign rights, except England, to the entire Metro output. This includes features, serials and special features on a nation wide level under the Metro trade-mark. In making this purchase Export andImport verifies its earlier promise of engaging in some sensational film deals.

"Our contacts with American manufacturers," says Mr. Blumenthal, "is that they fail to study sufficiently the foreign situation—particularly the man who makes an independent feature. European buyers pay well and gladly when the subject is one of a picture which is bound to succeed, and that a subject which sold only fairly (or even not as well) has found a surprising demand among European buyers. The reason is one of fitness, pure and simple. Many things that are done with no special reason in pictures are not to be selling points in Europe, because the buying is selective. On the other hand, many a big, expensive subject has fallen completely with European buyers. These are facts; it is established that success here does not imply a hit on the other side."

Paramount to Issue Serial

Beginning in September It Will Release the First of Fifteen Episodes—Big Campaign Planned.

A NOUNCEMENT is made by Paramount Pictures Corporation that it will issue a serial of fifteen episodes in September. This is the serial that organization has been working on for some time. It has had exhibitors, and special departments will be established in each exchange for the handling of the new product.

A big advertising and publicity campaign will be inaugurated in the very near future for the new series of this production. Prior to the time the picture is shown in any theater, every person in every city and town will know of this production. Exhibitors’ aids and accessories of all sorts and descriptions are being planned for the production, which will help every exhibitor showing the picture to make big money with this serial.

Monday matinee and night Miss Young appeared in person at the leading theater in Fort Worth, thirty miles from Dallas, where she was accorded the same cordial welcome that greeted her appearance here.

National Association Holds Special Meeting

Annual Convention Called for July 18 in Chicago—Asked to Supply Films to Soldiers.

A special meeting of the directors of the National Association of the motion picture industry on Thursday, June 21, it was decided to hold its next annual meeting in Chicago on July 18. The Congress Hotel, Chicago, will be the official headquarters of the association. The different branches of the association will meet at its rooms in New York some time before July 1 to discuss plans for representatives to be elected at Chicago. A letter from Food Administrator Herbert C. Hoover was read by President W. A. Brady requesting the association to co-operate with the various Federal departments in the publicity propaganda.

A letter from Lieutenant Governor Edward Schoeneck of New York, stated that there were 8,000 regular army soldiers stationed at the State Fair Grounds at Syracuse and asking the various film companies to furnish, without charge, such pictures as will be of interest to the soldiers. Lieutenant Governor Schoeneck, who is president of the State Fair Commission, has stated that a special day will be set aside during the State Fair in September to be known as motion picture day and each producing company will be invited to send one of its stars to appear at that time.

President Brady appointed a committee, consisting of Arthur S. Fried, Bill Polks, Warner Corporation, J. Robert Rubin of Metro Pictures Corporation, and Frederick H. Elliott, executive secretary, to go to Syracuse and confer with Lieutenant Governor Schoeneck, State Senator J. H. Shownard and H. B. Wright and Chaplain Shownard, and to take the necessary steps to put into operation any suggestions made by the state officials and army officers.
WRITE US EARLY AND OFTEN

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

Brandt Calls for National Executive Secretary
President of Brooklyn Local Declares Solution of Problems Is a Salaried Official From Outside the Business.

By William Brandt

RECENT events again have demonstrated the great need for proper organization in the motion picture business, and recent events again have demonstrated that when the time for real action comes it is the exhibitors, properly organized, who can be of greatest service to the whole industry.

Here are 16,000 theaters, spread out in every assembly, senatorial and congressional district of the United States, with 16,000 voices able to speak their wishes to every lawmaker in the land; with exhibitors able to mold public opinion by personal contact with their patrons and through the tremendous influence of their screens. Yet on every important measure affecting the industry no intelligent, concerted action has been taken. In almost every instance there has been a lack of united front, and in a good many instances everybody shot off in tangents, with the result that the lawmakers were confused and muddled. This has been due in large part to the fact that there has been no central authority directing the line of battle for the exhibitors. Each man has been free to express his own opinion, wrong or right, facts or no facts.

On other equally important matters the same situation exists. The matter of paying a tax for the use of copyrighted music to the Society of Authors, Composers and Publishers has never properly been attended to by the National League, because outside of the national convention there was no machinery provided by which the league could take action. Here was a matter that meant a good many dollars and cents to every exhibitor in the country, and yet because the burden was immediately thrown upon the exhibitors of Greater New York no concerted action was taken to find out whether the tax was right or wrong.

At the present writing the locals of the big city are endeavoring to effect some form of settlement on this important question, which will affect their own communities. There are other matters of equal importance that deserve the earnest consideration of the National League and that ought to be acted upon promptly.

It is believed by big business men that should the time come when these 16,000 theaters can be welded together into a united unit it will be the greatest factor for good possible to conceive. Educational and health campaigns are not only among the possibilities, while others are the complete abolition of the common enemy of the industry, the long-continued reforming of the bad and disgracing lawmaker and the bad picture. But before this is accomplished the National League will have to be thoroughly reorganized.

The present league heads have done astonishingly remarkable work with the material on hand, and they are not to blame. The fault lies in an antiquated set of bylaws and a rotten constitution. These ought to be changed and brought up to date just as soon as possible. The very fact alone is ought to go far toward the establishment of a permanent headquarters in the film center of New York or Chicago, presided over by a paid executive secretary, a business man, not taken from the film industry, but an outsider, at a good salary, who should be responsible to the executive board of the league and be under orders from that body. He should attend to every detail in connection with the conduct of the league. His office should contain proper data in its files relative to the needs of the organization.

The name, address, location, proprietor and seating capacity of every theater, member or non-member, in the country should be kept on file, and those theaters immediately advised on legislation affecting the business, with the name of the lawmaker of that particular district and his stand. Such an office should be in possession of other material facts, and could be used to secure new membership and collect the per capita dues, besides issuing bulletins of interest to all concerned and disseminate publicity in the places where it would do most good.

Since the inception of the National League it is doubtful if the organization has been run as a business man runs his own business, and the answer is that it has always been considered a secondary proposition. The exhibitor elected as an officer always had his theater to look after, which is not a bad idea in itself. He was through with his theater and had no time left, he would devote it to the organization, with the result that the organization received scant attention. A man elected to the president's chair cannot be expected to attend to every detail, yet under the present bylaws he must address his own envelopes if he wishes to write exhibitors. It's all wrong, and cannot remain. With due respect, how many exhibitors in the country know who the present secretary is, and where to locate him?

Another section in the bylaws should be the granting

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Louisiana League at New Orleans, Hotel Grunewald (Registration Before 11 A. M.) July 4
Texas League at Galveston, E. H. Hulsey, president, Galveston, Texas. July 9 and 10
National League Convention and Exposition at Chicago, Headquarters of Exposition—1416 Masonic Building, Chicago July 14 to 22

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.
to the president of the right to appoint his own executive board as his cabinet, taking a member from each zone of the country. It isn't fair to an executive to burden him with a board that may be opposed to him in policies. As a check the recall should be one of the provisions of the bylaws. If a president and his cabinet or executive board are found lacking, the recall could be exercised. It is done in many countries, and the league should adopt this provision.

Next year the legislatures convene again. We have been more lucky than proficient this year. We may not be so lucky next year, and it behooves us to take real interest in the forthcoming convention, to the end that things progressive shall be accomplished. The thing is certain, either we have an organization or we don't.

The time has come when we must quit bluffing ourselves.

Iowa Convention Marred by Disputes
Decided to Admit Other Than Exhibitors to Membership, Which Causes Talk of a Second Organization.

From most of the exhibitors' viewpoint the convention of Iowa Exhibitors held in Des Moines on Tuesday and Wednesday, June 12 and 13, was somewhat of a fizzle. On the other hand a few of the exhibitors and all the exchangemen and jobbers of the state feel the convention was a success.

Out of the 725 exhibitors in the state of Iowa something like 30 exhibitors assembled in Des Moines that day. There was not enough money in the treasury to send a circular letter over the state informing the film people of the convention, and no arrangements were made for a meeting place or time. Finally through the exchangemen the exhibitors were gotten together at the Chamberlain hotel and the meeting was called by Acting Secretary W. F. Ingledue.

C. C. Quinn, of the Iowa theater in Emmetsburg, was appointed acting secretary and the question of the reorganization of the league was brought up. A committee was appointed consisting of exchangemen and exhibitors, L. A. Sheridan, D. B. Lederman, R. C. LiBeau, N. C. Rice, W. H. Mart, George De Baggio, Ludy Boston, Abe Frankle, W. F. Ingledue, C. C. Quinn and a few other exhibitors composed this committee, which adopted the set of rules of the National Exhibitors’ League, arranged for the adoption of some bylaws, discussed ways and means of raising money, and the all important question as to whether the exchangemen would be admitted to the association as full-fledged members or associate members. And on the last business the committee stuck—in fact the whole convention stuck.

On Wednesday morning the convention met again and the question of the disposal of the exchangemen came up again. The great opposition came from four of the more powerful exhibitors from the northern part of the state. They were stubborn in their wish that the exchangemen be barred from full-fledged membership and the convention was fast becoming a debate when Dan Lederman of the local Universal Exchange took the floor and by an impassioned appeal turned the sentiment, except in a few cases, for the full-fledged membership of the exchangemen. The association was named the Motion Picture Industry of Iowa, and exhibitors, exchangemen, supply men and in fact, representatives of every branch of the industry are eligible to membership.

Wilbur Ingledue of the Strand in Marshalltown, was appointed president, Abe Frankle, of the Majestic and Casino of Des Moines, vice president; F. R. Bandy, of the Princess of Britt, second vice president; Ludy Boston, of Muscatine, third vice president, and Forrest Secor, of the Forest theater, of Forest City, secretary and treasurer.

An executive board of ten was appointed with J. J. Clark, of Bedford, chairman. Delegates are to be appointed, one for each county in the state, who will represent the Industry. Several committees were formed, among them a committee on railroads and express, entertainment, convention and grievances.

In fact, the Motion Picture Industry of Iowa, if plans are carried out as they should, is to be of great aid to every branch. On the other hand the exhibitors on a whole do not feel satisfied. N. C. Rice, of Algona, is perhaps the most prominent of exhibitors, who feel that the convention failed in its object. In fact Mr. Rice and his followers, who by the way are not few, have written to Fred J. Herrington, national organizer, asking that he come to Des Moines and help them in forming an exhibitors’ league.

Louis Rosenfield, of the Temple Grand in Creston, is another of the influential exhibitors who is sticking fast to the Exhibitors’ League alone.

The collection of initiation fees collected at the convention was the largest in the history of the Iowa history. The industry is planning another convention the first week in October and for a publication to be published in the interest of the industry and sent to each exhibitor. However, since the exhibitors of Iowa have never been able to guide themselves in the formation of a league, it is perhaps better that for a time at least they have the benefit of the exchangemen’s initiative.

The exhibitors present were: George De Baggio, Star, Colfax; C. W. Pence, Gem, Columbus Junction; F. A. Hugh- ert, Eagle, Grand Junction; L. A. Miller, opera House, Kamrar; F. R. Bandy, Princess, Britt; Forrest Secor, Forest, Forest City; Fred Lane, Orpheum, Centerville; Leo Moore, Majestic, Centerville; Mrs. Kenworthy, Lyric, Fort Dodge; L. L. Dowell, Princess, Clearfield; Ludy Boston, Muscatine; W. F. Ingledue, Strand, Marshalltown; Dr. P. M. Childs, Cosy, Villisca; Powd McLuen, McLuen, Guthrie Center; A. F. Eide, Lyric, Roland; E. T. Florien, Orient, Marengo; H. J. Lego, Majestic, Fort Dodge; N. H. Rice, Call Opera House, Algona; C. C. Quinn, Iowa, des Moines; W. A. Arthur, Opera House, Bottown; J. J. Clarke, Opera House, Bedford; Fred Gerbracht, Eagle, Eagle Grove; Joe Gerbracht, Star, Ames; C. E. Forrest, Lyric, Farnhamville; W. C. Freloar, Ogden; W. H. Mart, Strand, Grinnell; H. A. Beanblossom, Star, Newton; Pete Lemon, Lyric, Newton.

MOE STREIERER GOING TO CHICAGO

Moe Streiherer, of Klotz and Streiherer, Inc., who will be one of the New York contingent to the Chicago convention, will leave for the Windy City on July 12 with a secret "stunt" that has nothing to do with the "Secret Trap," which his company is preparing to put on the state rights market some time early in July.
Brooklyn Men Join Civic Bodies

Exhibitors Hook Up With Central Organization of Representative Local Associations.

THE regular appointed meeting of the Associated Motion Pictures of Brooklyn and Long Island was held Saturday, June 9, at the Triangle theater. As usual there was a large attendance of all its members. Several important matters were taken up. The chief one of these was the affiliation by the association with the central civic body of the city.

It was pointed out that one of the great reasons why the exhibitors always found themselves floundering in the mire of abuse and were never recognized as a component and necessary part of the city was because of their inactivity in civic affairs. That the joining of hands and becoming copartners with the various civic organizations of a big community like Brooklyn would be of invaluable help to the exhibitors as a whole was conceded by all.

The central civic organization is made up of representatives or delegates from all the local civic and taxpayer organizations throughout the city. The membership of these locals is made up of the most important business men of their respective localities. The affiliation in this civic body will tend to encourage co-operation between the people and the exhibitors.

The screens of the various theaters can be used to promote large civic movements that will be a benefit to all, and in return the exhibitors can demand proper recognition and can get the absolute help of the civic bodies against any pernicious and dangerous proposed movement in the city.

The organization appointed the following as its representatives on the directors' board of the civic body of the city: Mr. Grossman, Mr. Lane, Mr. Harring, Mr. Brandt, and Mr. Levine.

The organization appointed the following delegates to the Chicago convention: William Brandt, Louis L. Levine, John Manheimer, Samuel Berman and Ben Title. The delegates are going un instructed.

The executive secretary reported that with few exceptions practically every theater in Brooklyn was now a member. The treasurer reported a handsome balance in the bank and also displayed the receipt for the purchase of $500 Liberty Bonds. A great feature of the Brooklyn meetings is the interest displayed in them by the women exhibitors, who enter each debate with zest.

Maryland Holds Special Meeting

Warmly Discusses Several Questions but Comes to No Decision.

At 7:30 p.m. on Sunday night, June 17, a special meeting was held by the Exhibitors' League of Maryland in its rooms at the New Theater building, 210 West Lexington street. It is understood this meeting was a little more entertaining than those which have preceded it. The topics taken up for discussion included "Shall we or shall we not use service placed in vaudeville theaters?" and "Shall we send delegates to the National Convention in Chicago?"

The final report of the ball committee was submitted, as well as the report of committee on the Exhibitors' Exchange depot.


Mr. Deloff, secretary of the league, states that warm discussions were held on the above mentioned subjects, but that no final decisions were rendered.

Daylight Bill Held Up in Committee

Congressman Adamson Refuses to Report Bill—Exhibitors Urged to Write Objections to Representatives.

A CLEVER plan to put over in the House of Representatives a daylight saving bill and secure its enactment into law is seen in the measure recently introduced by Congressman William P. Borland, of Missouri. The plan is buried in "A bill to regulate the time for opening and closing for courts of the United States."

The original bill introduced by Congressman Borland was referred to the House Committee on Interstate and Foreign Commerce. It is known that the chairman of the committee, Mr. Adamson, has not thus far seen fit to call his committee together for its consideration of this legislation. It has been suggested that the Washington correspondent of this paper, Congressman Borland said that there are a good many members of the House Committee on Interstate and Foreign Commerce who favor the bill but that he cannot get a meeting of the committee "because of the opposition of its chairman."

The members of the Senate and the House of Representatives who are advocating this measure do not realize what it will mean to the motion picture business. In the last issue of the Moving Picture World there was printed the warning of Harry M. Crandall, head of a large string of houses in the national capital, who is fully alive to the dangers of the pending legislation. He classes it as a menace which is not exceeded even by a heavy war tax—"daylight saving" would mean the cutting in half, he says, of the receipts from theaters and open-air parks.

All such legislation must be accepted in good faith. It is true that this measure will prove very dangerous to our business, yet, on the other hand, it may be that the saving (?) of an hour will help some other industry. With this in mind, it is for the motion picture exhibitor, aided by the exchangers and managers and the members of the Senate and the House of Representatives to the meaning of "daylight saving."

In an interview with the Washington correspondent of the Moving Picture World, a prominent nationally-known exhibitor said: "I hope that the exhibitors of the United States will awaken to the fact that 'daylight saving' is impending—that if the Calder bill is adopted by the Senate, or the original Borland bill, or its duplicate is passed by the House, and one or the other agreed upon by both, it will be found that the motion picture business will be hampered to an extent undreamed of. Everywhere that they have 'daylight saving' and moving pictures, everywhere will you find that the former is accomplishing little, while the latter is losing much."

I wish you would print in the columns of the Moving Picture World another warning of the pending dangerous legislation, coupled with the suggestion that when the House...
Committee on the Judiciary holds its public hearing on the new Borland bill, a goodly delegation of 'movie' men put in an appearance and make known their opposition. It is also suggested that all in the industry wire and write their respective members in Congress, stating their views.

Morrison Hotel Headquarters for Exhibitors
Exposition Manager Schindler Most Conclusively Answers Those Who Would Postpone Exposition on Account of War.

T HE National Exposition and Convention is close at hand, as only two weeks more will pass until the doors are opened and the Seventh National Convention and Exposition are ushered in. From Ludwig Schindler, manager of the exposition, comes word that fourteen new states have been added to the league since the last convention, and that every one of these states has already promised to send its full quota of delegates.

The manager of the exposition desires to make answer to those questionable friends of the league who have advised that an exposition and convention should not be held this year, on account of the war. In answer to their statements Mr. Schindler would refer them to President Wilson's letter, dated June 17, sent to the New York Merchants' and Manufacturing Exchange in reply to E. P. Ritter, who asked if there should be any attempt to do away with business and commercial conventions at this time. This letter, in part, reads as follows:

"In reply to your letter of June 4, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its progress. This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

"That's it in a nutshell, Mr. Knocker," replies Mr. Schindler, "and our prescription for your ailment is a jug of light wine, a shady spot in July, and an opportunity to read the reports of the big history-making convention and exposition, which will reflect credit on the league and the industry generally."

Arrangements have been made with the Hotel Morrison, Chicago, the latest and most modern hotel, and centrally located at Clark and Madison streets, as the official headquarters of the Seventh Annual Convention. All delegates are requested to write or wire for reservations, as the management desires to place them to the best advantage, so that they may be well satisfied. The big banquet will be held in this hotel Thursday evening, July 19, and on the night of Friday, July 20, the Morrison will turn over the beautiful Terrace Gardens exclusively to the members of the Motion Picture Exhibitors' League, when they will be favored with a special entertainment given in their honor.

Since the last article was written, R. O. Proctor, general manager of the Art Drama Service, in this city, has announced that Jean Sibelius and Alma Hanlon will be on hand for Art Dramas' day at the exposition.

B. W. Aaronsen, who has several stars under his personal directions authorizes the announcement that Francis X. Bushman, Beverly Bayne, Harold Lockwood and Henry B. Walthall will be present at the exposition. Metro has arranged for an artistic booth, and Bushman-Bayne day promises to be one of the most popular of the big July show.

Mutual day will be one of the most prominent of the exposition, as Charlie Chaplin, Mary Miles Minter, Helen Holmes and other Mutual stars will be present.

The exposition committee is working hard on the Red Cross booth, and the manager is eagerly awaiting the arrival of articles from leading and prominent stars in the country. It must be remembered that each of these articles will be auctioned off by some star at the convention, and that every penny received will be devoted to the Red Cross organization.

Moran Heads Michigan Exhibitors
State Convention Also Chooses Claude W. Cody as Secretary—Next Meeting in Detroit.

T HE new officers of the Michigan Exhibitors' League, as a result of the election at the annual convention at Grand Rapids, June 12 and 13, are: S. A. Moran, Ann Arbor, president; W. S. McLaren, Jackson, first vice president; Frank Ongie, Hancock, second vice president; Frederick Jacoby, Ionia, third vice president; Claude E. Cady, Laingsburg, secretary; Paul J. Ongie, treasurer.

Practically nothing of a definite nature in the way of plans or resolutions were accomplished at Grand Rapids owing to the small representation of exhibitors. When you stop to consider that Michigan has in the neighborhood of 800 theaters and that only about one-half of 1 per cent. showed up, you will realize the utter futility of accomplishing results. But the World correspondent wants to say a word of praise for every exhibitor and every exchange representative who attended the convention. They are to be commended for their interest in the organization.

The semi-annual convention of the Michigan Exhibitors' League, scheduled for some time in December, will take place at Detroit, where no doubt there will be a good attendance. Detroit, after all, is the logical place to meet, being the mecca for motion picture activities in Michigan.

Maine Exhibitors at Meeting of Association at Penobscot Exchange, Bangor, June 7.

Left to right: Fred Fonteyn, Westbrook; John J. Hove, Presque Isle; William Sherbourne, Dover; J. Stacy, Boston; James W. Greedy, Portland, William Reeves, Portland; P. Carey, Newport; Alfred S. Black, Rockland, president of the association; A. L. Ehrrott, Boston; William Stithan, Pittsfield; Mr. Hurstmann of Massachusetts; Fred Mason, Livermore Falls; Paul F. Peacock, Milo; John Goodwin, Hallowell; Charles M. Stewart, Bangor; Leo Ferguson, Presque Isle; William McCracken, Boston; M. Gerstle, Boston; Claude Fredericks, Boston.
Honor to Whom Honor Is Due

Men and Women Responsible for the Defeat of Guernsey Bill Should Be Remembered by Illinois Exhibitors.

NOW that the shouting and the fighting in the battle over the Guernsey bill have ceased and victory has crowned the efforts of the exhibitors and representatives of manufacturers who fought untiringly against its passage, it is only becoming and just that the legislators who supported them in the struggle should be held in memory by every exhibitor in Illinois. As W. W. Watts, treasurer of the Illinois branch of the M. P. E. L. of A. wrote me concerning these gentlemen, "An everlasting debt of gratitude is due Representatives Lee O'Neil Brown, Clarence A. Jones, Jacob Frisch, Rene Havill, William P. Holoday, James S. Burns and Frank Blegen as they did everything possible to aid the committee representing the exhibitors and manufacturers and showed their kindest consideration at all times."

Senator Manny also rendered great service by his work and able arguments against the bill, and with him are mentioned Mrs. Manny and Miss Powell, the lobby work of the last named woman being of great assistance to the committee. Mrs. Harry A. Loper is also to be commended for her effective lobbying.

The members of the committee who worked night and day against the bill were William J. Sweeney and Fred Hartmann, of Chicago; W. W. Watts, E. Kuhns, H. T. Loper and H. A. Loper, of Springfield; G. M. Luttrel, of Jacksonville, president of Illinois State League, and J. Pegler, of the Mutual Film Corporation, the only representative of a film company on the committee.

At the last moment Guy Guernsey, father of the bill, informed the exhibitors' committee that the bill as amended in the Senate meant little to him, and that unless the conference committee would let him place the bill back in its original form, he would not be very keen to accept it. In spite of this fact he made one of the strongest arguments ever made by him in the House for the bill—amendments and all.

Refecting the eleven exchange members of Chicago, whose names were signed separately to the many telegrams addressed to Mr. Guernsey and offering him their support for his bill, it would serve no constructive purpose to give their names here. The incident, however, is a pitiable commentary on the lack of united effort in the ranks of the men in the industry when a real menace confronts it. It is comforting at least to know that there were only eleven. The remainder were loyal and their names also are known.

The Chicago Examiner is also to be commended for a timely and pointed editorial on the Guernsey bill in its issue of June 11.

Fred J. Herrington Visits Chicago

National Organizer of League Well Pleased with His Recent Trip Through Middle West and Other States.

Fred J. Herrington, national organizer of the M. P. E. L. of A., arrived in the city Thursday morning, June 21, from St. Louis, on his return from a middle western trip which lasted about three weeks. Mr. Herrington visited during that time Wichita, Kan.; Oklahoma, Little Rock, Memphis and St. Louis. In all these cities he was warmly welcomed, in his official capacity, by the leading exhibitors.

From Memphis Mr. Herrington brought back to the national secretary, William J. Sweeney, at Chicago, an application for a state charter for Tennessee, and also a check for the amount covering admission. He also brought a check from St. Louis for the balance due by the State of Missouri on its charter, and also a check in full for its per capita tax, for the year ending April, 1918.

Mr. Herrington states confidently that all the states visited by him on his trip will send full delegations to the Seventh National Convention. He adds that he found a most hearty interest in the proceedings at the coming convention, and that exhibitors are waking up, generally, to the fact that their interests will be best served by having a strong national organization that will include every state in the Union. They especially praised the action of the national organization for its recent strong campaign in the interests of exhibitors against the war tax on theaters. A lively interest was also shown by exhibitors in all parts of the country visited, in the fitness and efficiency of those who aspire to official positions in the gift of the league.

During his stay in Chicago Mr. Herrington talked with a large number of exhibitors and also met a large gathering of exhibitors in the quarters of the Selig Polyoscope Company, held in the Masonic Temple. He left Thursday evening for Cleveland, where he expects to find a large and enthusiastic gathering. From Cleveland he will proceed to Pittsburgh, where he will stop overnight, and thence will attend the state convention of his home state, in Philadelphia, on Monday, Tuesday and Wednesday, June 25, 26 and 27.

Selig's "Who Shall Take My Life?" Praised.

Maurice Bennett Kovnat, national secretary of the Anti-Consumption League and President of the Consumers' League of America, attended the presentation of the Selig feature, "Who Shall Take My Life?" last week, to the Chicago members of that society, through the courtesy of William N. Selig. The presentation was given in the private projection room of the Selig Polyoscope Company, where over 100 members of the society were present. Miss Ma belle Heikes-Justice, author of the photoplay, was also present.

Before the run of the feature was begun, Mr. Kovnat delivered a short address complimenting Mr. Selig for the production of this educational picture. He pronounced "Who Shall Take My Life?" the one photodrama which carried the propaganda of the society convincingly, logically and entertainingly.

The showing was given entirely under Mr. Kovnat's direction, and only members and active workers of the Chicago branch were present. Special music was furnished by the society members, and following the presentation the poem, "I Want to Sit by the Side of the Road," was recited by one of those present.

All the members of the society present were in profuse in their impressions and appreciation of the film drama and particularly of the lesson it conveys.

Prominent among the members of the Chicago branch of the society are former Governor Dunne, H. N. Higginbotham, Bishop Pilloys, Raymond Robins, Attorneys Clarence Darow, Judge Robert McMurdy, ex-Senator Charles Billings and Dr. Sommers.

Many of those mentioned were present, as were also Director and Mrs. E. H. Calvert, of the Essanay Company, who were guests of Miss Heikes-Justice. Director Calvert expressed himself as being pleased with the picture and pronounced the photodrama an extraordinary production in every way.

Chicago Film Brevities.

Carl Laemmle, president of the Universal, accompanied by Mrs. Laemmle and party, arrived in the city Saturday morning, June 10, and after a stay of several days departed for New York. Mr. Laemmle spent two months at Universal City, where he devoted himself to a close scrutiny of every production, not overlooking-to pay special attention to the sub-titles.

D. W. Russell, eastern and foreign representative of David Horsley Productions, arrived in Chicago Tuesday, June 19, from Los Angeles, where he spent two weeks in consulta.
tion with Mr. Horsley. After spending a few days in the city on business connected with the company, he will proceed to New York. Mr. Russell said that Mr. Horsley has four companies working at present, at the Horsley studios and that Mary MacLaren has just finished her first picture for the company. Mr. Russell reported brisk business at all the Los Angeles studios.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, drew my attention to the fact that the other day the novelty cartoon release, "Seven Cutey Pups," now being distributed on the Universal program, was made by the company, by means of a special process which permits the animation of half-tone cartoons. These subjects are the famous Colby dogs, originally featured on postcards throughout the country by Mr. Colby, who sold millions of them. Mr. Rothacker pronounces "Seven Cutey Pups" a distinctly novel and especially worthy.

He also informed me that the members of the Rothacker company subscribed $4,000 to the first Liberty Loan, and he expects that the company and its employees will do equally well on the next subscription.

Essanay’s production of "On Trial," which has been crowding the Coloflora for the last two weeks, received unusual tributes from the Chicago daily press.

Samuel S. Hutchinson, president of the American Film Company, of Chicago and Santa Barbara, and of the Signal Film Corporation, Los Angeles, left for New York last week on business with the company, by means of a special pleasure trip that has been accompanied by Mrs. Hutchinson. On his return Mr. Hutchinson will leave at once for the Pacific Coast to attend to his film interests there.

The members of the American Film Company’s laboratories in Chicago showed their patriotism by subscribing $1,000 to the Liberty Loan. At the American company’s studios in Santa Barbara, Paul Weigel and Antrim Short have been engaged to support William Russell in "Pride and the Man," and Charles Marriot, Joe King, Harold Wilson, Gordon Russell and William Kyle have been engaged for the support of Juliette Day in "Betty and the Buccaneers." Mr. King is Miss Day’s leading man.

J. Ellsworth Gross has just completed "A Trip to Mother Gooseland" at the American Bioscope Corporation’s studio. This is an interesting one-reel subject made for the United Cereal Mills, Ltd., to exploit their product.

J. E. Willis, president of the A. B. C., informs me that he has just added three artists to his staff for the creation of announcement trailers and special stage sets for Screen-creation. Willis announces that the company has issued thirty-two prints of the first number of the magazine and ten half-reels of the Screenews supplement.

"The Man Who Was Afraid," in which Bryant Washburn takes the lead, will have a pre-release run at the Ziegfeld Theater beginning Saturday, June 23. The regular release will not be made until July 2.

"The Submarine Eye," which had a successful two-weeks’ run at the Studebaker, will be succeeded by "Wild and Woolly," Douglas Fairbanks’ new comedy, on Sunday, June 24.

"On Trial," Essanay’s fine feature, after a splendid run of two weeks at the Colonial, will make way for "Redemption," on Sunday, June 24. Evelyn Nesbitt and her son, Russell Thaw, appear in the cast.

The Selig company has in readiness a brand new musical score for "The Garden of Allah," which can be obtained for $25. The score includes parts for thirteen different musical instruments and also a combination cue sheet.

"Caleb Conover," in six reels, adapted from Albert Payson Terhune’s novel of American political life, will soon be ready for release by Selig. Colin Campbell is the director. Those in the cast are George Fawcett, who appears in the title role; Eugene Besserer, Frank Elliott, Charles West, Thomas Santschi, Fritz Brunette, Goldie Colwell, Frank Clark and William Robert Daly. Mr. Selig announces that he will give out his plans shortly for the handling of this feature.

The girl film inspectors employed in various Chicago exchanges aim at forming a union of their own. This organization, it appears, would be an auxiliary of the Motion Picture Machine Operators’ Union, local 110, as the members of the latter have been employed at several of the girls. About 320 girls are employed in the Chicago exchanges, in the capacity mentioned, and quite a number of them went on strike on Friday, June 15. The girls explain that they are largely employed with work is not particularly antagonistic over the pay received by them; but they want recognition as a body of workers. It is not known just what the outcome will be, but exchanges report that they are in a very serious condition by the action of their employees.

A meeting of the entire license committee of the council opened in the City Hall, Thursday morning, June 21. The matter of the increase of licenses of Chicago moving picture theaters was taken up, and after a brief discussion it was again referred to a sub-committee for further investigation. As the council adjourns on June 29, until September, it appears that the question will not again be brought up until the fall. This indicates that no change in the license will be made until January, 1918.

President Joseph Hopp attended the meeting in the interests of the Chicago local.

The first three single-reel comedies of a series entitled "The Life of the Week" of the Warner Bros. Film Company, Inc., of this city, for the American Military Relief Association were given a trade showing at the Pathe Exchange, Inc., Wednesday morning, June 20. The pictures are being distributed by the Titan Pictures Corporation, of which F. R. Clark is president, with offices at 202 South State street. The first three comedies shown were Raymond Hitchcock in "Knocking the L. out of H. C. L.,” Ernest Truex in "The Garden of Allie,” and Charles Grape in "The Hawaidiot". The pictures were shown to quite a large gathering.

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, was a caller on William N. Selig, Wednesday, June 20, while on his way to San Francisco, and during a conversation said: "The Garden of Allah’ is one of three feature pictures that have ever been shown in Keith’s Hippodrome, at Cleveland. We presented the film to 30,000 people in one show, and the presentation was made by the presentation personally presented the Northwest and the theater with a great many after the presentations personally complimented us on the character and beauty of the play.

We used fifty lobby display frames at the Hippodrome, a special music score and some unusual stage effects. Before the picture was screened the curtain arose on a desert scene at night showing an Arab prostrate by his camel. Then a caravan came into view. Immediately following, the Sand Diver appeared forecasting the story."

Orchestra Hall during the past week has had a most attractive lobby display, one that caused many hundreds of pedestrians on Michigan boulevard to stop and investigate. The display had altogether to do with the showing of the "Tanks at the Battle of the Ache," which will open Sunday, June 24. This picture is released through Pathe Exchange, Inc., and is one of the Official Government Pictures, Inc., of which W. K. Vanderbilt is president. Tom North is special representative here for these pictures, for Pathe Exchange, Inc.

DANIEL LEIGHTON DEAD AT UNIVERSAL CITY.

Daniel Leighton, playing in the Universal serial, "The Gray Ghost," died suddenly of heart failure in his dressing room at Universal City on Friday, June 21, about ten o’clock. The death was unexpected, and was a shock to all the cast. Leighton was thirty-seven years old. He leaves a wife and child.

Mr. Leighton was a son of Horace Leighton, a famous dramatic actor, and had a long and successful career on the stage and on the screen.

NORMAN MACDONALD’S ADDRESS WANTED.

Norman MacDonald submitted a script to the World Film Corporation, but neglected to give his address. The World Film, desiring to buy the story, is now seeking to locate the author.
News of Los Angeles and Vicinity

By G. P. HARLEMAN

Carl Laemmle Returns East
President of Universal, Before Leaving, Gives a Merry New Year’s Eve Party

One of the most notable events in the Los Angeles film colony was the "good-fellowship dance" given by Carl Laemmle, president of the Universal, at Universal City on Wednesday night, June 13.

Mr. Laemmle after a two months’ stay on the Coast had arranged to return to New York on the following day and before he left he wanted to see his family of Universalites and his friends in all the other studios in a merry party. He decided to invite them all to a dance at the plant of the Big U Company. There was a very hearty response and fully three thousand persons were present at the cinema function.

The north stage, one of the largest at Universal City, was converted into a beautifully decorated ballroom, where the stars of the film colony scintillated among the other guests. In addition to the actors and actresses, studio managers and other executives, many of the leading citizens of Los Angeles and Hollywood were guests.

The grand march, which was led by President and Mrs. Laemmle, was participated in by more than 700 couples. At midnight an elaborate supper was served, after which the dancing was resumed and continued until the early morning hours. Everybody present voted the affair, which was managed by Henry Mckae and Beverly Griffith, a huge success and one of the most enjoyable the community has known.

Ince to Build Los Angeles Studio
E. H. Allen to Be General Manager—Dorothy Dalton, Enid Bennett, William S. Hart and Charles Ray to Go With Ince

Thomas H. Ince, who severed his connection with the Triangle Film Corporation last week, will build a large studio of his own in Los Angeles. Mr. Ince is at the time of this writing on his way from New York, so details of his immediate plans are not yet obtainable. We hear, however, that the producer intends to build an even larger and more elaborate studio than the present plant of the Triangle in Culver City. The location of the new studio is not as yet decided, but representatives of Mr. Ince have been negotiating with Harry Culver for a large tract of land directly adjoining the studios of the New York Motion Picture Corporation.

It has also been stated that Ince may locate in Santa Monica and that the little bay city has offered great inducements to build a studio there.

E. H. Allen, for many years business manager of the Ince studios, has tendered his resignation to the New York Motion Picture Corporation and will be general manager of the new Ince studios. It is stated from authentic sources that William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett will go with Ince.

H. P. Keeler, director of publicity of the Culver City studios, has resigned from the Triangle Corporation and will have charge of Mr. Ince's publicity department.

It is stated here that Mr. Ince will positively not tie up with any one organization, but will in all probability release and market his own pictures.

Bernstein to Produce Comedies
Will Add Two Companies—Stan Jefferson to Be Featured—Other Bernstein Activities

Sadore Bernstein, energetic head of Bernstein Film Production, makes the announcement that his company will produce comedies. Mr. Bernstein says he feels the war will create a demand for comedy in this country as it has in England and he wishes to be in a position to supply that demand with clean, wholesome humor. Two companies will be put on in a very short time. The first will be headed by Stan Jefferson and the films will be released under the name of Stanley Comedies. Stan Jefferson is from the Fred Karno School of London, from which Charlie Chaplin was rescued. Jefferson was recently in vaudeville, where he was successful.

The second company will turn out films of a different type from those of the Stanley.

Mr. Bernstein is still in the East, but is expected to return about July 1.

Phil Lang Shows Back to Camera.
At Kalem's Glendale Studios Director Paul C. Hurst has completed the fifteenth and final episode of "The Further Adventures of Stingaree." In support of True Boardman in the title role are Marin Sais, Edyth Sterling, Paul C. Hurst, Ed Hearn, Frank Jonasson, Edward Chisbee and Jene Forney.

The high cost of living is the topic of the latest Ham comedy, directed by Al Santell, entitled "The Onion Magnates' Revenge." John Stepping, as the magnate, succeeds in getting all the onions in the country, but is relieved of his wealth by Ham and Bud, icemen, who therupon become millionaires, while the magnate and his daughter become beggars.

Phil Lang, the Kalem production manager, religiously keeps out of the pictures produced at his studio. Phil, however, stepped in with his back to the camera and led the angry mob which clamored for the life of the onion magnate in this week's Ham comedy.

W. S. Hart Given Ovation on Return.
William S. Hart was given a rousing welcome when he returned to Los Angeles after a thirty-day trip around the United States. Big delegations from the Triangle studios at Culver City and Inceville were at the station when the train arrived. A cowboy band led the delegation and a parade was formed, which marched around the town, ending at Clune's Auditorium.

Mr. Hart, in cowboy costume, rode his pinto, Fritz, almost equally well known in filmdom. Rags, Mr. Hart's canine picture companion, was also in line. Old Crowfoot, leading Indian star of Inceville, rode with Mr. Hart. Several score of Inceville and Culver City artists followed in automobiles.

At the Auditorium, where "The Desert Man," o'fart's latest picture was being shown an immense gathering greeted the player, both within the house and without, the theater being packed to capacity.

Farrar Spends Night in Hills.
Geraldine Farrar has contracted a severe case of tonsillitis. Miss Farrar and her husband, Lou Tellegen, were out one evening automobilizing. Through an accident the couple were left stranded high in the mountains. In spite of Miss Farrar's heavy wraps she contracted a severe cold before they were rescued early in the morning by a passing motorist.

Miss Marion at Lasky Studios.
Frances Marion, the scenario writer who prepared the version of "Rebecca of Sunnybrook Farm" in which Mary Pickford is to appear, has arrived at Lasky Studios. She is engaged in consulting with Miss Pickford and Director Marshall Neilan in regard to the story.

Los Angeles to Have Film Building.
Los Angeles will soon have a film building, according to reports in the daily papers. Promoters of the project plan to erect a five-story building on South Olive street to be used exclusively for the film industry. Many of the local studios will be approached to rent downtown offices in the
new building, which will cater to exchanges, supply firms and other concerns catering to the motion picture trade.

Among the features contemplated is a moving picture theater for the exclusive use of the exchanges.

**Judge Brown to Write for Universal.**

Judge Willis Brown, famous throughout the United States as a juvenile authority and educator, and who probably has accomplished more for the uplift of the boys of this country than any other individual, has been lured to the motion pictures. That is, the founder and first judge of the Utah juvenile courts and the originator of the Boy City movement has written a number of stories for the screen which are to be produced by the Universal.

The first of these stories is entitled "Nancy's Baby," upon which production was started last week. Violet MacMillan plays the leading role. A series of boy stories will follow.

**Los Angeles Film Brevities.**

Norman Manning, general manager of the David Horsley studios, has just returned from a business trip to Chicago.

"The Little Swede" is Ruth Stonehouse’s latest five-reel feature under production at Universal City. The story is by Fred Myton and is being directed by Louis W. Chalmet. The supporting cast included Roy Stewart, Jack Dill, Claire Du Brey, Mrs. A. E. Witting, Alfred Allen and Harry Dunkinson.

The first picture of the Mary MacLaren Company at the Horsley studios has been completed under the direction of Tom Ricketts.

Universalites have responded heartily to the plea of the Government that saving accounts be invested in Liberty bonds and approximately $60,000 has been raised among the employees of the Pacific Coast studios of the Universal Company. Franklyn Farmhun subscribed for $2,500; Eddie Lyons and Lee Moran, each $1,250, and Francis Ford, Colonel Brady, Roy Clements, W. W. Beaudine, Harry Carter, Claire MacDowell, Brownie Vernon, Dorothy Phillips, Charles Hill, Mailes, Beverly Griffith, Albin Curtis and Jacques Jaccard, $500 each.

Robert A. Turnbull, one of the Horsley cameramen, has received a commission from the Mexican Government through General Alvarado, Governor of Yucatan, to do some special work in connection with that state’s great hemp industry and to also make some scenic films. These pictures are to be shown in the United States for the purpose of exploiting Yucatan’s resources. This is the fourth trip Mr. Turnbull has made to Yucatan since 1913 for the same purpose. Mr. Horsley has made arrangement with Mr. Turnbull to do some special work for him also in connection with some feature pictures now in course of production.

Director Sherwood MacDonald is making what will probably be his last picture at the Balboa Studio in Long Beach, for on the completion of the current Jackie Saunders feature Miss Saunders will go east and Mr. MacDonald probably will affiliate with another west-coast organization.

Cecil B. deMille has returned from his vacation spent in the Yosemite Valley.

"Miss Captain Kiddo," the second Baby Marie Osborne picture made by the Lasadila Films, Inc., for the Pathe Exchange, is finished. The next production will be "Baby Pulls the Strings." The scenario was written by Marc Edmund Jones of the Pathe scenario staff and the production will be made under the direction of William Bertram, who made "The Neglected Wife." Harrish Ingraham, formerly of the Pathe forces, will direct the third picture.

John Dored, a Russian army officer, member of General Skobeleff’s committee on relief, an official Russian organization, arrived in Los Angeles on Sunday, this week, from Seattle, where he landed last week for the purpose of arranging with a number of motion picture companies for the production and presentation of a series of pictures taken on the front in Russia, showing the character of the Russian military establishment and depicting a number of scenes from desperate battles in which it has been engaged.

The object of this propaganda is to dispel the impression that has gained wide currency in this country, fostered for the most part by German influence, that Russia is out of the war as far as military strength is concerned. Mr. Dored will remain in the United States about a month.

Mr. Dored formerly lived in Los Angeles and was a cameraman with a local motion picture company.

The Bernstein studio gave a theater party to the children at the Catholic Orphans’ home Tuesday this week. The home is across the street from the studio and the little folk have watched the making of the Bernstein photoplay "Who Knows?" from the very beginning.

Negotiations were concluded this week whereby J. A. Quinn secured the exclusive rights for Los Angeles of "The Whip," and will soon show this picture at his new Rialto theater. Commencing with the engagement of "The Whip," Quinn will inaugurate a policy of popular prices, with all the best seats at 20 and 30 cents, and will run six continuous shows daily from 11 a. m. to 11 p. m.

The Marine Company is afloat! General Manager M. Philip Hansen, Director Henry Otto, Tyrone Power, Frances Burnham, Jay Belasco, Gypsy Abbott, John Oaker and the rest of the trustworthy crew hauled their anchor and set forth this week from San Pedro for the Santa Barbara Islands with the scenario of "Lorelei of the Sea" in tow.

For the benefit of those who doubt that the acting ability of Al Christie, the director-general of Christie Film Company, we present the following picture which looks as though Mr. Christie was directing; as a matter of fact, he was show-
The title, "A Kentucky Cinderella," indicates that novelty of plot need not be expected from this five-reel Bluebird photoplay but does begin to suggest the amount of charm attached to the story. That it was written by F. Hopkinson Smith is a piece of information that throws a great light upon the subject, however, and Rupert Julian has known how to use his material to the best advantage. The story opens in California at the time of the gold discovery in '49, then shifts to Kentucky, whither the heroine goes after the death of her father in the Golden State. The girl suffers the humiliation often served out to poor relations, but meets her Prince Charming and rides off with him at the finish in bridal array with two coal black attendants on the box and four milk white horses to draw the coach. It is all just like the story books but so sweet and wholesome and so admirably done that it is as welcome as a whiff of pure country air, and makes one forget that sex problems, Eugenics and infants yet unborn have become prominent themes and characters of the stage and also of the screen.

The array of big-hearted, simple-minded folk in this picture is imposing and includes the usual Kentucky gentleman of title, a colored mammy and her ole man, and a gold digger, the partner of the heroine's father, whose nature is twenty-four carat and a trifle over. The character is played by Director Julian with an appreciation of its finest qualities that uncovers all its rugged worth. The colored man and woman who have been cast for the two old servants are unexpectedly capable, the old Mammy being played with an ease and finish that could not be surpassed. The character of Windfield Gordon by Harry Carter and the performance of Zoe Rae of an impish little colored gal also stand out prominently.

The title role is taken by Ruth Clifford, who is quite as simple and unaffected and likewise as charming in appearance and manner as the imagination of the author created his heroine. The production never lacks the proper atmosphere.

A Son of the Hills

Five-Reel Photoplay on the Vitagraph Blue Ribbon Feature Program That Is Juvenile in Theme and a Strong Reminder of Many Old Boyhood Favorites.

Reviewed by Edward Weitzel.

If THE screen is to have a special line of photoplays to compete with the Juvenile Fiction that commenced with Oliver Optic and Horatio Alger and is now found in publications devoted to the youth of the land, "A Son of the Hills" is qualified to take a leading place in the line. This six-reel Vitagraph Blue Ribbon Feature, founded on a story by Harriet T. Comstock, is not without the merits of its class. It relates the adventures of a poor but honest young chap, who leaves his home in the South and struggles to make his fortune. He is stricken with fever on the doorstep of a wealthy and kind-hearted gentleman, taken in and nursed back to health, given the means to go to college to complete his education and experience that "Virtue is its own reward," and marries the sweetheart of his boyhood. The story is occasionally set forth with unconscious humor, but always without any undue mental strain.

Antonio Moreno plays Sandy Morley, the juvenile hero, and strives earnestly to comply with the requirements of the part. He finds it impossible, however, to suggest the juvenile outlook upon life that never departs from the character. Belle Bruce, a pretty, winsome girl of an unconventional type, acts the sweetheart with much naturalness. Harry Davenport directed the picture.

Some Boy

George Walsh and Doris Pawn Win Hands Down on Personality in the Newest Fox Comedy Melodrama—Hero's Call the Picture's Big Thing.

Reviewed by Hanford C. Judson.

The audience at the Fox Academy of Music seemed well pleased with "Some Boy," the latest Fox comedy picture in five reels. The astonishing gall of the hero who as a press agent makes a story for a hotel by stealing diamonds from the heroine, is the idea that fits out a story. His difficulties in getting them back to the fair owner after he gets fired continues the comedy, but no other incident in the picture is worth noting beside it. The steady quality comes from "Joyous," the hero, and from the heroine. George Walsh has a smile and it is painless pleasing to the girls and the men, too. Doris Pawn is a good deal more than acceptable in the role opposite to him. Dora Whitman as the strong-armed Dotty Donald is another character who attracts favorable attention as a part of the picture. The other characters furnish comedy and light-hearted melodrama and win a welcome.

The plot carries speedily and furnishes a state of mind in which the spectator enjoys the characters for their own sakes and is amused by the athletic stunts done by George Walsh which in several cases have no real part in the story.

Fired from college for playing in a game of baseball when
to steal the heroine’s ranch. She makes Joyous manager, discharging the gunman who had the job. Joyous hands the gunman a surprise and cleverly outwits his father’s gang. Then he finds that his dad is the villain and he and the girl make him come across.

“Whither Thou Goest”

Orrn Johnson and Rhea Mitchell Featured in Five-Reel Drama—For State Rights Saled by Klotz & Streimer, Inc.

Reviewed by Ben H. Grimm.

From the box-office angle the best thing about “Whither Thou Goest,” a five-reel drama featuring Orrn Johnson and Rhea Mitchell, is its title. The picture, which is offered for state rights sale by Klotz & Streimer, Inc., Candler Building, New York, is suitable only for “the stakes.” It will never get by in a first class house, but ought to please audiences that patronize houses that never show the more expensive pictures. The picture is thoroughly clean and can be shown to the family group. It probably can beatgraded in a picture in a way with a very ordinary program release. The story is conventional and the acting and direction just barely passable. Photography is good, and some very good Arizona desert scenes have been filmed.

There are several weaknesses in the story, as filmed, that will be overlooked only by the less discriminating. Little directorial skill is evidenced in the picture, with the result that instead of drama we have calm and more or less colorless narration, with every once in a while an abrupt jump into a situation that could not be convincing unless more logically approached.

There are four central characters around which the plot revolves. The story tells of a society man who is told that he has but six months to live. He meets the musical comedy queen his younger brother is in love with, and marries her. They go to Arizona. They are very much in love. The man’s mother believes the family disgraced because of the marriage. Intoxicated, the younger brother tells his mother that the older brother married the stage girl only to prevent a messalliance. Meanwhile the older brother has regained his health. The mother visits Arizona. She reaches her son’s cabin while he is away. She tells her daughter-in-law that if she really loves her husband she will leave him, so that he can take his rightful place in society. The girl makes the sacrifice and goes out into the desert. When the son returns he learns what his mother has done, spurns her, and rides out into the desert in search of his wife. He finds her.

Besides the featured players there are in the cast Tom Chatterton, Ida Lewis, Henry Belmar, Phil Thompson, Peggy O’Connell, J. Frank Burke, Lavinia Gre and Ben Hopkins.

“Balloonatics”

First of Two-Reel Century Comedies Featuring Alice Howell Is Good—Distributed on State Rights Plan by Julius Stern.

Reviewed by Ben H. Grimm.

If every Century Comedy offered state rights purchasers is as good as “Balloonatics,” the first two-reel number shown for review, independent exchanges soon will be busy handling bookings for them. “Balloonatics” is a rapid-fire comedy containing a full quota of laughs. Alice Howell, who is to be featured in all of the Century Comedies, “pulls” stuff to this picture that stamps her one of the leaders in her particular line. She is a hard and serious worker, and it is her seriousness under ludicrous circumstances that score many of the laughs.

“Balloonatics” follows the established lines of comedies of its type. The first reel shows the comedienne as the scullion in a kitchen and around the house. Here she gets over new stuff. Although loved by the fat cook and the iceman, she coops with the son of the house. Action becomes faster and soon furious after the marriage. The cook gets into a balloon, whose anchor picks up folks and drops them without regard to their dignity or anatomy. Then the hook-anchor picks up the house containing the bride and groom. The house and its contents fly all over the countryside to a whirlwind finish.

J. G. Blystone’s direction shows thorough comedy capability. The comedies are being sold by Julius Stern, Century Comedies, 1600 Broadway, New York.

“The Price of Pride”

Carlyle Blackwell Has Dual Role in Interesting Five-Reel Peerless Photoplay Written by Milton Nobles—Released by World.

Reviewed by Edward Weitzel.

The dual role in “The Price of Pride,” the Peerless Photoplay written by Milton Nobles, consists of two half-brothers, each unacquainted with the other’s existence until they meet in a courtroom presided over by their father and one of the brothers is about to be sentenced for a crime committed by the other. The remarkable resemblance between the two young men is the cause of the mistake. This situation takes place near the end of the picture and the incidents leading up to it, although frankly melodramatic and not able to stand a strict logical test, have the advantages of moving with fair speed and of possessing undeniable interest.
honest and upright; the other young chap is at the head of a band of train robbers. The sweetheart of the good brother is on a train robbed by the bad one. She sees the chief of the band without her mask, and recognizes her lover as the robber. He is arrested, and his trial brings about his innocence being established and the reconciliation of his father and mother.

Milton Nobles has written a number of melodramatic stage successes and knows how to make his scenes full of acting possibilities. In most of the situations the directing of Harley Knoles is distinctly up to the mark. The cast is ably selected. Carlyle Blackwell doubles the two brothers with a godlike sense of art and is suited in build and appearance to both roles.

June Elvidge as the other woman wins sympathy for a difficult character to impersonate. In most of the situations the directing of Harley Knoles is distinctly up to the mark. The cast is ably selected. Carlyle Blackwell doubles the two brothers with a godlike sense of art and is suited in build and appearance to both roles.

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The author of "The Woman in White" understood the value of suspense. He also understood the dramatic worth of the dual role. Moreover, he always had a story to tell. The screen version fashioned by Lloyd Lonergan and produced by Thanhouser has the gripping qualities of the original, and it is not at all necessary to be familiar with the novel in order to enjoy the picture. Some of the material seems rather conventional and Sir Percival Glide and Count Fosco are as fine a pair of theatrical villains as ever graced an old-time melodrama, but the human interest of the story is always vital and all the characters lead anything but peaceful lives.

The plot deals with two women who bear a remarkable resemblance to each other. One is an heiress, the other is poor and feeble minded. Laura Fairlie, the heiress, becomes the wife of Sir Percival Glide, who marries her for her money, and is ready to stop at nothing in order to get his wife's fortune into his hands. The first step is when he learns of the existence of Ann Catherick from the insane asylum. The woman dies and he secures the body. His wife is ill at the time. Sir Percival has her taken to the asylum as Ann Catherick and gives out the information that his wife has expired.

The body of the insane woman being buried in her place. The story ends with the death of Sir Percival and the reunion of Laura with the man she always loved, a young artist, separated from her by poverty.

Ernest C. Warde has directed the picture excellently, and the action of Florence La Badie as Laura and Anna Jones does justice to both characters. Richard K. Neil as Sir Percival, Gertrude Hall as Marjorie Halcombe, Arthur Power as Count Fosco, and Wayne Aspl as Walter Hartridge, are valuable aids to the favorable impression made by the picture.

"Miss Married," the nonpareil of the western scenes reviewed, is "The Woman in White," a tale splendidly enacted, the scene of whose events is New Orleans and the Mississippi. The body of the insane woman being buried in her place. The story ends with the death of Sir Percival and the reunion of Laura with the man she always loved, a young artist, separated from her by poverty.

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Arrayed With the Enemy'


Reviewed by Ben H. Grimm.

MUCH good horsemanship and other action is seen in "Arrayed With the Enemy," the fourth two-reel episode of Kalem's "The Further Adventures of Stingaree" series. There is more of the melodramatic in this number which accounts in a large measure for sustained interest and exciting episodes. Stingaree and Howie eke out the Mounted Police and come across a weeping woman whose husband has been kidnapped by "Black Bill" and the latter's followers. The chivalrous Stingaree agrees to aid the woman. He is prized, too, because "Black Bill" has gained a ransom, not "Stingaree.

Stingaree, Howie and the woman are overtaken by the police and the two men are made prisoners. They are bound to trees while several of the policemen go in search of "Black Bill." Stingaree's horse—a very well-trained animal—utters the bonds of his master. This is a thrilling bit. Stingaree and Howie are about to make good their escape when one of the troopers comes with the message that the police are in the power of "Black Bill." Stingaree and his pal array themselves with the enemy and go to the lad in the bandits, route them, rescue the husband and disappear.

True Boardman is, as usual, the typical Stingaree. Paul C. Hurst, who also directed, is seen as Howie. Also in the cast are Elythe Sterling, Barney Furey and G. A. Williams. The backgrounds chosen by Mr. Hurst are ideal.

"Hate"

Fairmount Seven-Part State Right Subject Carries a Clearly-Told, Interesting Story.

Reviewed by George Blaisdell.

AN interesting picture - "Hate" - the state right production of the Fairmount Film Corporation - it holds its interest throughout its more than six thousand feet, and that despite the tendency in the beginning and near the ending to preach. It is the marked human note in the story that submerges the influence of the homiletic titles, the simplification to high tension of conditions of every-day life. The basic theme is the hate engendered in human beings by the misconduct of their fellow-men, by the violation of sacred trusts. In turn, in point of its outward manifestation is the slaying by a youth of the man he has just learned is his father. The fact that the slain man many years before not only had deserted and deserted the boy, but that he was in the days of her happiness and prosperity, attempts to blackmail her, would seem to afford a reasonable ground for murder. This inclination is later subverted by the resentment engendered hate. In other words, the situation of the moment preceding the slaying contained plenty of matter to account for the passions raging in the young man's breast.

Adelaide Holland is Ruth Shelton, the young woman deserted, deserted, and, just before the birth of a son, befriended by the newspaper reporter. Miss Holland portrays her part well—she shows us a woman who through years of happiness that fall to her as the wife of the reporter service to her face the marks of the unhappy experience of her youth. Morgan Jones is Jack Bradley, the reporter who becomes editor and eventually in position to put into effect the much needed reforms in local affairs. It is a good role, one that makes of Bradley very much of a man—one who with his eyes open and banking on his knowledge of human nature takes for a wife a woman branded with the scarlet letter who becomes in affection as well as in name the father of the woman's son. And we see how his sympathy was misplaced, how his intuition was proved to be a sound guide.
Others in the cast are Morgan Acker as Tom Leighton, the man from the past who comes back to blackmail the woman he had wronged two decades before; Jack McLean as Howard Bradley, the son; T. Henderson Murray as "Big Jim" Garvin, the politician, and Mae McAvoyle as May Garvan.

J. Walter Mcadie is the author of the script. He has done a good job. He displays skill in his titles, barring a tendency, as before stated, to the melodramatic, to sermonizing. Director Walter H. Stahl has selected many picturesque backgrounds of the south, rich in moss-hung trees and placid streams. His handling of the mob scenes, of the election crowds, is realistic to an unusual degree.

What stands out in the picture is the drama—a clearly, interesting story.

"Come Through"

Seven-Reel Melodrama Written by George Bronson Howard and Produced by Universal a Good Entertainment. Reviewed by Edward Weitzel.

A burglar breaks into the house at the proper moment and Buck mistakes him for Craig. He forces him to marry Alice at the point of a revolver, and then turns the newly-wedded pair of total strangers out into the world. The crook at once commences to show gentlemanly instincts of the finest quality and assures his wife that from then on he is going straight. The rest of the story tells of his difficulties in trying to keep his word. This necessitates the introduction of new characters and motives, and does not permit the plot to be classed as a perfect piece of construction; but the sympathetic appeal is always present and everyone will be glad to see the reformed crook triumph at the finish.

The production of "Come Through," under the direction of Jack Conway, gives the picture every opportunity to deliver its message. The cast, of course, is of first importance. Herbert Havlenson is the crook, and his acting of the part makes it easy to believe in James Harrington Court's reformation. Alice Lake as Velma Gay also assists in implanting the same belief, and George Webb, Jean Hathaway, Roy Stewart, Margaret Whistler, William C. Dyer and Charles Hill Malles preserve the requisite artistic balance.

On the Paramount Program

"At First Sight" Five-Reel Famous Players Photoplay with Mae Murry, and "Forbidden Paths," Five-Reel Lasky Feature Starring Vivian Martin.

Reviewed by Edward Weitzel.

At First Sight.

AD the word loves to the title of the latest Famous Players photoplay and the full meaning of the name is made clear. "At First Sight" is a comedy in five reels, and Mae Murry is Justina, the heroine of the tale and an heiress. It seems that Justina, who is of a romantic turn of mind, is engaged to a very matter-of-fact young man named Ralph Gaylor, who does not find the lady's money the least of her attractions. A rising young novelist, whose books are fairly devoured by Justina, comes to the town in which the heiress dwells and she falls in love with him at first sight. She manages to become an inmate of the house where the author has shut himself in, that he may work undisturbed on his latest story. The way the real love story and the plot of the new novel are made to blend furnishes much of the fun in the picture.

George Middleton, who wrote the scenario, has contrived to put together a clean, leisurely moving and rather amusing story which is given material help by the manner of its presentation. Mae Murry's personality is suited to the character of Justina, although she does not show the finish to her comedy acting that is apparent in her serious work. A tone of romance and danger in some scenes should be overcome as soon as possible. Sam T. Hardy, as the writer, is a credit to the craft, being without any of the pose of the usual novelist of fiction. Jules Rancourt, Julia Bruna, W. T. Carlton, Nellie Lindroth, William Butler, and Edward Sturgis are other useful members of the cast.

Forbidden Paths.

The strongest and most impressive bit of acting in "Forbidden Paths" a five-reel Lasky release, is contributed by Sessue Hayakawa. He plays a native of his own land, who falls in love with a pretty American girl and sacrifices his life to secure her happiness. The story, by Beatrice C. De Mille and Leighton Osmun, has its best moments at the finish. The heroine is in love with a young American who goes down to Mexico and is trapped into marrying the most notorious woman in the capital. When he learns the truth about her he deserts her and returns to the States. The wife follows him, however, and learns that he is now in love with the heroine. She will not let him divorce her, but the devoted
Japanese finds a way to remove her quietly and effectively. He invites her to go out in a launch with him, takes her well out to sea, removes the plug from the bottom of the boat, and waits calmly for them both to drown.

In this situation Hayakawa’s racial characteristics, the stoicism of the Oriental, enables him to make the scene ring true. Most of the story is not remarkable, from any point of view, and the young American suffers by comparison with the Japanese. But the finish is one not easily forgotten. Vivian Martin is natural and attractive as the heroine. The rest of the cast and the general production are what the Lasky name would lead one to expect.

“The Ghost of Old Morro” Five-Part Edison Subject Features Mabel Trunnell and Robert Connell.

Reviewed by Arthur W. Courtney.

To alter a current phrase of a popular magazine writer I am strangely unmoved by such movies as “The Ghost of Old Morro.” This is an Edison five-reeler, written by James Oppenheim and directed by Richard Rickety, featuring Mabel Trunnell and Robert Connell.

The locale is Morro Castle, in Cuba. The story is the tragedy of a cigar-smoking witch whose ghost haunts the castle on moonlit nights. The witch keeps a disreputable inn. A gang of smugglers offer her thirty per cent, for protection from the revenue guard. She secures the protection by procuring a girl for the captain of the guard to debase. The smugglers do not use the witch as an intermediary next time. They abduct a convent girl for the captain to debase. By mistake this is the witch’s daughter. The captain, mind you, is the hero of the picture! The witch procures the captain’s murder. His body is to be brought to her in a bag at midnight on the walls of Morro Castle to be thrown into the sea. Instead of his body her daughter’s is in the bag she throws down.

Robert Connell, as a scrupulous revenue captain, who is easily bought off, not with money but with girls. Mabel Trunnell plays Mercedes, the Cuban convent girl. Their love scenes are entirely too speedy and lack conviction. Helen Strickland plays the witch. She does the only acting in the picture.

Other disagreeable features in Mr. Oppenheim’s story are a cock fight, the cutting out of a man’s tongue so that he will not betray a conspiracy he has overheard, and a detestable comic Monk who dangles when Mercedes plays. For a kiss he allows Mercedes to leave the convent at night to keep an appointment with the revenue captain. The picture ends with three deaths. The witch and the catzin wrestle on top of the walls just for the sake of being together. While this picture would not be harmful on a program with

Terry Human Interest Reel

A Kay Company Presents Split-Reel Educational—Reading Character Through Characteristics of Nose Shown.

Reviewed by Ben H. Grimm.

ENTERAINING instruction is given by the Terry Human Interest Reel titled “The Nose.” The reel combines interesting cartoon studies of the nose as an indication of character, and scenes showing the cotton industry. First is seen the Roman nose. Its characteristics are pointed out in the film and the sort of a character its owner possesses is explained. The points stated are made convincing by pen pictures of great men who possessed Roman noses. Similar treatments in the Grecian type of nose, the Jewish type, the celestial nose, the snub nose and the broad and thick nose.

The cartoon finishes with a phrenological and physiognomical screen study of President Wilson.

The scenes of the cotton industry are comprehensive and interesting.

“The Soul Herder”

Harry Carey Has the Lead in an Excellent Western Universal Three-Reeler.

Reviewed by Arthur W. Courtney.

An excellent picture in every way in “The Soul Herder,” a Universal three-reeler directed by Jack Ford and featuring Harry Carey as a reformed cowboy who becomes a Billy Sunday in a wicked mining town and closes up the saloon. This is an excellent western. There are some fine riding through woods and ravines. Harry Carey rides down declivities with skill that puts to shame certain part reels of Italian cavalry riding stunts. This is an excellent picture for children of all ages. Elizabeth Jane plays the children part with great power. Fritzli Ridgeway is a very attractive church organist.

The superior grade of entertainment offered by this picture can best be indicated by rehearsing the story. Harry Carey, a bad man, adopts a little girl, a parson’s daughter, whom he finds in the desert just after her father has been murdered by vagrant Indians. The child insists that he is to be her father he must wear father’s clerical vest. Together they set out for the wicked town where Jane, the child’s aunt, is church organist. Jane has never seen her brothers-in-law. She is puzzled by the combination of spurs and a clerical vest. She finds out that he is an imposter when he forgets himself and knocks out the ringleader of the saloon gang in a fist fight in a good cause. She dismisses him because he is an imposter. But the child falls ill and calls for her father. Harry is brought back. The child recovers. Then Jane realizes that there must be a good man in a man who has such power for good over a little child. After Harry takes the pulpit a delicious humor enters the picture. First he invites the congregation but they do not respond. Then he rides his horse into the saloon and compels them all to go to church. After the service he tells them that the Lord loves a cheerful giver and that it is time they attracted his attention. He stands at the door with the collection basket in one hand and a gun in the other and forces them to give up. He offers the money to send the despised woman back to their families. The saloon has to close up. Of course Harry marries Jane.

This picture would be excellent for church entertainments. It would surely convert those who refuse to admit that western movies can have a strong moral tone.

“I Believe”

English Made Photodrama Written and Directed by George Loane Tucker an Ambitious but Loose-Jointed Plea For the Christian Faith.

Reviewed by Edward Weitzel.

It is easily conceivable that the man who produced three of Hail Caine’s works is the author of “I Believe.” The intuitions of the writer of “The Christian” is evident through George Loane Tucker’s photodrama, which is an ambitious but loose-jointed plea for the Christian faith. Following the example of his admirable sequel “Sister Healer and Friend,” the author of “I Believe” takes his work very seriously, and expounds his religious tenets with all the vigor of a Methodist exhorter, but not with all of Hail Caine’s skill.

The scenes of the picture are laid in London just before the
Great War, and the prevalence there of religious unbelief is the mainspring of the preachment. A struggle between a free-thinker and a clergyman of the Established Church to behead the material employed in working it out being a theme for the literary motive of the old novel "Frankenstein" (which deals without skill or a clever mixture of English melodrama mixture without a soul) and is chosen as a vehicle for a new stage of the free-thinker that has deserted the teaching the minister and who leaves on the head with a good heart and to the church, thus meeting the motive of the free-thinker to have his vand dressed. A shock from a powerful electric current stretches the two men apparently to death. But when the doctor pronounces the clergyman’s son dead the free-thinker brings him back to life by the use of electricity. He then discovers that he has been able to do this because he is a detailed being and has the ability to bring a dead man back to life.

A woman is true to her dead love, but her interest fades. All men once loved by a woman are forever hers, even though she is dead. A woman, however, who is a friend, is not easily disposed of, as the free-thinker is a friend to the woman and makes a final attempt to save her. The woman, however, refuses to be saved and the free-thinker is forced to leave her.

Scene from “The Clodhopper” (Triangle).

been compelled to fill it up from sheer lack of proper time to create original stuff for its full continuation.

Ray is at home in this sort of a role, so much so that he is a most successful one throughout. The plot is well worked out and provides a good deal of action. The acting is good, and the direction is careful, the story having a strong appeal for the average audience.

Triangle Program


Reviewed by Louis Reese Harrison.

A DECIDED failure of art is straight through has "A Strange Transgressor," both in production and interpuration. The story itself is a "Camille" variation, but a successful one throughout. Miss Mary Astor plays the "notorious" woman, but of course compelled to make a sacrifice on the altar of maternal instinct, one of the few actual sacrifices made in modern life, but that same profound feeling causes the woman to long for the social respectability of marriage. Around this inner struggle, not given half enough development, the main incidents of a tense drama are grouped. There is an attempt to give new life to the story by the addition of a character and material, the story, however, is not successful. The acting is fair, but the story is not well presented.

There is picture beauty in every detail of the many fine interiors of the film. There is a veritable gallery of paintings, it would almost seem, so admirably chosen and arranged by those in charge of production. Then the actors! What a cast of real players! Not only the principals, but the character, minor roles, add materially to the whole impression by personality and by intelligent interpretation, and this without exception.

Of Miss Astor, she was rightly measured in these criticisms when she was playing minor parts. Not only is her quickness responsive to every minute requirement of interpretation, but she is forever making a picturesque self-expression in the smallest detail of costume and surroundings, just as a painter composes his creation. She has swiftly advancing her career, and without doubt, she will grow much in her art.

"The Dog-Catcher’s Love" is a very fair comedy vehicle for Charles Ray, which he uses to so great advantage that there will be many an honest laugh among people in the audiences, but the story drags terribly toward the conclusion, both because old stories are handled on the ship, with nothing bright or attractive in its presentation, too much of it, and with a complete lack of suspense. At this point the same people who were entertained by the realistic early scenes will begin to feel a "have-it-over-with" sensation. This is not entirely the author’s fault. He is probably given impossible material to prepare with, and his effort is an energetic and effective continuance of the early part. Starting with the material for a live comedy, he has

Sunset Features Coming

Extensive Group of Four-reel Dramas Promised as Added General Film Product, With Stars

In a few days General Film will be able to meet the demand of exhibitors for four-reel feature releases in a list of ten or more splendid subjects, General Manager Harold Olliester announces. The new four-reel subjects will be known to the trade as "Sunset Features." Each of these will be a drama, and each one will be intended to stand upon its merits. Among the subjects are together of action, adventure and mystery have been chosen.

Well known and popular players will be seen in each of the "Sunset Features," among these being Tom Rolf, Roland, Margaret Landis, Ethel Ritchie, Vola Vale, Katherine Kinkam, Harry King, Neil Hardin, Philo MacCullough and R. Grey. All the productions are of the same kind, with half the "Sunset Features" available exhibitors can book their whole show from General Film.

Contrast in O. Henry Releases

The current O. Henry releases from General Film provide the strongest contrast of any two successive releases in this popular series with "The Love Phiferl of Ike Schoenstein" and "A Departmental Case." The former is a straight-out comedy and is laid on the coast of New York with the convincing urban atmosphere that the author so well employed. "A Departmental Case," however, is a thorough drama and its scene is in the opium houses of the city. The story is directed by Thomas R. Mills and its principals are Mildred Manning, Dan Hayes and Bernard Siegel, the latter as Ike. The Texas story was handled by Martin Justice and includes in its cast, Charles Kent, Carlton King, Harry Hamill, Mary Cunningham and Frank Chapman.
**General Film Company.**

**SERVICE OF LOVE** (Broadway Star).—An O. Henry story of a struggling painter who marries a struggling painter. They have rosy imaginations, but are short of funds. She pretends to have a rich pupil. He pretends to be making sales while sketching in the park. One day the wife comes home with a burned arm and it transpires that she has been ironing in a laundry. He recognizes the oily cotton waste used to dress the burns because he has been stoking in the same laundry. The titles contribute largely to the entertainment. This picture will appeal to audiences fairly well acquainted with the English language.

NEARLY A HUSBAND (Kleine).—Bickel is an Italian who marries, then is supposed to be killed while trying to blow a saw. His wife marries his nephew and he enters their room at the hotel as a burglar. The story is very loosely hung together. It is only mildly amusing.

COUGHING HIGGS (Ray).—Higgs is a siren Irishman of the type familiar to patrons of vaudeville and burlesque. The settings of the picture are rich. This comedy is not objectionable. It is fairly amusing.

ARRAYED WITH THE ENEMY (Kalem).—Fourth of the "Further Adventures of Stingaree" series. This two-reel number is much better than the preceding episode. There is more melodrama and more action to hold the interest, and the story moves with a speed that makes for considerable suspense. It tells how Stingaree and his pal, Howie, help the police to round up the Black Band and then quietly disappear. Reviewed in this issue.

A SUIT AND A SUITOR (Kleine).—A Bickel comedy. Bickel plays straight, with a toupee, as Mr. Snyder who takes his family to the country so that his daughter will forget a certain suitor. The suitor follows, however, and Bickel doubles as a comic trump, with his natural bald toupee. As a cramp Bickel is very funny. This is a good comedy.

A MIXED COLOR SCHMERE (Kleine).—A Bickel comedy based on the mixing of two kidnapped babies; one white, one black. The kidnapping of an Italian is played too seriously. Bickel, as a gypsy, is not at all funny. Stupid and tedious.

**Bluebird Photoplays, Inc.**

**A KENTUCKY CINDERELLA,** June 25.—This is a very pleasing five-reel feature and is delightfully acted by Rupert Julian and the other members of the cast. It is reviewed at length on another page of this issue.

**Fox Film Corporation.**

**SOME BOY,** June 10.—A five-reel comedy with George Walsh and Doris Pawn in the leading roles. A very good offering. A suggestive title for a young girl who makes for the hero shows enough of it to make a sewing good central situation. A longer notice will be found on another page of this issue.

**Greater Vitagraph.**

**A SON OF THE HILLS** (Vitagraph), June 25.—Antonio Moreno and Belle Bruce head the cast of this five-reel feature. The story is a good example of juvenile fiction. A longer review is printed on another page of this issue.

**King Bee Films Corporation.**

**CUPID'S RIVAL,** July 1.—A two-part comedy of the cheapie sort with horse play and vulgarity as the chief bats. The plot with various complications centers about the plight of a poor artist, who sees his sweetheart enter the studio of his rival. The featured member of the cast, Billy West, does not seem to figure as largely in the plot proper as he has associated. A comedy that leaves you with the hope that Charlie Chaplin. He must surely be commended for his successful imitation of the popular comedy star.

**Kleine, Edison, Selig, Essanay.**

**LAND OF LONG SHADOWS** (Essanay), June 3.—A five-reeler featuring Jack Gardner admirably supported by Ruth King. The scene is a town of gold seekers in the Yukon. The depth of moral degradation portrayed in the opening reel makes it advisable to show this picture to adults only.

**THE GHOST OF OLD MORRO** (Essanay), June 2.—A five-reeler written by James Grundy with second direction by Richard Dix. This is a tale of Mabel Trunnelle and Robert Connors. Most of the characters are thoroughly disreputable. This is not an enjoyable picture. It should, under no circumstances, be shown to children. Reviewed at length in this issue.

**Mutual Film Corporation.**

**REEL LIFE NO. 60** (Gaumont), June 21.—The interesting subjects contained in this number are: "Knitting House," "Inoculating the Evergreens," "The Most Perfect Child," "A Tilting Match on Water" and "An Auto Driven Train."

**JERRY'S RED HOT TRIAL** (Cuba). June 21.—A melodrama in which Jerry, after being ordered out of a mining town by an automobile party, is only saved by his scoundrel friends.

**RAILROAD RAIDERS NO. 12** (Sienal), June 25.—"A Fight for a Franchise" is the title of this number of the serial. It holds the interest and treats of honest and dishonest methods. Two men, five years without a single moment of discord, is a picture of a woman in tight slips clipped from a newspaper and placed in the background of the husband. The affair ends its way to the diverse courts before the innocent cause of the trouble realizes what he has done and puts matters to rights. Not of much account as a comedy.

**ULTUS NO. 1** (Gaumont).—"The Townsend Mystery" is the title of the first episode of this new serial. The compelling to be selling of the most attractive serials on the market. "Ultus" means "the man from the dead," and deals with the vengeance of one of two partners who was left behind on the desert of Arizona and robbed of his diamonds by his partner. The episode is thrilling.

**ULTUS NO. 2** (Gaumont).—The title of the second episode of this new serial is "The Ambush." The hero of the serial, has a more thrilling moment of the first, and has been reviewed in a previous issue. It deals with the impersonation of an ambassador by Ultus, the theft of a wonderful diamond, and a thrilling pursuit. Very excellent.

**ULTUS NO. 3** (Gaumont).—The third number of this serial is entitled "The Grey Lady." and introduces another gong named the "League of Silence." The "grey lady" is employed by the gang in trying to destroy Ultus. The episode is thrilling and entertaining.

**ULTUS NO. 4** (Gaumont).—"The Traitor's Fate" is the title of the fourth number of the serial. It Lester is tracked out by Ultus and meets his death in the bottom of a flooded tin mine. This episode is interesting and presents scenes of great beauty as well as of stirring quality.

**THE SECRET OF THE NIGHT** (Gaumont).—Fifth three-reel installment of "Ultus." The number is an exceptionally good one and its mystery and power to thrill rivals the writings of Poe. Ultus is again seen in an impersonation that brings him into adventure, and clash with evil influences. He solves the mystery and shows him in the church of Saint Banes, the Suffolk yard detectives. This number is one of the best mystery pictures yet released in the series.

**ULTUS NO. 6** (Gaumont).—This number of Ultus is an interesting one, and shows again the kickaboodle of individuals. Thrilling incidents and plenty of action characterize it, and at the close we find that the butler from a coast which has been taken from a kidnapped minster is being sent out as decoy.

**ULTUS NO. 7**—"The Three Button Mystery" is the title of this number of the serial in which we follow the characters of the play through an exciting chase. The man is returned and the girl is thrown into a subterranean room. Some stiff stunts take place in the course of the number, which is unusually interesting.

**Pathe Exchange, Inc.**

**REBUILDING AMERICA'S MERCHANT MARINE** (International), June 24.—Building wooden ships on the Pacific Coast is shown on a half reel of this release, an amusing Krazy Kat cartoon, "All in Gold That Glitters," sharing the reel.

**THE WOMAN IN WHITE** (Thompson). July 1.—A five-reel release version of Wilkie Collins' well-known novel has been made by Thompson with Frances La Porte. It is a dual role. The picture is an interesting one. It is given a longer review on another page of this issue.

**THROUGH CENTRAL TEXAS** (Pathe), July 8.—Number 15 of the "Climatides series is devoted to Texas views of Austin, Fort Worth and Waco are shown. The University at Austin, the famous Waco cotton gin, the hotel with its Dr. Pepper, and the stock yards at Forth Worth are the features of the reel.

**Paramount Pictures Corporation.**

**AT FIRST SIGHT** (Famous Players), July 2.—Mac Murray is the star of this five-reel comedy, which tells the elegant story of a famous **Comments on the Films**
novelist and the way he is captured by a dazzling young woman. A lovely woman, and another page of this issue.

FORBIDDEN PATHS (Lasky), July 12.—Vivian Martin is featured in this five-reel drama and Sessee Hayakawa has one of the leading roles. The story has a novel finish. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

THE CLODHOPPER (Ince-Ray Bee), June 17.—A comedy of the un-exploring country bunch holds its own, a well-rounded story in Sessue’s part to the role. The picture is clean, and will meet success only in houses whose audience are not used to the type. Very slight on the action and direction here. The acting name and the product of the picture, the scenes laid in London. It shows the struggle between religious faith and unbelief. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

THE FLAME OF YOUTH (Butterfly), June 18.—This five-reel number, by Willis-Woods, produced by Elmer Clifton. Jack Mulhall is featured as a glider young man of a society girl, who is sent by his father to inspect a fire opal mine. On the picturesque island he meets another girl, whom he really loves. He has exciting fight with a gang of crooks, saves the girl’s life, and clears up the crooked work. The number is well-rounded in plot, briskly handled throughout and holds the interest well. Others in the cast are Ann Kenney, Donna Moon, George Craven, Ed. Brady, Alfred Allen and Burton Law.

DARE DEVIL DAN (Victor), Week of July 2.—This number, by Ruth Stonehouse, features the author as a girl who reads dime novels and captivates the role of a detective. She helps the police in rounding up a gang of crooks. There is nothing exceptional in this, either in conception or presentation. It makes a fairly entertaining subject.

THE JUNIOR VICTOR (Victor), Week of July 2.—"The Wife Catcher" by W. P. Oakes, featuring Harry Carew, George Berrill, Vester Pegg and Fritzi Ridgway. The citizens of a desert mining town elect an old man as sheriff to round up criminals. The man, by the aid of his former partner, brings the rowdies to justice. The stage holding, planned as a joke, is put on with a real punch. The yarn is quite strong in many respects.

THE ROYAL (Joker), Week of July 2.—An eccentric comedy number, by Thomas Gibson, featuring Gale Henry, Milton Sims and Charles Hoefl. The first two are maid and porter in a small hotel. They blow open the safe, in bar-room fashion, and depart with the proceeds. Ridiculous and full of laughable small business. Good of its type.

THE GIRL IN THE LIMOUSINE (sup), Week of July 2.—A brisk story, by Tom Hovey, featuring Les Hill and Mae Maloney, who bears a girl’s cry from a taxicab. He follows and finds he has been lured by a gang of crooks. The girl falls in love with him and he gets her out of the hands of the gang. This is not particularly new, but moves with assurance and holds the interest.

NOT TOO THIN TO FIGHT (Victor), Week of July 2—a story of the World War, starring Warren Schatz, featuring Milton Simmons, McComas and Ethel Sedwick. The girl’s lover takes her weak and timid young brother in hand and develops him into a lightweight boxer. The boy finally proves out in a sparring match and with particularly good fans. The story itself is slight, but entertaining. There are no objectionable features.

A YOUNG PATRIOT (Gold Seal), Week of July 2—a three-reel subject comedy, by Robert Harlow, with Charles Villiers, and a real asset to the series. Elwood Bredell plays the part of Tommy, son of an army captain. He and his grandfather, portrayed by Edward Brown, are the leading characters, and the manner in which they keep secrets from obtaining the valuable formula is exciting and entertaining. The plot is a little obvious, but holds the attention closely throughout. The war scenes are brief and spirited. Others in the cast are Charles Hill, Mailles, Jack Connelly, Mignon Anderson, Wadsworth Harris and Roy Stewart.

POOR PETER PIUS (Nestor), Week of July 2.—An amusing comedy number, featuring Eddie Lyons, Lee Moran, Fred Gamble and Edith Roberts. The story is a farce, and the subject wants better acting. But Peter Pious. Eddie steals Peter’s clothes while he is bathing and pretends he is insane. The action is farcical and gets up a number of laughable comical phases, while being a good one of its type.

WHAT HAPPENED AT THE BANK (Universal Special), July 2.—No. 2 of the "Gray Ghost" series. This installment deals largely with the events immediately following the bank robbery in which young Olmstead was spirited away. The Gray Ghost sets his gang on the trail of Wad Hibber, an American returning from England who is negotiating for a valuable necklace. He unconvincingly outwits the gang by changing rooms at the hotel. Morn Light is revealed as an unwilling tool of the master villain. The installation is rather short, but serves to further develop an interesting series of criminal operations.

COME THROUGH (Universal State Rights), June.—This is a delightedly entertaining picture, written by George Bronson Howard. The hero is a crook named by H. C. Rawlinson. A longer review is printed on another page of this issue.

World Pictures.

THE PRICE OF PRIDE (July 2).—Milton Noble is the author of this five-reel photoplay in which Carlyle Blackwell plays a dual role. The picture is full of drama and is well acted and produced. A longer review is printed on another page of this issue.

MISCELLANEOUS.

WHITHER THOU GOEST (Klotz & Reitmeier, Inc.—An ordinary five-reel drama starring Orrin Johnson and Rhea Mitchell. The picture is clean, and will meet success only in houses whose audience are not used to the type. The acting and direction are not at all times the best. A longer review is printed in the review column of this issue.

"The Masked Heart" leads Mutual

For Week of July 2 "The Road Wreckers," Thirteenth of Holmes Series, Also a Feature.

WILLIAM RUSSELL will appear in the Mutual schedule for July 2. Mr. Russell will appear in "The Masked Heart," a story of love and intrigue in which he is a dashing young man who is bored by his easy victories over women and goes in quest of an elusive woman. The other principals in the cast are Francesca Billington, Kathleen Kirkham, William Conklin and Ashton Dearth.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which is also being imported. It is a small town in which a passenger train and a freight makes the big thrill of the chapter.

"Travel Tours Around the World," ready July 3, shows Bierta, Tunis, a French naval port, and Sydney, the capital of New South Wales, Australia. On this date also comes the La Salle comedy, "The Tears of a Courtship," with Harry Moran, of which the lead, is "Jerry’s Gentle Nursing," released July 5, in which Jerry takes care of a gouty invalid, and what he does not do to the invalid he does to his own partner, and he is an interesting character. Also released July 5, is "Reel Life," is made up of six subjects—"Making Jewelry At Home," "Terry Pickers of the South" "Tongs of the Wild West," "The Army System" and "Animated Drawings From Life.—A Saving Grace" and "Hands Up.""The Road Wreckers," the sixteenth and last chapter of the "Jimmie Dale, Alias the Grey Seal" series comes to the screen on July 6. This is entitled "The Victory." E. K. Lincoln is the lead.

O. Henry Series Increased

First Ten Weeks of Two-Reel Classics So Brilliant, Entire Series Is Made Twenty Instead of Sixteen.

Owing to the tremendous success of the O. Henry two-reel series, General Films has increased the series. The number of the series has been increased to twenty. The news was hailed with joy at all General exchanges.

The first ten of the series of two-reel O. Henry stories has been distributed, and the General Film has begun on the second ten. This second ten will include these titles: "No Story," "The Boy of the Phillips House," "The Amoral Question," "Strictly Business," "Specks of Garnered Fruit," "Discounts of Money," "The Coming Out of Maggie," "The Venter," "The Best Seller," and "Lonesome Road." "If the second ten meet anything like the reception given the first ten of the series," says Harold Bolster of General Films, "this series will prove the most popular unit of twenty short length motion pictures ever issued in the history of the camera. And I believe the second ten will match the first ten in value, artistic excellence and popularity. These O. Henry pictures have done more to establish a new standard in screen entertainment than any short length pictures have ever done. I am outstanding the thought that they will make them acknowledged rivals of five-reel ‘features.’ And when I say rivals, I am leaving out the score of cases where they absolutely overshadowed the ‘feature’ in the exhibitor’s advertisement and in the reviews of the critics, and in the applause of the audience, so that, when I call them rivals, I am understating their worth.

TOM MOORE WITH CONSTANCE TALMIDGE.

Tom Moore, the most eminent member of the popular quartet of brothers, all of whom are familiar to picture fans, will next appear in "The Road Wreckers," a new story by Lews J. Selznick star, Constance Talmadge. Miss Talmadge’s first Selznick-Picture is "The Lesson," under the direction of Charles G. Cowles.

In the course of the picture Mr. Moore is called upon to operate a soda fountain, and serve Miss Talmadge and others with unpalatable beverages.

Besides Mr. Moore, in the supporting cast are Herbert Hayes, Walter Hiers, Joseph Smiley, Lillian Rambeau, Dorothy Green, Christy Walker, and the customary ‘others.’
With Thornton Fisher.

HARRINGTON PENT during the writing of the great cereal, entitled "Who Put Sawdust in the Breakfast Food?" is said to have struck his typewriter 40,691 times. (The machine, not the girl.)

THE SPECTATORS JUST AS THE COMEDIAN HAS DECORATED THE PAT OLD GENTLEMEN'S FACE WITH A CUSTARD PIE.

In order to cinch the exclusive services of M. Hardly Newyou, the distinguished director, the Double O Film Corporation signed him for a period of sixty-five years.

Artie Finn, the operator, while racing his projecting machine the other night in the Moonbeam theater, skidded into the rail around the balcony. Luckily none were injured.

Ferdinand Howard Meredith Van Ferver, who played the lead in "The Hired Man's Handicap," is said to have thirty-four different suits, sixteen of them being legal ones.

D. Pander Knokks, the film idol, has been the object of much interest to the alienists and mind experts recently since he said, "The director is responsible for the great success of the picture and not I." His many friends wish him an early recovery from his temporary aberration.

The release of the colossal film version of the gripping drama, entitled "The Rock of Gibraltar," has been temporarily postponed owing to a slight mishap. Shortly before the sixty-third scene was to be shot a gale blew the Rock of Gibraltar into the Mediterranean and until it can be placed back in position all work has ceased.

Which Beats "Sister Susan's Sewing Shirts for Soldiers."

We don't get a cent extra for saying this, but we are going to hand it to the person who wrote the caption of one of the subtitles in a recent Christie Comedy. Here it is: "Sister So-and-so's Knitting Nighties for the Navy."

The Wind Jammer's Soliloquy.

I am the pest. I am the guy who sits in the seat behind and explains the picture to a friend who I believe is too thickheaded to understand what the play is all about. It also behoves me to read the titles aloud, because the poor boob may be deaf, and it saves others around me from straining their eyes on the subtitles. It is amazing how ignorant most of the spectators are, and it is highly proper that one with so keen an intellect as mine, should seek to enlighten those about me. If I have previously seen the picture, it is my duty to explain the plot to others, so that they may anticipate the big scenes. This saves them from suspense and lingering doubt as to the result. Every night I can be found in some theater. I shall go on forever and ever. I am the Wind Jammer.

Mary had a little goat,  
Its fleece was white as snow,  
But when the critics panned her work  
Her goat was sure to go.

The directors of Uncle Sam and Company gave instructions for the young men to "register" patriotism several weeks ago, and more than nine million of them did.

There goes the whistle.
Observations

BY OUR MAN ABOUT TOWN

OW that it is proposed to place a war tax on cabarets those who will be affected by the successful outcome of the proposition are reviving the agitation to have a similar tax placed upon moving pictures. The claim is made that cabarets and moving pictures are identical as amusements and to tax the former and not the latter would be unjust discrimination. There is absolutely no foundation in reason for such claim. There is nothing in the cabaret that makes it essential to the comfort or welfare of the people; the cabaret does not appeal to the people as a whole; it is the favorite of the select few—the one and two-stoopers who like to dine and wine, and have a good time generally. There is no possible loophole by which the cabaret can be shoved into the classification of necessity. It is unquestionably a luxury, and not such a luxury that cannot easily be dispensed with by those patronizing it.

On the other hand, the moving pictures have become, and have been almost from the time they were first exploited, a public necessity and benefactor. They appeal to all classes and conditions of people—the adults and the children—and to put additional burden upon them in the form of taxation would be advancing a step toward killing one of the greatest comforts the masses have been able to acquire at small price.

To speak correctly of moving pictures they should not be classified with amusements. They are entitled to a far more dignified classification. When they were in the nickelodeon stage and used as "the chaser" in the vaudeville shows they came within the category of amusements, but for several years their sphere has been that of one of the greatest in the educational and reform lines. During a recent debate before the moving picture censors in London, England, one of the most influential and highly respected of the clergy of that city made a passionate appeal in behalf of the pictures. He asked that the censors be liberal in their views regarding them to almost the point of infringing on their own consciences. The reason he gave for taking this stand against other proponents was that moving pictures have been of inestimable value in the temperance cause and in the promotion of moral undertakings, and nothing should be done that may curtail such usefulness.

Of course, the eminent clergyman was not original in his defense of the moving pictures. All he has said has been voiced in all quarters of the globe for several years; but when such sentiments are brought to the attention of distinguished people it is policy for the moving picture people to give them publicity; and since an attempt has been made to place the cabaret on a level with moving pictures the present is the most opportune moment to give publicity to the London sentiment.

By the way, the first man to discover the powerful influence moving pictures were exerting in behalf of temperance work was a clergyman located in Summit Hill, a small mining town located near Mauch Chunk, Pa. He told his congregation from the pulpit one Sunday that he had observed a well defined falling off in the saloon patronage of the town since the establishment of a moving picture house and urged his people to give the latter all the patronage possible. His views soon received widespread attention and upon them has been based the most formidable of arguments when movements had been launched against the pictures by censorship and other bodies who have very frequently been more zealous than just.

In taking the part of the moving picture against the cabaret it is not intended to inaugurate a reform movement against the latter. Such movements come within the jurisdiction of other quarters, but when there appear to be attempts to again drag the picture into the war tax matter after the same proposition was but recently defeated after a hard and expensive contest there is license for going the limit to show that the cabaret and moving pictures are not identical.

There is still another reason for protesting against the proposal that the movies be subject to the war tax on cabarets. It is proposed that the cabarets shall pay a tax of one cent for each ten cents or fraction paid for admission. Why, there are few cabarets having admission prices, this is evidently true so far as the exhibitors increase their price of admission. His claim is that increased costs are being keenly felt by the studio managements and the selling and rental prices of the films that are raised to meet this problem. One that can be solved at the present time only by combined and mutual efforts on the part of producers, exchanges and exhibitors. At no time in the history of the movies has there been a less opportune time for the increase of admission prices than the present. It is not now so much a question as to what it costs to produce a picture, or what the cost is to the exchange handling it, but is the public willing, if it is a certainty that admission prices cannot be raised by the small houses. The majority of them are located in districts populated by people who at best are in only moderate circumstances and the admission prices are more keenly than the better classes. It is quite true that such houses are not upon features that are put on the market, but they are of no small value to exchange and can be on their hands feature that have seen the best houses in that pay the big money. The small fry, as some have termed them, cannot be forced out of the business by increased prices without injury to some extent to both the producers and exchange men. The old tin cans, bottles, rags and papers that find themselves cast into the garbage receptacles and dumped on the refuse banks are regularly redeemed and made a source of revenue in some way or another. So it is with the older films. Were they to lie upon the shelf they would prove little or nothing, but when the higher priced houses the exchanges would frequently find themselves with but a small margin of profit. Many exchange people have told me, and I believe them, that very often they have cleaned up the cost of a picture to the exchange by rentals to the so-called junk house and it is a fact that almost every movement made to wipe out the junk houses has been defeated or withdrawn by exchange people demonstrating that the pictures are clearing houses for films that could not be otherwise disposed of.

And there is nothing at present to warrant the belief that the people who are against this class of theaters at higher prices would continue doing so at increased rates. If war preparations are to be carried out as now intended, even this class of people will be obliged to economize. While the former have not been able to do so in that respect. The people fear upon them, but not their stomachs and the pictures will suffer if the cost to see them is to be increased with the steadily increasing cost of the absolute necessities of life.

If some arrangement could be made whereby the producer, exchange and exhibitor could assume the increased cost of the elevated price of raw materials, the problem would be solved, but such a consummation is not at all likely as there is not one of the three who will admit he is making money and, aside from the very large houses in favorable localities the good pictures are at good prices as long as the exhibitor is concerned. As one exhibitor put it the other day: "I cannot get any more people into my house today than I did before the high cost of living started, nor have I been able to raise my admission. My expense allowance because my help have to get more money on account of the high cost, and who do you suppose is the loser?"

MEIGHAN IN "THE LAND OF PROMISE."

Thomas Meighan has again been selected to play opposite Pauline Frederick in his next Paramount picture, "The Land of Promise," an adaptation of W. Somerset Maugham's play. Mr. Meighan was Miss Burke's leading man in her first Paramount picture, "The Mysterious Miss Terry," being transferred to the role, which he assumed after playing opposite Pauline Frederick in a number of her pictures.
Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

IMPROVISING (Part II).

By Clarence E. Sinn.

Our last few letters have been taken up with the chord of the dominant 7th and its resolution to its own tonic chord. To such of you who are not entirely familiar with these chords it will be profitable to figure them out with pencil and paper. I am aware that the greater part of my readers are well posted in harmony and chord building, but some few are not; and to these the next table is submitted.

Example 25 shows eight different keys, each containing a dominant 7th chord resolving to its tonic. The dominant 7th contains four notes and thus can be written (and played) in four different positions. These positions are the original position and three inversions, viz., 1st, 2nd and 3rd inversion. The first measure in Example 25 shows the dominant 7th of C. (The chord is made up of G, B, D and F.) This chord is shown in its four positions (original and three inversions) and it resolves to the chord of C (the tonic). The other keys shown in this example (F, B flat, E flat, G, D, A and E) show the dominant 7th chord in the original position. Some of them show one inversion. All can be written in the four positions. Work them out for yourself and familiarize yourself with them. It is essential to know exactly what they are when you play them, and where they are when you want to play them.

Something was said in the last letter about melodies being built upon the tables of modulating chords given. Example 26 shows how a melody (or phrase) may be built upon a sequence of dominant 7ths. Of course this little melody is purposely made simple. One may elaborate upon it as he wishes, or make another. The principal thing is the sequence of dominant 7ths. As each one resolves to its tonic chord, that chord is made into a dominant 7th of the next key and so on. Players familiar with Verdi will recognize the theme in 26 as a simplified form of a phrase in "Traviata."

While on this subject let us introduce another little phrase built upon Example 20 (given in the letter before this one). The example shows how to modulate from any key to the one a whole tone below. Example 27 gives a sequence to these modulations (C to B flat, B flat to A flat and—through G, 7th—back to C again). A little melody is placed above these chords as a hint of what may be done.

The Diminished 7th.

A very useful chord for modulating is the diminished 7th. You know what the chord of the dominant 7th is. We have talked of little else in the last two or three letters. Take a chord of the dominant 7th in its original position and raise the lowest note a half tone. The chord is now diminished—that is, made smaller. Look at Example 28.

In the first measure (which is marked A) is found the dominant chord of the key of F (C, E and G).

In the second measure (marked B) is found the dominant 7th of the key of F. (Arrow points to the B flat—a 7th above the fundamental C.) This is the original position of the chord.

The third measure (marked C) shows the lower note raised one-half tone, making the note C sharp instead of C natural. The chord is now called a chord of the diminished 7th.

A peculiarity you will notice in this chord, which is found in no other—it divides the chromatic scale in four equal parts; the interval from any note to the one above or below is exactly three half-tones. So if any one of these notes is lowered a half tone, we will get a dominant 7th of some key. That is, our chord in the third measure of Example 28 (marked C) can be changed back to the dominant 7th again by lowering the bass note, and also can be changed to three other dominant 7th chords by lowering one of the other three notes.

Examples 29 and 29½ (which latter will appear next week) will make this plainer.

Example 29 shows the key of F giving the chord of the dominant 7th, then the same chord diminished (a diminished 7th); then the top note—B flat—is lowered a half tone, which produces a dominant 7th of the key of D (or D minor).

(To be continued.)
Australian Notes

THE New South Wales Renters' Association is preparing a report on the conditions existing under the double Federal and State Censorships. The information was asked for by the acting premier, Mr. Fuller, who has been pressed to take steps to relieve the industry of the unfair burden. It is commented upon that Mr. Fuller was the prime mover in the establishment of the Federal Board, and that now he is its only critic. The only censorship that can be really effective is the Federal Board, which is not limited in its jurisdiction to the confines of any one State, as Mr. Fuller's board is. Once the State resigns the control to the Federal Board it should be an easy matter to move the latter's system. Film exchanges are complaining that the Federal Board has a much stricter system than the State Board. But both are showing absurd results due to their want of knowledge of the conditions in the industry, and a decidedly erratic attitude upon different subjects. But, as was remarked by a prominent exhibitor, the present point is not what are the defects of the two systems, but which could be best made effective, and therefore should be retained.

W. Franklyn Barrett's patriotic subject, "Australia's Peril," is now completed, and is to be presented at the Sydney Theater Royal on May 19. This picture will undoubtedly be one of the most pretentious photoplays yet produced in Australia. Mr. Barrett is well known in the moving picture industry in America, having represented Frasier Films, Ltd., in New York for several years.

Beaumont Smith, a prominent figure in the theatrical world here, produced a four-reel comedy, entitled "The Hayseeds," some time ago. This was a burlesque on Australian life, and followed closely a certain kind of Australian stage comedies which have been very successful. "The Hayseeds" has also met with a large measure of success, and the producer has now a similar subject in course of production, to be called "The Hayseeds in Sydney."

John F. Gavin is to produce a two-part comedy featuring Fred Bluet, a popular vaudeville star at present appearing in Sydney. There are rumors that this producer is contemplating making a series of productions for the American market. At the time of writing, no detailed information is available.

Raymond Longford, producer of "The Mutiny of the Bounty," has started on the making of a feature subject, to be entitled "Church and the Woman."

Charles Woods, who has directed many Australian successes, is also busy on a multiple reeler. It will be seen that the production end of the business here is in a particularly flourishing state.

A South African film, "Winning a Continent," was screened privately in Sydney the other week. This production, which is 9,000 feet in length, has as its theme the wonderful history of South Africa, into which has been woven a fine story. Harold Shaw deserves much praise for his masterly direction. The film is beautifully photographed, and contains stirring scenes of the great trek that preceded the foundation of the Dutch republic. In the picture every detail, no matter how small, has been attended to. The Zulu war dances, the weird ceremonial costumes and deadly looking assegais make scenes that are new to the screen.

The Sydney Town Hall is being crowded out each Saturday night at present, the Paramount program proving a good attraction. Two five-reel features, one Famous Players and one Lasky, comprise the evening's entertainment, while vocal items by prominent artists are also an additional feature.

The Co-operative Film Exchange has secured the Australian rights for all Art Drama productions, and the first of these was released last week. This exchange will also shortly release the big Frohman subject, "The Witching Hour," a special trade showing of which was given this week.

Australasian Films, Ltd., announce that they have secured the rights for "The Seven Deadly Sins" (McClure-Triangle), and also the features, "A Mormon Maid," "The Whip" and "Mickey."

The Progressive Film Service, which controls the Mutual productions in this country, has proved true to name by exceptionally rapid advancement. Their head office in Bathurst street, Sydney, now occupies the whole of the first floor of Photoplays House, which space is to be considerably added to this month, by the addition of the major portion of another floor, where a showroom and projection parlor will be installed. Chief Sudholz is quite satisfied with the way in which Mutual films have been received by the exhibitors here. This exchange has recently opened up a fine collection of Krauss art pictures of players, a side line that should prove very successful.

I hear on good authority that the South American Trust contemplate extending their business to Australia, by starting a new exchange to distribute high-class American and English films. There are many brands of American features that have not been exploited in this country as yet, and there is much likelihood of this report being true.

Another newspaper for exhibitors has made its appearance in the shape of the Progressive News, published by the Progressive Film Service, and edited by Claude Phillips, publicity manager of that concern.

The Glaciarium, Sydney, which has been closed for several months, reopened this week as a first-run house for Bluebird and Red Feather photoplays. The winter season has just commenced, and attendances at all picture houses are very large. In fact, on Saturday nights, it is very hard to find a seat in any house at eight o'clock, and it is a common occurrence at that hour to see long lines of people standing outside the theaters waiting for the session to end.

MAURICE F. TOBIAS.

From bookkeeper to president in twelve years, every step achieved by his own efforts, is the record of Maurice F. Tobias, executive head of Superlative Pictures Corporation. Mr. Tobias entered the film business as a bookkeeper for the Greater New York and Empire Film Exchanges, then on Fourteenth street, in 1905. He was one of William Fox's first associates when that showman made his advent in the film business, and while with him originated a system of booking that is still in vogue. This system, termed by Mr. Tobias the "lock system," locked a complete show for a period of considerable days, thereby eliminating any loss of time from one exhibitor to another, and avoiding any mistakes in the course of shipments. Joining Paramount, Mr. Tobias traveled through New York State selling Paramount. As manager of the Mutual New York, and Western exchange Mr. Tobias proved his worth, when, having taken over the office of that organization when it was in a state of chaos, he promptly righted matters, and when after four years he resigned Mutual New York was the pet of the company's circuit of exchanges. Superlative Pictures Corporation feels that with Maurice F. Tobias as its head the success of the firm is assured.
Motion Picture Educator

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

Interesting Educational

Six Travel Subjects, Two Agricultural, Four Topical, and One Zoological.

Reviewed by Margaret I. MacDonald.

"Tangier, Morocco" (Mutual-Gaumont).

The views of Tangier, a seaport of Morocco, presented in a "Mutual Tours Around the World, No. 31," give a good idea of life as it progresses in this part of Africa. We learn that its roadstead is the largest in Morocco, and that while it exports cattle, wool and dates to considerable extent, its chief dealings are with imports. At the docks we witness the rather cruel method used by the Moroccans in loading cattle. This is done by placing a rope about the animal's horns and suspending its body therefrom with being able to move. In the streets, scenes of the latter, views of natives are shown, and scenes in the streets, some of which are very narrow.

"St. Kitts, W. I." (Mutual-Gaumont).

In "Mutual Tours Around the World, No. 31," we learn that the Island of St. Kitts, one of the Leeward Islands in the British West Indies, has a population of 30,000 inhabitants, some negroes, and was discovered by Columbus in 1493. In the picture a number of views in and about Basseterre, the capital of the island, are shown, including the Bay Road Market, Cayon Street, St. George's Street, Square Street, and the dock. In addition to this there are views of mountains and fields, with women at work in the latter.

"Here and There in Texas" (Pathe-Combitone).

"Here and There in Texas," for release July 1, is a most comprehensive and interesting number. The film embraces scenes in San Antonio, including the famous Alamo, San Jose Mission and other points of interest in the surrounding country. Pictures of Medina Dam, Nueva Laredo and Corpus Christi are also shown, and also of the native wild animals of Texas.

"The Monastery of Piedra, Saragossa, Spain" (Mutual-Gaumont).

The Monastery of Piedra, according to "Mutual Tours Around the World, No. 31," in its grounds are the lovely cascades, which have been photographed for our benefit. The cascades and falls are of a variety of styles which have fashioned themselves through the centuries. Among the most beautiful of these are Trinity Falls, Caprice Falls, and Iris Falls. The latter gets its name from the beautiful effect produced by the sunlight playing on it.

"Winter in Galicia" (Mutual-Gaumont).

"Winter in Galicia" is a short bit found in "Mutual Tours Around the World, No. 31." It is interesting principally because we have been given in film very little about Galicia, a country which lies on a slope of the Carpathian mountains. Scenes in the mountains showing the Galicians at their favorite winter sport, skating, a dance of the mountaineers, and snow-covered fir trees in the Carpathians are all interesting sights.

"China and the Chinese" (Educational Films Corporation of America).

The first of a series of films being released by the Educational Films Corporation of America, entitled, "China and the Chinese," deals practically with farm life in China, and is of unusual interest. We learn that 80 per cent. of the Chinese live on rice, and we see a rice field being plowed with the crudest sort of wooden plow drawn by a single ox, and see the laborers of the rice culture, with which to fertilize the ground. A primitive wind mill represents one method by which irrigation is accomplished. Another method is the water buffalo, a wheel operated by ox power, and still another and more usual method, in which the water wheel is operated by human power. The threshing of the rice, the beating of it, and the sifting and grinding into flour by means of stone rollers, are interesting sights. The rice and flour is then bagged and taken by boat to the market. A wandering restaurant, where rice is dealt at 20 centimes so much per dish, and served showing fine flecks of grease and crowded food ready for the market are seen.

"Cattle Raising" (Pathe-Combitone).

The Combitone number for June 27 gives an accurate and vivid description of dairy ranches as they are being conducted today in Texas. Modern methods are employed in every instance, and in viewing the film we become thoroughly alive to the fact that the influence of progress has penetrated even to the cattle country. Some splendid scenes of prize-winning heifers are shown, and it is indeed interesting to see these animals being put through a tank containing a certain solution to rid them of disease-carrying ticks. Scenes from Corpus Christi Bay complete the number.

"Scientific Stock Breeding" (Paramount-Bray).

The scenes shown in the Paramount-Bray Pictograph, No. 72, covering scientific stock breeding were photographed in the cattle-growing districts of the West, where the Federal and State governments have established stations for the purpose of experimenting with various breeds of animals in order to evolve certain kinds which will produce a greater amount of food at the least possible cost of maintenance. The subject is well illustrated, showing at the same time a splendid hill animal and its interior progenitor. Some of the finest food-producing animals in the world are shown in this picture.

"On Duty With the Coast Guard" (Paramount-Bray).

An intensely interesting subject showing how the Coast Guard protects and rescues the seafarers of our coasts.

We see the guards, arrayed in oilskins and hip-boots, launching a boat when the surf is running high, and righting a boat that has been overturned. The most interesting feature of the picture is the launching of the breeches buoy, which is done with the aid of a small cannon, from which is fired a bar attached to a light rope. The shot is aimed to go over one of the ship's spars. The rope is made fast by a sailor, who then hauls in on it and draws out a heavier cable, to which the breeches buoy is fastened. When this is attached to the ship's mast the sailors one by one get into the buoy and are hauled ashore over the improvised aerial trolley. In this way the crews of wrecked ships are saved from possible death.

"Uncle Sam's Gun Shops" (Universal).

Scenes showing how the barrels for big guns are made in an arsenal 'somewhere in the United States' will be found in the Universal Screen Magazine, No. 22. We learn that the gun barrel has several coverings, all of which are sweated and shrink, and that no bolts are used in assembling. We are shown the sweating pits, 150 feet in depth, and a gun barrel being lowered into its outside jacket, after which it is sprayed with cool water, which shrinks the metal to a perfect fit. We see also the polishing of the barrel in the huge lathe, the welding of the wire sheet, and the adjusting of the breech mechanism. In looking through the barrel of a 14-inch gun we are told that the life of it is about 100 shots. The dreaded Pennsylvania's formidable enemy is also shown.

"Unmasking the Mediums" (Paramount-Bray).

The second installment of "Unmasking the Mediums" will be found in Pictograph 72, and covers the question and answer proposition, which has always been so shrouded in mystery. Many of us have been at mediunistic meetings and have seen the slips of paper passed around, on which curious ones write a question and place the paper, unfolded.
of a double skirt and an electric bulb, reads and replies un-
seen to the questions, with the lights in the room swit-
ched off. This is an interesting expose.

"Are You Physically Fit?" (Universal).

In the Universal Screen Magazine, No. 22, will be found
an illustration of how physical examinations are con-
ducted at the Life Extension Institute of New York. It suggests
that at least once a year a person should undergo this
thorough examination and act accordingly. At the human
service station in connection with this institution the patient
is asked to state history, living habits, etc. Here it is con-
tended that the average weight is not always the best weight;
prosperous persons are usually over weight. The films
tell us that faulty vision is found in 30 per cent., a bad nose
and throat affections in nearly 59 per cent. of the applicants,
and infected mouth and ears trouble more than 22 per cent.
In testing the reflex action of the knee it is found that alco-
hol in excess diminishes the knee jerk. The ches. of each
patient is gone over thoroughly for the purpose of detecting
possible tuberculosis; temperature, pulse action and blood pressure are also taken. Finally we are told that
sixty per cent. of persons past middle age are suffering from
diabetes.

"American Deer" (Educational Films Corporation of
America).

One of the most interesting of the Ditmar series of animal
pictures makes us acquainted with the different species of American deer. A monster bull elk, with a beau-
tiful set of antlers, is seen feeding from the keeper's hands;
he is docile, we are told, while the fawns are still in their
babyhood. The pretty baby fawns toddling about after their
mothers, or sleeping while mother eats, are delightful. The
northwestern deer have white tails, which they use in
warning their mates or the fawns of danger. At the
approach of danger they run with their tails erect like
flowing plumes. We are shown a herd of them in flight
and leaping over a ditch, also running with difficulty across
smooth ice. Another species shown is the mule deer of the
west.

Film Shows Care of Automobile

"The Automobile Owner Gets Acquainted with His Car"
Fascinating One-Reel Picture Presented by Camera-
graph Film Manufacturing Company, Inc.

The Cameragraph Film Manufacturing Company, Inc., of which E. R. Abrams is the president and gen-
eral manager, is issuing a thousand-foot film which shows
the automobile owner just exactly how to get the
best results from his car by taking proper care of it. The
film is entitled "The Automobile Owner Gets Acquainted
with His Car" and was made under the direction of the
head instructor of the West Side Y. M. C. A., Automobile
School.

As the picture opens we see a party stargazing out on a
pleasure trip and witness the various annoyances to which
they are subjected because of inexperience and lack of
technical knowledge of the workings of the automobile.
Among the things that happen are the puncturing of a tire
without having a reserve shoe on hand, and the overheating
of the engine, which we are told is due to lack of water in the
radiator, lack of oil or a retarded spark.

After discovering that we know little or nothing about
the machine we drive, we proceed to take a lesson on its
care. This lesson is carefully filmed in detail, the mys-
teries of the motor are unmasked for our benefit in close-
ups, which enable us to follow each minute detail, even to
the cleaning of the carburetor and the filling of grease
cups. Close-ups with the engine in action, also transmission gears and differential are shown.
The film is intensely interesting and will be handled on a
state right basis.

Films Aid Popularity of Books

Declaration Made by Edwin Thanhouser Backed Up by
Prominent Librarians.

A RECENT printed refutation of the statement of a
certain woman editor, by Edwin Thanhouser, has
attracted considerable attention and has been com-
mented on by various prominent librarians throughout the
country. The editor referred to is at the head of a publica-
tion for public librarians, and claimed that moving pictures
were a detriment to public libraries. Excerpts from letters
received by Mr. Thanhouser from librarians throughout the
country will no doubt prove interesting to readers.

They are as follows:

George F. Bowerman, librarian of the Public Library of
the Town of Cortlandt, New York, says: "The exhibi-
tions of the films is gone in the neighborhood to the
west. Among the best attended of the films is the
showing of the 'American Deer.' The film is
interesting, and it is said that a number of
persons have taken advantage of the library,
and have borrowed books from the library to
read about the subject of the film." Another
isman, B. W. B. of the library, writes: "I'm a
full in accord with the statement of
Mr. Edwin Thanhouser, as enclosed in your letter. It is
my own opinion that these films are very much more inter-
esting and effective when they are taken amid the actual
scenery depicted in the picture. We have lately seen the
recent English film of 'David Copperfield.' I should suggest,
therefore, that producers should use more American stan-
dards and select these with a view of making the picture at
the actual place in book." Mrs. C. W. Davis, librarian of
the library, says: "It is a great help to the club which
has been organized to work the library and the
people are interested. They are glad to have
the right kind of plays shown which would have more
interest for the books." Mrs. C. W. Davis, librarian of the
library, says: "It is a great help to the club which
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interest for the books."

The statement of E. 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 theaters. The
increased interest in the books so presented varies greatly,
but on the whole it is of considerable importance. In this
connection it may interest you to know that we have com-
piled a card index of novels and stories that have been
produced in motion pictures. This now covers 350 titles, and
is being added to constantly. The card index of this list
have been printed and are enclosed herewith."

Herbert S. Hirshberg, librarian of the Toledo Public
Library, Toledo, Ohio, agrees with the Thanhouser
view, but makes a plea for a "personalized" aid of
films.

"We do feel the effect of the presentation of the films," he
states. "It is always interesting to see how a classic has
been adapted. Some adaptations are excellent and portray
the spirit of the original, others give an entirely false ide
and destroy the value of the book. Film producers should, I believe, use especial care not to permit poor productions or adaptations of famous works of literature. In their desire to produce popular films they often lose sight of their obvious duty in this respect. When good books are well filmed the producer is performing a real service in advertising their value. If a man or a family makes a book he and his work should stand for the book. We also find that when poor books, not included in our library collection, are pictured, we frequently have requests for them and have difficulty in satisfying the applicant for the lurid tale with one of better quality and one truer to life.

Items of Interest

Better motion pictures for young people was one of the subjects discussed by delegates to the great National Conference of Charities and Correction at Pittsburg. No other important motion picture event approaches this one in magnitude. There were 4,500 registered delegates interested in all phases of social work and drawn from every state in the Union. A program demonstrating the kind of pictures which are most attractive to young people was presented at the convention by the National Board of Review and the National Committee for Better Films in co-operation with the Children's Service Bureau of Pittsburgh. This program included "The Primrose King" and a Paramount-Bray Pictograph. Those opening the discussion which revealed the fact that the delegates were unanimously of the opinion that a constructive plan for youth entertainments would receive general commendation, were Orrin G. Cocks of the National Board of Review and Miss Mariam Schoenfeld of the Children's Service Bureau of Pittsburgh.

One of the most successful industrial publicity films which has yet appeared is that produced by the Standard Sanitary Mfg. Co., showing the processes of manufacturing plumbing fixtures and their use as agents for health, entitled, "The Tale of a Tub." The picture is in five reels, and was produced under the direction of Charles B. Nash, who is publicity manager for the company, and who recently showed one of the nine prints under the supervision of the Dayton Master Plumbers' Association.

Debut of Third Drew Generation

When the Metro-Drew comedy, "The Deadly Calm" is released another generation of the famous Drew family will be seen in public for the first time. Joseph Lee McVey, a nephew of Mr. and Mrs. Sidney Drew, makes his debut in that comedy. The child is two and one-half years old. Thus the public will be introduced to another generation of one of the most famous families in the history of the American stage. The Barrymore-Drew family has been among the leading theatrical families for the past fifty years.

The romance of Maurice Barrymore and Georgie Drew united the Barrymores and Drews. Maurice Barrymore and Georgie Drew were as popular in their day as are Ethel Barrymore, Lionel Barrymore, John Barrymore and the famous Barrymore brothers, John and Sidney, today. And there is S. Rankin Drew, too.

The public appearance of little Joseph Lee McVey who bears the same relationship to Mr. and Mrs. Sidney Drew that John and Lionel Barrymore bear, now brings before the public the fourth generation of this talented family.

GRiffith Spectacle Returns to BRIGHTON.

Arrangements have been consummated with the Brighton Beach Music Hall for the presentation again this season of D. W. Griffith's spectacle, "The Birth of a Nation," at that theater. The premiere engagement will be Friday night, June 29. A symphony orchestra of forty will accompany. The Brighton Beach Music Hall has been completely redecorated and renovated in anticipation of the engagement.

HERMAN KATZ, Paralta Treasurer

Herman Katz, treasurer of Paralta Plays, Inc., though but little known in the moving picture trade, is a man of wide reputation in commercial circles for business ability and extensive financial interests. When but 30 years of age he retired from active business. This was less than ten years ago. Since then he has not directly participated in the management of any of the manufacturing and retail sales enterprises in which he is a large stockholder. Last year, when these were organized, he became treasurer of the Paralta interests.

Speaking of his entry into the picture industry Mr. Katz said: "The trouble with this business in the past, as I see it, is that operations were begun and have since been continued on lines far removed from sound business methods. The whole thing took root in an unwholesome foundation. What the moving picture industry needs is a financial common sense and intensive business methods from top to bottom. With such sterling innovations introduced there can be no doubt of its stability and value as an industry. Its lasting quality can not be doubted. The moving picture business has come to stay and will continue to be distinctive the poor man's amusement as well as entertainment for all class 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 business and no greater for the public. It certainly offers great possibilities.

"The production of moving picture film is manufacture, its distribution to exhibitors is jobbing and its exhibition in theaters is retailing. Some may dispute this and say the picture business is just show business in another form—that the laws of merchandising cannot be made to fit any field of amusement enterprise.

"If a man will stop to think a moment, and think on the right lines, he will see the fallacy of any such argument. The business methods of today are really only common sense and experienced developed to their greatest power. Notwithstanding argument to the contrary, common sense and business experience are just as applicable to handling moving pictures as to anything else that is bought and sold.

"I have identified myself with this work with every confidence that business brains and integrity will eventually make the production, distribution and exhibition of motion pictures safe investments when conducted on legitimate and conservative lines."

G. P. HAMILTON, JR., ACTOR.

To few men in the motion picture business is there given the opportunity to study every angle of the industry, and one of the most exceptional cases is that of G. P. Hamilton, Jr., who appears as the Sergeant in the Metro's forthcoming "The Slackers." This young man, who is now 36 years old, has been a cameraman, a director, an actor, a laboratory man, and he has also worked in the sales departments of various picture concerns. Mr. Hamilton is the son of one of the pioneer cameramen and producers in the industry.

His father, together with cameraman Bitter, photographed Fitzsimmons-Jeffries fight at Coney Island eighteen years ago. Mr. Hamilton served in the regular army for three years. He is an expert horseman and a sharpshooter.
HARLAN, Kenneth. Born in Boston, Mass. American parentage. A flat six feet tall and weighs 178 pounds. Brown hair and blue eyes. He made his stage debut about 1913 and has played in stock, with Gertrude Hoffman in her production of Sommerring and in January, 1917, he made his picture debut in Betsy’s Burglar, with Constance Talon, a Fine Arts production. His present studio connection is with the Ince Companies, which took over the Fine Arts. For the rest Mr. Harlan, overlooking the fact that we have to make these paragraphs twenty-four lines long, confidingly says, please fill in this yourself. With that license we could, if we were of a mean disposition, give him the luridest sort of a past, but not having a mean disposition, even when a player gets writer’s cramp when he gets half way through his questionnaire, we feel entirely safe in announcing that he likes all outdoor sports.

SEDGWICK, Eileen. Born in Galveston, Texas. American parentage. Is five feet, three and one-half inches tall and weighs 125 pounds. Very blonde hair, grey-blue eyes. Miss Sedgwick made her stage debut at the age of fourteen and has run the gamut of vaudeville, stock, drama and musical comedy. She is well known in the “United” time as one of the Five Sedgwicks. She made her debut in August, 1914, with the Lubin Company as Rose Melford in The Eagle’s Nest, and played with them for a year before changing over to Universal, her present connection. She did Gretel in In African Wilds and Mary in Dropped from the Cloud. She has, at the time of writing, played the leads in 37 one and two-reel comedies, 12 dramas and 16 western and animal stories—55 roles in less than three years. She likes riding, driving, skating (ice or roller not specified), dancing, autoing, and other al fresco sports.

MAILES, Charles Hill. Born in Halifax, Nova Scotia. His father was English and his mother a Newfoundlander. Being honest, he admits he is half an inch shy of six feet, and he weighs 185 pounds. Dark complexion, gray hair and brown eyes. Mr. Mailes made his initial bow on the stage in 1894 and has played under the managements of Lubin and Co., Broadhurst Brothers, the Shuberts and Henry H. Harris. Mr. Mailes made his screen debut in 1910. He doesn’t remember the title of the play. They were just plays in those days and you made one a week or there was trouble, but he was one of the foundation stones of the old Biograph and as long as there was any Biograph he was a Biographer. He played in the support of Mary Pickford and Florence Lawrence in the days when it was worth your Biograph job to have a name to be called by in the papers.

COOKE, Ethyle. Born in Lynn, Mass. Is five feet, two inches tall and weighs 115 pounds after lunch. She forgot to tell the color of her hair and eyes, so perhaps the world will never know. Miss Cook believes in taking time by the forelock and leading it around. When she was only six she began her stage career as a toe dancer and by the time she was fourteen she was not only a professional dancer, but a teacher of dancing and an organizer of amateur entertainments in and around Boston. When she graduated from school she went on the regular stage as a member of the Henry W. Savage forces. Later she was given parts in Peggy from Paris, Woodland, The Sultan of Sula, Man from Chantilly, and Mme. Sherry. About six years ago she joined the William Fox forces and has spent the time since then in Fort Lee. She writes that her peculiar hobby is hurling home but she, of course, likes “outdoor sports.”

STOWELL, William. Born in Boston, Mass. Irish-American parentage. Just six feet tall and weighs 185 pounds. Dark complexion, dark brown hair and gray eyes. Has had experience on the stage in drama and musical comedy and his screen debut was made in 1909 in Fantie, the Pirate, a Selig version of the kind-hearted old gentleman who used to infest the Louisiana swamps. He later played with American and is now getting his mail at Universal City. Among his productions are The Overcoat, Hell Morgan’s Girl, The Gentleman Burglar, The Water Rat, The End of the Road, The Other Side of the Door, Overalls, The Man from Manhattan, The Piper’s Price, The Doll’s House, The Flash Light, The Triumph. Mr. Stowell does not like “all outdoor sports,” no indeed. He has found a new one. He writes it down that he likes “general sports.”

NOTICE.

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

STATISTICAL BUREAU.
Moving Picture World.
17 Madison Avenue, New York City.
Haas Building, Los Angeles.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Returning Cuts.

George Editor Carpenter, in a recent issue of Real Ripples, remarks that about 2,000 Paramount cuts have not been returned to the Notable Feature Film Co., of Salt Lake, by exhibitors to whom they have been loaned. This is viciously bad. Paramount used to charge for this cut material, but decided to loan advertising cuts of the Exhibitors in return for the profit the brand derived from the advertising; but the profit is not so great that all cuts can be given each Exhibitor. There is a large annual saving to Exhibitors through the loan of this material, and the least the Exhibitors can do to prove their appreciation is to return the cut material as promptly as possible after use, that brother Exhibitors may have number of the Paramount generosity. It is unfair to other Exhibitors and unjust to Paramount, and it is one of the reasons why there is not larger number of companies offering this free material. If you would receive courteous treatment, you must offer courteous treatment in return. This is not written merely to Exhibitors in Mr. Carpenter’s territory. If you Exhibitors show yourselves more grateful for favors received you will receive more favors from manufacturers generally.

Front Page Stuff.

Gordon F. (100%) Fulte
ton, of the Liberty, Sea
cove, sends in a four col-
umn advertisement that dropped down the front page of the amusement sec-
tion of the Sunday Times. The layout is novel, but we think a light benday on the hour glass would have helped to bring out the white title a little better. Possibly the title does not need to be brought out, because the block is so striking, but the use of some background tint would have made for plainness, perhaps a heavy benday for the sand and a lighter stipple for the glass, with a little shading for the high lights. The use of stipple cuts seems to be increasing, partly because they yield better results and partly because they work up better than the material furnished by the companies, which is designed to work in a smaller space. It costs money to make original designs, but the cost is small in proportion to the greater number of persons reached and the arithmetic is very simple. You need only a little space per line or inch for your advertising space. The public never minds and you can do as you will with it. If the addi
tional investment in specially drawn design and a cut from the design will bring you in a greater return in the form of your advertisement, and who may not notice an all-type display, then your investment in the design shows a profit, to say nothing of those who might see the advertisement anyhow, but who are more favorably in
clined toward the play through the greater appeal of the drawing. That these special designs must pay is evident when such alert ad
ersizers as Mr. Fulte
ton and Ralph Ruffner persist in their use. Here are two trained men who know how to watch for results from special stunts, and they discontinue ideas that do not prove of value.

The Why of It.

Ralph Ruffner seems pleased with Jimquin’s letter about his Liberty theater. It will be remembered that Jimquin (who seems to be suf

fering from writer’s cramp) visited the Liberty anonymously and wrote bit of Chaplin film had gone into a Bill Hart picture and wanted to know why. Ruffner explains thusly:

The Liberty acknowledges a rare compliment at your hands in making public the letter from “Jimquin” of Los Angeles. When a gentleman is pleased and will take the time to write his im
pressions in such a complimentary tone, I am sure there are hun
dreds who feel the same way, but who do not take the time to say so. Certainly it is the keenest and most appreciated mention the Liberty has met with. 

You will better understand when I tell you Mr. Quinn did not make his presence known to me when in Spokane, and the first intimation we had he had been “stayed with” was when I saw the article on page 611, April 25th issue. I now recall that some gentleman called the office on the phone and asked the reason for a section of a Charley Chaplin subject appearing in the Triangle release, “The Gunfighter.” The reason was this: It is the first time the public has (presumably Bill Hart) take a shot at Charley. Like other pictures we have seen, the action takes place in two parts: they saw Bill fire the shot (and they knew it was a shot because they heard one), and they saw Charley rush onto the screen at a mile-a-minute clip, do a one foot skid and then beat it again. That’s all there was to it. Just one of those bits of foolery that does no harm but sure stirs up some talk, and when we can ‘em talk it bea

s newspaper space at a dollar per inch. Some Triangle exhibitor may read about this and want to know particulars. Go! The opening scene in “The Gunfighter” is one of the most beautiful effects and bits of genuine novelty we have had in the history of the game. Many who may remember the memorable and the famous battle of the dawn ’way up on Rim Craig Rock; the gradual dawn of the new day, followed by sub-title introducing Hart, then the pin
hole dissolves opening on the muzzle—ends of the bullets being very conspicuous—the shot fired square in your face, seemingly—opening up quickly to a full close-up of Big Bill in full stride. We followed, of course, as every scene was so breath-taking, that we seemed to be drawn to bring out all the beauty of the scene Mr. Hart and his assistants intended an audience should behold. One never knows what is going to happen in those cliffhanger pictures, but we per
duced to bring out all the beauty of the scene Mr. Hart and his assistants intended an audience should behold. One never knows what is going to happen in those cliffhanger pictures, but we per
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duced to bring out all the beauty of the scene Mr. Hart and his assistants intended an audience should behold. One never knows what is going to happen in those cliffhanger pictures, but we per

 Naturally, on the beautiful opening scene I have just mentioned, every living soul in the theater was riveted to his seat. This was a great thrill—pictures, the slides, the intermission memories or events: everything is directed at originality and surprises with the upper-
most thought of “immortality.” Of course, in other words, “nothing tried, nothing gained.” Given four walls, a box office, a screen, an orchestra and a projection room and offering straight pictures nor way of doing business, Mr. Grant has put on a lot of striking printing for the renamed production, all red and blue on white, that will make for better business on a rebook. And his own advertisement matter to the exhibitor is right in line with that pre
pared for the Exhibitor's use.

That’s the explanation, but we think Ruff has a nerve muscling up an atmosphere opening with a comedy bit. It’s rather risky, but Ruff knows that he can do to his patrons and evidently they enjoy his un

expectedness.

Changing the Cry.

The Boston branch of Peerless Productions, managed by Sam Grant, has worked a new idea. It has taken The Battle Cry of Peace and Revolution, now calling it The Mourning Cry, and have been made to fit the new chief title and the obsolete statistics have been thrown out or replaced by new and up to date facts and figures more in accord with the moment. Mr. Grant has gotten out a lot of striking printing for the renamed production, all red and blue on white, that will make for better business on a rebook. And his own advertisement matter to the exhibitor is right in line with that pre
pared for the Exhibitor’s use.
Coming Slides.

John W. Hansen, of Triangle, has prepared a set of stock slides for Exhibitors to use in advertising coming Triangles. Two of them are shown in the reproduction herewith. It was only the other day that a woman asked us why the portrait slides used for coming attractions were always so unattractive. Patrons notice such things. They have their unconscious effect.

These cuts are attractive and well colored and give the Exhibitor something that does not disgrace his screen. The blank spaces at the bottom of the dark slide and below the sign in the other are for the insertion of the days of showing.

Worked the Summons.

W. C. Pierce, of the Royal, Princeton, W. Va., sends in a summons he used lately and says that it gave him standing room against unusual opposition. He adds that he used the police as much as possible to distribute these summons, and as court was in session there was a further advantage. Most cities and even towns would not stand for the use of their police as bill polders, but where it can be worked, nothing could be more effective. The summons was printed without blanks for filling in, and were distributed broadcast. It did not follow the legal form very closely, and yet it got the attention, as the summons almost always does. He uses a syndicate program. It has been some time since a summons was sent in—almost a year, but they are always worth a try and seem to work even when in the simplest form.

Torpedoed.

Charles Decker, of the Majestic, Grand Junction, Colorado, sends in this print without comment. He doesn't say whether he paraded the torpedo through the streets with the boys carrying the sign or whether he sent the diver through the streets and used the torpedo for lobby display, but we presume that the torpedo was for lobby work, since the spectacle of a single man, hampered by diver's dress carrying a torpedo unaided, would suggest a farce. Mr. Decker is using a real diver's dress and not a fake. We are sorry he did not send details. Usually he does.

Bill In Wright.

William Lord Wright, whose humor column in Selig's Paste Pot and Shears is about the most widely clipped stuff sent out by the press agents, hits a solid blow now and then in spite of the humor. A recent issue remarks:

So many advertising slides were shown last evening that it was 11:30 p. m. before "The Pep of Pocahontas," in five reels, was finished.

This is not as much of a joke as it sounds. In an eagerness to make a few dollars out of the advertisements, a house will drive away business many times in excess of the slight gain; for no one goes to the theatre to look at advertising slides, more particularly the sort the average Exhibitor who does that sort of thing gets on his screen. There is no objection and considerable merit in foreign advertising in the house programs, but do not force a lot of advertising slides on your patrons just because you know they are helpless. There is no profit in making a couple of dollars and losing six times as much. Bill also drops into verse. Bill never worried Tennyson and Longfellow about their laurels, but there is sense in what he says:

Seated in the movie show
Yes indeed, I like to go
Once we waited overnight
For the illustrated song!

But today in movie show—
Everybody's there; you know!
Hours pass in pictures gleam
Advertisements on the screen!

There's a slide for Johnson's soap,
New perfumes and toothache dope.
Wake me when the play's begun
And the advertising's done!

Keeping Down Expenses.

This cut was used by A. B. Krueger, of the Franklin, Oakland, Cal., for his newspaper work. He sends in an engraver's proof instead of a newspaper reproduction, and we do not know how the lines came out in rapid printing, but the idea is worth noting. This is taken from a full page trade advertisement. Evidently the lower part of the black mass was painted over black and newly lettered in white. It gives an original effect merely at the cost of the cut and a little art work instead of representing a considerable expense for an inferior original design. If you have anyone who can do plain lettering, the weekly issue of this paper will be your art gallery. All you have to do is to paint over the parts you do not want, either with chisels white or black drawing ink, letter in the new text and send it over to the engraver. Not every cut will work, of course, and the half tones will bother, but there are many cuts you can work over in this way and get "special" designs merely for the cost of the cut and a little lettering. It worked for Mr. Krueger and it will work for you.

Now It's the Family.

The Jewel, Valentine, Neb., has a new one. In place of the kid matinee it is offering a "family program" on Saturdays, when the whole family can come in. This lifts the curse off the "children's" matinees, but there is perhaps a slight danger that some may argue that the program on other days is not suited to the entire family. This is a small matter, though, and the idea generally is a good one. It might be possible to build this up. With a ten and fifteen-cent price for general admissions, make a special price for mother and the kiddies at the matinees and another price if father comes to the night show, too. Make it a quarter for mother and two children, or thirty-five cents for mother and daddy and two kiddies, with a nickel extra for additional children. But make it other than a Saturday for special prices. The Saturday kid matinee is practicable at a special price only because it is given before the regular times of per-
formance. The house has a good line in "Are you going to say I am sorry I missed it?" We used the same idea not long ago on a lodge notice with "It's better to say I'm glad I went, than I'm sorry I missed it!" Be a waster.

A Campaign.

L. W. Carroll, of Carroll and Donnitho, Lyric theater, Lancaster, N. H., sends in his campaign for The Great Secret. He writes:

"My first move, about four weeks before the serial started, was to secure an old trunk and display it in the lobby with the sign of 'The Great Secret:' and enclosed a little note in this trunk. To be opened Mar. 31st." Along the week before the opening of the trunk we ran slides asking what the great secret in the trunk was, etc., and all our patrons anxiously awaited the opening. The same day the trunk was opened (by the way it contained a card reading: "The Great Secret." Tuesday afternoon we placed our screen doors and poster material in the escorted by liberal display ads and readers in the local paper. Then we mailed the enclosed folder to a select list and opened it to the biggest business that we have ever had on the first night of a serial. The following week we repeated the first episode together with the second and third night. We've moved away the house because they had heard about it from their friends and were anxious to see it.

I have quite a campaign mapped out for the Seven Sins that I may outline at some future time if this is worth anything.

The enclosure referred to it a slip of white paper seventeen inches long by two wide. It is enclosed in a tiny envelope. When it is taken out it is about two by two inches, sealed with a red seal. On the front is the legend: "Don't open this until you have broken the seal." As you start to unfold each card gives two new phrases; one in the front of the sheet and the other on the back. If you open it straight down at one motion it does not make good sense, for it must be slowly opened and the back read, then the front. The folder is no novelty, but this is a new idea to us and must have taken some little time to work out so that the sentences would come in proper places. The first opening, for example, shows "Some folks knew it sometime ago." This is printed at the top of the face. On the back is the continuation "But it is still the great secret." Now another fold is opened. Below "Some folks etc." appears "The secret concerns William Strong." Below that, on the back "and a girl named Beverley Clark." It will be seen that each fold takes one essential phrase from the sheet, but if the reader does not get the idea the first time, he will go back and work it out and so then the idea will be doubly effective. Mr. Carroll sends in some well written advertising gets a fair display from the printer. Two good points he makes are: "Think of seeing your favorite stars each week for fourteen weeks," and a list of the more recent Bushman-Byrne productions. Mr. Carroll says that no letters are sent out with typed addresses. All are hand written to give the suggestion of personal correspondence.

Permanent Stands.

If anyone should know the value of posted paper, it should be Al Ringling, of the Ringling Brothers. Everybody he believes in it as this reproduction shows. This is a pair of Paramount eight sheets and with a painted sign in between. The house is in Daraboo, Wis., the home town of the Ringlings and winter quarters for the circus bearing their own name, the B. & B. show wintering in Bridgeport. Look it over and see how a real expert words his stands.

By Letter.

The American Feature Film Co., of San Francisco, originated a novel advertising plan which their president, Never Die, might be adapted in your local use. It is mailed out in an envelope bearing the card of Dar- win K. Anthony, at the address of the company. Within is a letter with a black and white reproduction of a postcard. This, he says, when replying, it is not "My dear Kirk," and under pretense of refusing an application for money, it recites the story of the book. Only in the last two paragraph is the request made to enclose five cents with the card of these refers to the fact that Rex Beach took the career of Kirk as the subject of a novel and the second tells how it has been done into motion pictures. If this is made a part of the letter and not a definite advertisement. Even though the manner in which the letter is gotten up shows it to be an advertisement, it attracts attention attention on the novelty. Though a few small points would make it completely deciving. In the first place the circular is mailed out under one cent postage. Then the envelope card is too large for the executive offices of a man of business. About half that size would have been about right. Inside the heading is too close to the top. No business office would think the heading right against the top of the sheet. The signature is in script type. A cut signature should be used, and a date line should have been carried. Being a personal letter, the date would merely have been the day of the week to avoid a date that would soon grow old, and the letter should have been set in ribbon-faced type or have been printed through silk. It serves its purpose as an advertisement, but it could have been much better than that. The letter might also have been shortened a little to ad-

vantage. It tries to recite too much of the story. The greeting starts off: "Your wire for money received, and I will not send a cent." It might better have been: "It is nothing to me that you are in jail charged with the murder of the husband of the woman with whom you are. You have proven yourself a noble man, and have forgered all claim upon my bounty." Then could have followed the summing up with the attention more firmly gripped. The advertise-

ment normally stands is both good and out of the ordinary. What most of the letters were read in their entirety—and this was the point the company was after. The suggestions are merely refinements of the scheme.

Helped Along.

Mrs. Belle B. Gardner, of the Arc, Delphi, Ind., sends in a program "just to let you know we get many good ideas from the department." The program is a one sheet nine by twelve, and is probably less

expensive than small folded programs, which have to be run on a hotter grade of paper. The feature was The Eagle's Wings on Patriotic Night, which was the anniversary of Paul Revere's ride. It was a timely thought hitting the patriotic night to an appropriate date.

A Neat "Out."

Announcing the success of a recently released film, a house tells about the hit it has made and then adds: "Owing to the many big pro-
ductions we have booked, we will be unable to present this for several weeks." His works needed to explain why the film is not used first run and even works to the credit of the company in that it makes capital of the other services booked.

Continuous.

For more than a year now the Mystic, Petaluma, Calif., has been getting out a four-page program. It comes right along, week after week, with never a miss. It is not pretentious, when compared with some, but it is workmanlike, informative and very evidently does what is expected of it or it would not have lasted so long. It pays to make your program an institution.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPEB WINTHROP SARGENT (Conductor of Advertising for Exhibitors to the Moving Picture World)

TEXT BOOK AND A HANDBOOK, a complete and guide. It tells all about advertising, about type and typewriting, printing and paper, how to run a house program, how to frame your program, using the program advertise to your best advantage, how to throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York
Schiller Building
Hass Building
Los Angeles, Cal.
The Photoplaywright

Conducted by EPES WINTHROP SARGEANT

INQUIRIES.

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

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

Registration of Scripts.

RECENT developments have disturbed the efforts that were being made to obtain for the author an official registration of this work. Since it will not be possible for some time to secure this protection, it is believed that the next best protection offered is the service supplied by the Authors' League of America, Inc., which offers to both members and non-members the use of its script registration bureau for a moderate fee.

First understand the law. The Copyright Law for 1909 in the second section declares that a literary or dramatic work dedicated to the public through publication without copyright, the script remains the property of its originator and redress may be obtained under common law. In other words, unprotected works does not come within the scope of the copyright law, and publication of a film story is either its presentation on the screen or in print in book form when it is entered as a book and not as a film play.

This latter device is apparently unsound unless there is a genuine and not a technical publication. The play must not only be printed, but it must be distributed to the public, to be entitled to protection. Until then it is still unpublished in the strict sense, though enough has been done in the matter to affect the author's position at common law.

The decision in the case of United States v. Meier, No. 458,761, the address of the story infringes the copyright. The address of the infringement. Your unsupported word is not sufficient and the testimony of your friends is not always definite and conclusive.

To remedy this condition, the Author's League has put into practice a registration scheme very like that suggested in this department some five years ago, though it is not probable that the League has seen this suggested scheme brought to the stage. It is more likely that this is an adaptation of some of the several registration schemes in use abroad.

The scheme, which has passed the legal scrutiny of the League's attorneys, and is similar to a literary work is to be registered in envelopes in which you are to enclose copies of your stories, using a different envelope for each story or synopsis. This is provided on the face of the envelope, your name, address, manuscript number, and the address of the person requesting registration, the date, the signature of the witness and blank for the League's use in numbering and dating the envelope. This envelope is sealed with wax and inclosed in the envelope with a fee of fifty cents for each envelope. The League will return a receipt card bearing the essential facts and will, upon demand, supply five certificates of registration, which may be affixed to the bottom of the script. More may be had upon a slight additional payment, but five should be more than ample.

One thing the envelope containing your idea will be produced from the archives of the League upon a court order, and be presented in evidence, becoming one of the exhibits in the case and so marked for permanent identification.

The League does not and cannot guarantee non-infringement, nor does it prosecute infringements. It does give the author a perfect and unassailable title to the story by bringing it in existence in that precise form at a certain time, and for this service the charge made is so small that it will not tax the purse of the most modest writer.

Until the matter comes into court, of course, the presentation of a duplicate carbon with the assurance that the like is registered with the League will be sufficient evidence upon which to base any argument.

It is the belief of this writer that this is a wise provision for, for the present at least, the most efficient and indeed the only adequate protection offered the author, and readers of the department are urged to make use of this service for their own protection.

Membership in the League is not required, but there are many features offered by the League in return for the $10 yearly fee that in time of need may prove very valuable. The address of the League is 33 West Forty-second Street, and the secretary is Eric Schuler. A list of the leading authors are members of the League and many of them form the executive council.

We believe that the general use of the League certificates will very materially serve to improve present conditions, for the League is not at all like the late P. A. I. This organization means business.

Looking Ahead.

One fault of present day production is that much material is used not fitted for screening. Poor stories are the inevitable result, and the medium and not the producer is blamed. This is an error time alone will correct. Lacking trained judgment, most editors of today turn to the judgment of others. Instead of looking for new thoughts and new treatments, they seek safety in that upon which judgment has already been pronounced. They recommend for use the play or book already in favor, regardless of the suitability of that play for screen purposes. This is a matter that only time can correct. Manufacturers must learn, through experience, that not always will the successful play or book work into a good photoplay. Better results will be had from plays specially written for the screen, plays in which the author has kept in mind the restrictions and limitations of the screen. He must offer only stories capable of being told in direct and clearly understandable action with the use of as few words as possible. The work must now go into this room as soon as possible. It must somehow so strong and appealing that the director is not required to use all sorts of tricks and effects to cover up a paucity of plot. What will we do with a man? How much light and acetic values. Then, and only then, will original stories be written with the assurance that a reasonable percentage of them will please.

Once More.

Jesse L. Lasky has announced that he has abolished a central script bureau as being ineffective. Instead he has given each director a staff writer. A considerable time ago we assured Mr. Lasky with some emphasis that Mr. Turnbull would not bring him the results he desired. He knows that now. Getting in line for the next "I told you so," the manageing idea is not going to work well, either, since it will give the directors too free a hand. Men like William De Mille can be trusted to artistic always, but there are few De Mille's, and many of the other directors who will not get the product as surely as varied but badly chosen stories. What really needed is an editor big enough, broad enough and with sufficient intelligence to recognize good but out of work of others. Such a man could build up a staff of writers who would give both excellent and variety and whose work would be so plainly and clearly written that any producer could get a good release from the script.

A Brain Polisher.

Here's a new idea for a brain polish. See what you can do toward making the story of "Othello" into a farce comedy. Write the synopsis, known as brief as brief can be and make it clear, whose much light is reserved to print the best idea. Positively no attention will be paid to letters postmarked later than August 31st. Other developments will be reported briefly, without any possible. A copy of this will be held the story in court and will be rushed to the printer as soon as possible. It must be kept that it is a very serious story and the product always be worth the trouble. If nothing better offers, a twenty-five-cent box will suffice, or one for sales and one for unsold scripts.

Carbons.

Don't merely make carbons of your stories. Keep them in good order, so that you may find them quickly. Either file them alphabetically or use some indexing scheme. You never know when you will need to find your stories. You may be requested by the director to approach the original story and you will find it easier to work when you are familiar with the story.

Not Good Enough.

"I write a pretty fair story," was the modest way in which one novice sought to express his qualifications. "Pretty fair" is not good enough by far. Pretty fair never was good enough even in the palmy days, when almost anything would sell. Today only better than best will sell, so wait until you can better the average before you try to sell. And you won't have to wonder if your work is better than average. When it really is, you'll know it without being told.

Technique of the Photoplay

By EPES WINTHROP SARGEANT

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

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

Published and For Sale by THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.

Schiller Bldg., Chicago
Haas Bldg., Los Angeles
Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

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

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

Transparent Screen.

The Central American Film Service, Inc., New York City, makes the following request:

We have a request from Mr. Darcy, presumably a subscriber or reader of the Cine Mundial, for the following information, which we would ask you to kindly send us as soon as convenient:

A. Information as to who manufactures a screen through which a clear picture may be shown from the rear, and what is the least possible distance same can be used with good results.

B. What is the greatest distance a good clear picture can be projected on a screen from the front, with the use of alternating current and a transformer?

C. By using a special lens (describe) what is the least distance a machine can be placed from the front of a screen to show a 16 x 16-foot picture with good results?

We would also appreciate any recommendation covering machines, screens, lenses, etc., as also to whether or not a stereopticon of same focal length can be used in combination with each of the above mentioned.

In the first place, gentlemen, there is no such thing as a 16 x 16-foot picture. A moving picture is always ¼ as high as wide, unless the proportions are distorted by the projection being at an angle caused by the lens not being level with the screen.

Referring to your inquiries by letter: (A) I am now in Cincinnati, Ohio, and have not my files available, and from memory I can only name the Mirror Screen Co., Sheboygn, Ind., as manufacturers of a transparent screen. They make a glass screen which, aside from limitations in size and first cost is ideal for the projection of pictures from the rear. Unless I am mistaken, they also make another cheaper type of transparent screen.

(B) I do not know but that a good clear picture can be projected with either A. C. or D. C. up to at least 250 feet, though it is a rather costly thing to do, because with the present extremely inefficient condensing system there would be a large waste of light, and in order to accomplish this, you would have to use a very high ampereage if A. C. were used at the arc. You can secure practically as brilliant a light (though not so satisfactory a one) with A. C. as with D. C., but it requires approximately double the ampereage to do so. If you propose to make the attempt I would suggest that you use a motor generator set, a mercury arc rectifier, or at least an economizer (transformer). You can use a rheostat to secure any ampereage you desire, but it is wasteful of power.

(C) To get a 12 x 16-foot picture I would not advise less than 50 feet. You will hardly obtain a satisfactory 16-foot picture at less than that, though you might get a fair one at 40 feet. Below 40 feet though I would not consider a 16-foot picture as being at all practical, and even at 40 feet you would have a very bad condition, and I feel that an inside shutter machine will serve much better than the outside shutter type, as with the latter the light ray will have diverged so much by the time it reaches the nearest point that you can get the revolving shutter to the lens that you will have a very poorly balanced shutter.

As to making recommendation with regard to projecting machines, screens, lenses, etc., it is impossible to do that in this department.

Again an Exhibitor.

The Editor was recently surprised to receive the following communication from George C. Warner, president, S. C. Motion Picture Exhibitors' League:

Mr. Dear Mr. Richardson: It gives me great pleasure, both personally and officically, to advise you that at the organization meeting held in this city on March 9, 1917, you were elected an Honorary Member of the South Carolina Motion Picture Exhibitors' League. We sincerely trust that we will have the pleasure of your company at the first annual meeting of the league, which will be held in Columbia on the second Wednesday in May, 1917, being the 15th of that month.

With kind personal regards.

This is the second time the Editor has been honored with this sort of thing, and now feels himself to be almost a regular honest-to-good exhibitor. The North Carolina League was the other one responsible for swelling out our chest line. F. H. Richardson, Honorary Member N. C. Exhibitors' League, Honorary Member S. C. Exhibitors' League.

Quite classy, my boy, quite classy; seriously, however, I appreciate the spirit which prompted the action of the S. C. Exhibitors' League, and I wish our organization all possible good things for the future. Remember, however, Rome was not erected in a day. You cannot expect to form a league today and lift Pike's Peak off its base tomorrow. Organizations which have accomplished things have, as a rule, accomplished them by the slow process of "a little at a time," but always moving forward toward better things.

Pretty Raw.

In March 31 issue of the "Projection Department" of a Chicago trade paper occurs the following answer to a correspondent, who wants to know why his Power's machine makes a noise when the film is in and none when it is not in. Here is the Editor's reply:

Take the arm of the machine and carefully bend the bars at the lower end of the arm on which the rollers abrade slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good. If it helps, but does not remedy it, then try bending it a little worse. If it makes it worse, bend the rollers back slightly. You can do no damage.

Banquet in Honor of F. H. Richardson Given by Edmonton M. P. M. O. Local 360.
by bending these apron ears, provided you keep the rollers square with the sprocket; that is to say, equi-distant from the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket.

19. It says:

Should the film make a scurrying sound in going through the machine, carefully bend the ears at the lower end of the apron, which (carry) the rollers (the Editor seems to have overlooked) in a little too slightly, being careful to bend each one the same amount. If this remedies the trouble, well and good; if it helps, but does not remedy it, try bending them a little more. If it makes worse, bend the rollers back slightly. You can do no damage by bending these apron ears, provided you keep the rollers square with the sprocket. To test this, measure from the face of the hub of the roller to opposite teeth on the lower sprocket.

Verily, conducting a “Prudence” through the camera has become as comparatively simple matter, with Richardson’s “Handbook” to copy from.

The House Lights and Screen Results.

What impresses me in view of different theaters is the great importance of scientifically correct auditorium lighting. More and more it is made plain to me that optically correct auditorium lighting is almost as important in the good projection as it is to be able to secure satisfactory results from the point of view of the audience without correct lighting of the auditorium. To see a “good picture” it may be true, but the projection itself must be high class; that the picture is a good one, etc. etc.

The light of the minimum size which will produce good results in the individual auditorium, in no case exceeding sixteen feet in width. We must have the effect of the world’s dead and not just the light, preferably three or four feet wide, with surrounding decorations preferably of at least reasonably dark color; say nothing lighter than a medium picture. If you can make eye of the audience, the picture light should be permitted to reach the eyes of the audience if it can possibly be avoided. There is or more carelessly displayed on the stage, let alone on the screen. The picture of the screen is not only large, as has been explained previously, but the eye is so the picture of the screen is not only large, as has been explained previously, but the eye is so large as to be nearly in the same flat eye as the picture.

And the manager who commits these sins seldom understands that they not only produce unnecessary annoyance, but as is not actual strain to the eye, but, even though no direct ray may reach the screen, they still operate to injure the value of the picture by reason of their effect upon the eye.

But the foregoing does not set forth the full measure of evil done, for when Mr. or Mrs. or Mr. Musician, who simply must have enough light to read a score, and to enable the audience to see him or her, or he, and must have the light arranged precisely as may suit his or her personal whim. Dear me, yes! Speak to him (or her) about the effect upon the audience, and the kind of light which he or she assumes a surprised and indignant air, as though to say: “Picture! Why who would bother to notice a mere picture when I am planning a music concert! We must have good pictures!” Whether the condition of many of $50,000 play has been seriously injured by a third, fourth or fifth rate musician or orchestra with a flood of white light and no screen, the fact that denounces the excitement of the audience, arson and burglary on the picture, to say nothing of evil effect upon the eyes of those who paid real money at the box office to view the picture, and not the orchestra or its lights. Of course, the orchestra or piano player must have light to read the music, but it is not necessary to read the whole front of the piano or the music rack or the front of the stage.

Theater managers should study the lighting of their auditoriums and study it well. They can’t get good results on the screen unless they do—or, at least, they cannot get the best possible results.

Life of Film.

The Bureau of Engineering and Education, State Board of Health of Wisconsin, through Warren H. Booker, C. E., Chief of Bureau, asks the following question:

As a matter of information, I should like to know what you consider the life or the maximum life of a film. The particular question in mind is in connection with our traveling health outfit.

Considering that we start out with new films, have our own operators and salesmen in charge, and that we are directly responsible to us, and having them give two presentations a day, approximately how long should such a film last? In giving two presentations, or more a day, you assume that the film would be run through the machine approximately 400 times a year. On the basis of these figures, approximately how long would a film last us before it is ready to be thrown on the scrap heap?

Well, gentlemen, you are putting up a rather stiff proposition when you bring up the subject of life of a film. And you might as well find out that you will deal with on pages 208-209 in the “Handbook,” a copy of which I believe you have. This, however, is not the information you seek, and the actual economic life of the film, from the projection point of view, will depend entirely upon the tension at the machine, the projection, etc., upon the condition of the sprocket, to its intermittent sprocket, and the amount of tension carried on the takeup. All these things have directly to do with the life of the edges of the sprocket, without which the film cannot have perfect results on the screen. Conditions of cleanliness (meaning by this whether the films are allowed to become smeared with oil and accumulations of dirt). Conditions of humidity, in other words, the amount of moisure in the films, which keep them pliable or tough, or lackng some, brittle and easily damaged. With all those conditions at 30% or more, giving a life of three years, but if you think you are being in reasonably good condition after two years of use, but it is never practical to have all these at 100 per cent, nor must it be remembered that which is not one of this is that the film has been carried around over the country by automobile, giving shows under varying conditions of weather, it is more than likely that the conditions will not be very high. A third factor which enters in with even reasonably good care, the films ought to be in very presentable condition at the end of 1,200 runs, provided the machines are kept in good repair, not run at excessive speed and run with proper, carefully adjusted tension. It is quite possible that at the end of 1,200 runs a film would not be ready for the “scrap pile,” though I think if you use such films over every four of a film the mirror is any expert to find them coming out of my ears. Under these conditions there is nothing doing in that line.

Now, Mr. Booker, I have met you personally, and feel that it would be presumption on my part to offer you very much advice, because, without giving any understanding of the film or the screen business, you, quite as truly as fact, that I have thoroughly become a film, you will yourself solve the problem better than I could, because you are right there on the spot. The question is to be solved by you, the screen business experts, not by me. I would not tackle充当 on the film, but perhaps the chamber would only experiment with it very carefully. I would suggest that you communicate with the National Screen Institute, which is doing much work in New York City, setting forth the exact nature of the work, asking him to provide you with one incandescent outfit. If he thinks it will meet their needs, that is what they want. If not, they would justly spend this amount of money on that particular experiment.

As to the separate engine, why, as pointed out to you personally, by belting to the engine of the car, you would, while not obtaining so steady a power, get plenty of it, elimate a lot of weight and secure, I believe, at least fairly good results. If you went about the business intelligently, as I am sure you would. It is purely a question of engine regulation, and several plans for doing that have been published in the Department during the past few years, but I cannot tell you just what they are.

However, I am away down here in Louisiana and I guess I had better cease from troubling. My films and my data are a long, long time coming, and the advice that you have been so kind to give me has been more than I had thought you would be glad to help me in any possible way, but don’t want to give you information unless absolutely certain as to correctness of same. This is not very satisfactory, I know, but consider the situation.

Bad Splices.

F. E. Skinner, Galveston, Texas, sends in a very classy splice and arises to make the following remarks concerning same:

Having noticed that many operators send in bad splices, I thought the liberty to quote something for your consideration. The Black Cat Feature, Reel No. 21392, received from the Dallas office of the General Film Company. The title of the picture was "The Girl in the Moon,..." I ordered the film from the exchange, and this is the reason I am sending it in the splice. What kind of film inspection is it that passes such a thing as this? The film is a very poor splice, that was either lazy or did not know much about the handling of films.
Banquet Tendered by Ogden Managers and Operatores to F. H. Richardson.

The splice in question is about 1/2 in. long and is made without either scraping theulsion or trimming the turn ends. The film had been handled generally across two pictures, and simply lapped over and stuck together with cement. I join with Brother Skinner in asking the manager of the Dallas General Film Exchange what kind of inspection it is that passes out such a thing as this. The answer is obvious—none at all. And the probable excuse offered will or would be that the film came in too late for inspection, which really is no excuse at all when we consider that there is no slip inclosed requesting the operator to inspect the film and send in his bill for services, or even warning him that the film had not been inspected. The splice in question was in all human probability made after the last run by Jimmie the Usber. I cannot believe that even the most solid ivory top bonehead type of imitation operator would do such a thing as this.

Eliminating Ghost.

New York City is laboring with a ghost. He arises to remark: Please let me know the proper focal length condensers to use in order to eliminate a ghost and slight coloring. Ghost appears when I use about 35 condensers. When using 50 condensers the light is perfect. Have tried to match up the lenses according to the Handbook, but the size differs. Am using Simplex lenses with working at 5\% inches. The diameter is 2\% inches. Am using two 7\% condensers about 10 inches from the aperture. The throw is about 60 feet, to an atmospheric screen. I will appreciate the favor of receiving a reply by mail, and take the liberty of requesting you to withhold my name, should you care to print this in the department.

With regard to the combination of lenses you need, we found that the table contained in the Handbook was, in a measure, deficient. It therefore became necessary to go further, and Brother Griffith evolved a chart which was published on page 1798, March 17 issue of the Moving Picture World. This chart is based upon the number of amperes used, and the required condition, with 35 condensers and 50 condensers, is quite different. With 35 condensers, using plano convex lenses, you should have two 6\% condensers, with about 21 inches from aperture to center of condenser combination. With 50 condensers, using meniscus bi-convex condensers, you should have one 7\% with 25 inches from center of condenser combination to the aperture. On the other hand, with 50 condensers and plano convex lenses, you should have one 6\% and one 7\% with 18 inches between the center of the condenser combination and the film, and, using meniscus bi-convex, you should have one 7\% and one 8\% with 20 inches. You therefore see that the amperage has everything to do with the required combination because that, as the amperage increases, we are obliged to increase the distance of the arc from the condenser, in order to prevent excessive condenser breakage.

I presume you are tremendously disappointed in not receiving a prompt reply. Your letter was written May 5, but I am dictating the reply in the office of the Spokane Hotel, Spokane, Wsh., on this, the 26th day of May, in the year of our Lord 1917—December, with a blond haired stenographer threatening to bite chunks out of me because I am interfering with her holiday. You therefore see what an awful fair I am in order to give you a reply as soon as possible.

When You're in Trouble—RICHARDSON'S MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS Is the Doctor That Can Unfallingly Prescribe for Your Aliments. There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.

BUY IT TODAY! $4.00 THE COPY, POSTPAID Your bookseller can supply you or you can order a copy from the Moving Picture World office will promptly fill your order.

MOVING PICTURE WORLD
Schiller Bldg. 17 Madison Ave., New York City.
Chicago, Ill. Haas Bldg., Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.
Motion Picture Photography

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

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

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

Methods of Determining Exposure (Continued).

Variation in daylight without clouds from morning until evening (for latitude of Northern United States):

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Afternoon.

The next important factor is the actinic power of the light. It depends normally on the height of the sun for the latitude of the place at the time when the photograph is taken, and exposures in bright sunlight and a clear sky will be inversely as the square of the sun's altitude above the horizon. The light of the sun itself is practically the same at any given time and place year after year, but is liable to more or less local and temporary diminution by the amount of cloud, haze, dust, etc., present in the atmosphere at the time. It is also affected by the time of day, increasing from sunrise to noon, and then decreasing to sunset. The remaining factor is the diaphragm aperture of the lens in relation to its focal length. In most cases of ordinary outdoor exposures this can be taken at its normal value, but becomes smaller and increases exposure if the focal length is much increased for photographing near objects. Besides these principal factors, the nature and color of the objects, their distance and the amount of light received and reflected by them under various atmospheric conditions, have a great influence on the exposure required. W. B. Coventry has shown (op. cit. p. 75) how the "light coefficient L." for full sunlight, can be found, has given a table of values of L. for the latitude of London for every hour of the day in periods of ten days throughout the year, also the relative coefficients for 'diffused light,' "cloudy," "dull" and "very dull." Tables of exposures for different subjects under varying conditions of light have been published by W. K. Burton, A. S. Platts, F. W. Mills, SIR D. Salomons and others, and in preparing them Dr. J. A. Scott's tables, showing monthly and daily variations of light for countries about N. lat. 50 degrees, are generally used. The more modern tables, such as are published in the printed "exposure notebooks," also take into account the plate speeds, but unfortunately there is no uniform standard of plate speeds, owing to the difficulty of fixing a definite standard of light. The subject is fully treated in the British Journal of Photography (1911), p. 573, the Watkins Manual, H. Bourassa's Cours de calcul du temps de pose en photographie, and similar works by A. de la Baume Pluvier, G. de C. d'Espinasoux and others.

The American Photography Exposure-Tables are the most convenient and practical help in determining the correct exposure for any subject, in any part of the world. The new edition has been carefully revised to include all the films and plates on the American market. In every instance the speed has been determined by scientific tests by a recognized expert. The tables assign to each factor concerned in exposure—subject, stop, light, hour and plate—a number. These are found in the tables and added. No multiplication is necessary. The sun is then looked out on a final table, and opposite this number is found the exposure in fractions of a second or minutes or hours. These tables may be purchased for a quarter from American Photography, 221 Columbus Ave., Boston, Mass.

Based on the same principle as these exposure tables, various portable exposure meters have been brought out, in which scales representing the coefficients for plate-speed, light and diaphragm are arranged as in a slide rule, so that, when properly set, the normal exposure required can be found by inspection, and increased or diminished according to circumstances.

The Harvey meter and the Burroughs & Wellsie meter and handbooks are for sale by every photographic supply house.

In the Hunter and Driffield's "Actinograph" the light coefficient is given by a printed card showing the curves for every day in the year and for every hour of the day, the unit of the meter being the brightest possible diffused daylight when the altitude of the sun is 90 degrees. The "lens" scale shows the ratio of aperture to focal length in general use, and is calculated for single, double and triple systems of lenses. The "speed" scale is based on the exposure in seconds which, with one actinograph degree of light, will produce a perfect negative of an ordinary landscape. An additional scale is given for five different degrees of illumination—very bright," bright," mean," dull," very dull." A table of factors for "view,"" portraiture,"" interiors,"" copying,"" etc., is also given, and these may be used to increase the figure to be taken for the exposure. The scales are engraved on boxwood, and there are two sliding pieces. It is especially adapted for use with plates of speed numbers agreeing with the "lens" scales, but can be used with any plate with which the relative speed number is known.

The Actinograph is an English instrument and is probably not to be readily obtainable in this country.

Convenient exposure meters have been made since 1890 by A. Watkins, of Hereford. In different forms based upon actinometrical test of the light at the time of exposure. In the complete "Standard Meter" scales corresponding to "speed of plate," "diaphragm of numbers," "light," "subject" and "enlarging," marked P. D. A. S. and E., are arranged on rings and adjustable round a cylinder. The plate-speeds are taken from a table and the "light coefficient," or "actinometer number," is ascertained at the time by exposing a piece of sensitive paper in the actinometer at the end of the instrument, with a light of the required intensity, and then requiring to match a fixed tint as shown by an attached pendulum. Many improvements have been made in it, and the latest pattern is made in magnesium. The "Dial" meter is a simpler form in a circular metal case, with four apertures marked "plate," """"""exp.""); above the corresponding scales, and an actinometer for testing the light. The numbers showing the speed of the plate in use, the I value of the diaphragm and the "Dial" are marked, and the light brought into the respective apertures and the exposure required is read off in the "exposure aperture." An "inside meter," also made, and a "hand camera calculator" for use in the field, is also marketed. The "Queen Bee" and "Bee" meters are later, smaller and more convenient patterns which have superseded the "Dial" meter and have the plate number and exposures marked round the case, and the speed of numbers' and "light" on a revolving glass plate. This is revolved till the number on the right is opposite the speed number of the plate; opposite the "actinometer number" on the left, found as above, will be found the exposure in seconds. The "Queen Bee" meter is similar to the "B.," but of better construction and fitted with a pendulum. The Watkins's Kinematograph meter is also fitted with a pendulum for counting half seconds and crank turns. It is made especially for motion picture operators and is about the size of a small watch. It gives a direct reading showing the shutter opening or diaphragm number required under the given conditions. The price is three dollars and is sold by Parke & James, Chicago, as are the Wynne meters described below.

Labels for Glass Bottles.

The following simple and effective means of labelling glass bottles may be of use to some readers: Take a piece of thin paper, and on the back of it fairly hold a beautiful plate, so that the paper is made water-proof Indian ink, then cut to the size of the label. This is then stuck on the bottle with the written side to the glass. When this has adhered, coat the back of the two opposite edges with the paper by blowing the tinfoil gently. Then press the paper transparent and the lettering show clearly through it. The label will then be easily decipherable, even in the ruby light, by holding the bottle up to the lamp and looking through it. We also have the advantage of not staining easily, nor coming off when wet.
Protects Adaptations of Old Stories

Court Decides Author Is Entitled to Benefits of Copyright Laws If New Matter Is Added

WHEN an author adopts an old story as the theme of a drama or the plot of a photoplay he is entitled to the protection of the copyright laws, Judge Learned Hand, in the United States District Court has decided, although the story utilized is not protected by copyright.

The decision was rendered in an action filed against the Mutual Film Company by Robert Stodart, who alleged that the photoplay entitled "The Strength of Donald MacKenzie," produced by the film company, was a replica of the screen of his story entitled "The Woodsman."

"A man may take an old story and work it over, and if another copies not only what is old but what the author has added to it when he worked it over, the copyright is fringed," declared Judge Hand. Stodart's story was based on an ancient tale, but he embellished the story, modernizing the theme.

Judge Hand decided the photoplay was an infringement of Stodart's rights and awarded him $900 damages and $300 for counsel fees and directed the film company to render him an accounting.

Irwin Wins Suit for Services

Litigation Was by Agreement in Order to Adjust Compensation by General Film for Legal Work.

WALTER W. IRWIN, general manager and general counsel of the Vitagraph Company, is entitled to $30,000 for services in bringing about an adjustment of the differences which existed between the motion picture combination that was formed to distribute films of "licensed manufacturers," and William Fox.

This is the decision by a jury which June 21, in Justice Platzek's part of the Supreme Court, listened to testimony in Irwin's suit against the Kalem Company and Frank J. Marion as its president, for $3,000. The Kalem Company was one of the ten in the combination which was sued by Fox for $1,800,000, the suit being ended, through Irwin's efforts, upon payment of $350,000.

Each of the five concerns interested in the General Film Company, and Kalem, Lubin, Selig, Essanay, Inc., were sued for $3,000. The Kalem suit was brought by agreement. Five of the concerns in the combine paid the amount called for.

UNICORN FILES BANKRUPTCY SCHEDULES.

Schedules in bankruptcy filed by the Unicron Film Service Corporation, which failed recently, in the United States District court show liabilities aggregating $188,031 and assets of $17,472, consisting of films valued at $12,436; money deposited with the Biograph Company under a contract, $5,000, and cash in bank amounting to $35.

Among the creditors listed are the Otis Lithographing Company, $34,369; Billy West Comedies, Inc., $3,184; Mount Vernon Moving Picture Company, $2,645; Simons, Peck & Ball Jr., $15,000; Fred B. Murphy, $6,000; Alwyn Ball, Jr., $38,400; Lester J. Palmer, $26,800; O. J. Buck, $20,176, and the Century Financing Company, $5,000.

SUPREME COURT UPHOLDS JOHNSTON.

Justice Erlanger, in Special Term, Part 4, of the Supreme Court, New York County, handed down a decision on Friday, June 15, in the case of William A. Johnston against the Exhibitors' Trade Review, holding that articles published and attacking Mr. Johnston were a cause of action, "as involving personal attack upon the plaintiff beyond the scope of fair criticism directed to his work as an editor."

STRONGE SUCCEEDS MASTERS AT V.-L.-S.-E.

Nat S. Stronge, who has been manager of the news service department for Greater Vitagraph-V.-L.-S.-E, for several months, has been made publicity director and is in direct charge of all publicity of the organization. Paul N. Lazarus, who for more than a year has been assistant advertising manager, has been made advertising director of the organization and is in charge of all advertising, including trade paper, newspaper, "fan" publications, billboard and exhibitors' helps.

The changes in the publicity and advertising department were made necessary by the departure of E. Lanning Masters, whose connection with Greater Vitagraph-V.-L.-S.-E ended on Saturday, June 16.

Myrtle C. Bauer

MYRTLE C. BAUER is among the recent arrivals from the California motion picture studios. She has been appearing in Balboa productions. Miss Bauer is well remembered for her work in "The Saleslady" with Hazel Down and "Out of the Depths" with Marguerite Clark, which were two of her most prominent productions, while she played with the Famous Players.

Miss Bauer is a beautiful ingenue, of dark complexion and chestnut hair, weighing 110 pounds and as vivacious and alert a girl as ever faced a camera. Prior to joining the Famous Players she was in several Winter Garden productions, as well as having appeared in two Ziegfeld Follies. Six months ago she joined the Balboa company, for whom she appeared in a Baby Marie Osmond picture, and in the first three episodes of "Twisted Thread."

Owing to her mother's illness, Miss Bauer returned East a few weeks ago, and although she has several offers from eastern producers she is undecided with whom she will cast her lot. She is at present at the seashore with her mother and expects to return to the screen in a few weeks.

Nell Shipman Returns from West Indies

NELL SHIPMAN, prominent authoress and star of a score of screen dramas, has just returned from the West Indies, where she has been preparing the manuscript of what will undoubtedly be one of the biggest screen sensations of 1918, as well as several manuscripts which have been disposed of to independent producers.

She is now sojourning in California, but expects to return to New York shortly personally to supervise her story. Perhaps no other woman in the industry has achieved the marked success in such widely divergent fields that she has.

Nell Shipman, herself, very frankly confesses that she is not at all sure whether she prefers building up plots for stories or interpreting them upon the screen.

Following her successful work with Greater Vitagraph, Fox and Amsco productions, she was besieged with offers to continue her good work before the cameras but the lure of the writing field drew her to the West Indies, which proved to be a most fertile field for material for both stage and screen.

As activities do not start upon her llegure until September, there will be time for Miss Shipman to consider offers for one or two productions in the meantime, therefore we may see her name in some new screen successes, before she sails once more for the West Indies.

JOHN FISK RESIGNS FROM MUTUAL.

John Fisk, formerly employed in the publicity department of the Mutual Film Corporation at its Chicago office, resigned from the service of the Mutual on May 16.
Durant is Receipt of Many Scripts

But Head of Empire All Star’s Scenario Department Says His Company Is Not in Market.

H. R. Durant, who has for several months past held the position of managing editor of scenarios for the Empire All Star Corporation, the company which is screening the dramatic successes of the late Charles Frohman, on the Mutual program, continues to receive large consignments of manuscripts daily from ambitious authors, despite the fact that his organization is not in the market for original material.

In this instance Durant is paying a penalty in extra labor for possessing what is said to be one of the widest personal acquaintances with authors of any scenario chief in the business.

Durant was the first editorial chief of the well-known magazine editors in this country to desert the field of periodical literature to devote his talents to the screen. He served in turn as editorial chief of the Biograph Company, the New York Motion Picture Corporation, and the Famous Players Corporation before forming his present company, the Empire All Star Corporation.

For the benefit of those authors whose hands have been unable to understand why their offerings have not met the same cordial reception at Durant’s hands that were accorded them in seasons past it should be stated that his present duties demand his attention to a list of some four hundred plays, all of which were produced by the late Charles Frohman. From this remarkable list the picture material is being chosen.

Already plays for the entire year have been selected, and scenarios are being prepared by Joseph F. Poland, Hamilton Smith, Anthony P. Kelly, Charles A. Logue, John B. Clymer, Marc B. Jones, C. Dorothy Hobart, Harry Hoyt and Ratus Dewey. The stage successes which these talented writers are now making ready for the screen include the best of Pinero, Henry Arthur Jones, Oscar Wilde, Zangwill, Clyde Fitch, Augustus Thomas, Sardou, William Gillette, W. Somerset Maugham, Haddon Chambers, Mrs. Humphrey Ward, David Belasco, Anthony Hope, Richard Harding Davis, Booth Tarkington, Edith Wharton and many others.

Noble to Produce Independently

J OHN W. NOBLE has started his initial production, as yet unnamed, at the Flimpton studio in Mount Vernon. Zena Keefe and Niles Welch are heading his cast, which promises to be a most evenly balanced and powerful company for its size. The production is now being moved to the Second Street studio.

Mr. Noble’s production is being made with his own money and exclusively on his own judgment.

“I have made enough feature pictures in enough studios under different conditions to feel that I know what I am talking about,” said Mr. Noble. “It is the very fact that I have repeatedly found the same limitations existing in practically every studio that has caused me to branch out for myself. I am not at present making pictures as I feel they should be made if there are numerous men of power who can inject their opinions into my production. If their ideas were better, all would be well, but generally, their views are controlled by something entirely foreign to the production. And for the life of me, I cannot see how a man, any man, can become a competent judge of pictures and their making in a few weeks. How can such a man be competent to assist a producer who has devoted years to the study of his profession?”

“For a long time I have been wanting to make a picture in which my own individuality will be allowed to remain. I may be all wrong; my individuality notions may be a great error, still I have never had an opportunity to definitely test the matter for my own satisfaction. It has always been a case of someone else twisting a pet feature of any of my productions, until even I could hardly recognize it, and I am tired of the whole scheme. I am going to discover whether Jack Of the Rocks is wrong or the finest theatrical producers are right.”

At Leading Picture Theaters

Programs for the Week of June 24 at New York’s Best Motion Picture Houses.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks, in “Wild and Woolly,” was the feature at the Rialto. The picture is based on a novel by H. B. Carpenter and was put in screen form by Anita Loos. It is a western comedy-thriller, full of cowboys, Indians, bucking broncos and six-shooters. Eileen Percy is the new leading woman for Mr. Fairbanks. The Hawaiian Islands and the Panama-Pacific Exposition were the subject of the educational features.

“The Public Be Damned” at the Strand.

A novel photoplay entitled, “The Public Be Damned,” was the attraction at the Strand theater for the week of June. It is based on a novel by Charles Macarthy, and the principal role is the story tells a sensational expose of the present food situation, its causes and remedy. Charles Richman portrays the character of Bob Black, wealthy head of the food trust, and Babbie Harris, one of the principals of the entire country, masquerading as a charity organizer, alleviating the suffering caused by the high cost of living. Mary Fuller is seen as the young wife of a farmer. This play is endorsed by Herbert C. Hoover, former administrator of the United States of America and chairman of the Belgian Relief Committee. An extra added attraction was O. Henry’s famous story, “The Love Philtre of Ikey Schoenstein,” of the educational studies, consisted of views of the Hawaiian eruption and “Surf Riding.” John Hendricks, Arthur Depew and Ralph H. Brigham were the soloists.

“Come Through” at the Broadway.

The George Bronson Howard photoplay, “Come Through,” has made a favorable impression at the Broadway theater and has been retained for a second week.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater Olive Thomas in “Madcap Magde,” and Gladys Parker, in “Dad’s Downfall,” were the attractions for the first half of the week. Thursday, Friday, Saturday and Sunday Louise Glauin, in “Love or Justice?” and Polly Moran, in “Cactus Nell,” were the features.

W. E. GREEN WITH SPEER COMPANY.

During the past week W. E. Green, formerly manager of the Kleine Optical Company of Chicago, became associated with the Speer Carbon Company in the position of special sales representative. Mr. Green is already active in calling on dealers and motion picture supply houses, and his past associations with the motion picture trade will make him valuable to the Speer Carbon Company in further promoting its extensive projector carbon business.

The Speer Carbon Company has recently effected a change in its sales policy and it is now the intention to place live dealers in all of the larger cities of the United States. Dealers who are interested in the new plans of the company are advised to communicate with the head office in order to learn the details of their recently adopted sales policy.

BALSDON, JR., BACK IN NEW YORK.

George Balsdon, Jr., who was assistant distributing manager of the New York office of the Vitagraph Company, and from there was promoted to district manager, will return to the home office to resume his old position.

He was very popular while in New York and returns at the request of the exhibitors to the general manager and they will be glad to learn that he will begin his duties about July 1.

LASKY STUDIO INCREASES EMPLOYEES’ PAY.

Owing to the fact that the cost of living has increased to such a great extent, the Lasky studio voluntarily raised the salary of all employees receiving $25 a week and less.
Westphal Impersonates the President

It's Done on the Screen, However, in Essanay's "The Man Who Was Afraid."

President Wilson of Filmland makes his debut in Bryant Washburn's forthcoming Essanay feature, "The Man Who Was Afraid." This person is said to present the most remarkable impersonation of the nation's chief executive ever shown upon the screen.

The photodrama is a screen version of Mary Breth Pulver's patriotic story of that title, published in the Saturday Evening Post. It brings on the President's call to arms. A man to resemble Mr. Wilson signing the proclamation was absolutely necessary for the production. Essanay scouts searched the country over, inspecting hundreds of men who claimed to meet the requirements. At last P. H. Westphal, a hotel clerk in Lafayette, Ind., was found. Mr. Westphal was hurried to the Chicago studios and put before the camera. His camera tests proved far better than his actual appearance. Although he had never been in a motion picture studio, the hotel man proved a good actor for the part.

Trade showings of the picture are going on now at all branch offices of the K-E-S-F. The release date is July 2.

Bryant Washburn appears in the role of a national guardman who is afraid to answer the President's call, owing to the influence of an overzealous mother above. He tries to call him "slacker" and the girl he loves spurns him. Lacerated by these taunts, he casts off his mother's protestations, and hurries to the front. He distinguishes himself in battle, even more so than do the erstwhile friends who had branded him a coward.

Doris Kenyon in "Great White Trail"

The outstanding feature of "The Great White Trail," the Whartons' eight-reel production given its first showing at the Broadway theater recently, was the work of Miss Doris Kenyon as the star. She had ample opportunity to show her powers, and her excellent work, particularly in the Alaskan scenes, made a profound impression on everyone who saw the picture, so much so that she was surrounded by an enthusiastic crowd after the showing to bestow their congratulations.

Miss Kenyon drove a team of eight Alaskan huskies in one of the scenes, and the dash, verve, sparkle and life she put into her work made every situation go over with a bang. She handled a revolver like an old-time plainsman and fought courageously when called upon. Her evident youth and sparkling beauty, combined with her dramatic ability and rare courage, all combined to put her over as the big hit of the picture. In one scene she climbed down the side of an almost perpendicular cliff on a rope.

Edward Jose, Producer of "The Moth"

Edward Jose in a few years has moved into the front ranks of motion picture directors. The production of "Poppy," the screen drama in which Norma Talmadge is starred, has forever clinched Jose's place in his profession, if, indeed, it had not already been assured through his work for several other big producers of pictures, notably Fox and Pathé.

Mr. Jose has the happy combination of being both actor and director. No one who has ever seen "A Fool There Was" will be likely to forget his wonderful acting in the principal role, acting that was even surpassed, many persons believe, in "Resurrection," in which he not only played the big part but which he adapted for the screen, wrote the scenario and directed.

Mr. Jose has just finished his first film for Pathé, a short picture with Miss Talmadge, "The Moth," which is to be released late in the summer, and is hard at work on still another.

MOTIOGRAPHS FOR ARMY CAMPS.

O. F. Spahr, manager of the Enterprise Optical Manufacturing Company, recently spent several days in New York City visiting the Army Y. M. C. A., where he went over matters with P. F. Jerome, purchasing agent, in regard to shipping motioigraphs to all the United States army camps and received instructions to ship immediately one hundred machines to different parts of the United States.

The factory is compelled to work overtime in order to deliver these extra equipment in addition to the regular motioigraph orders, which Mr. Spahr states are unusually heavy for this time of the year.

WALTER STAHL TO WED MISS LORRAINE.

Walter R. Stahl, director of the Fairmount Film Corporation's big feature, "Hate," and Miss Pauline Lorraine, a well-known concert singer, have been engaged to be married. It is learned that the ceremony will be performed on Thursday night, June 28, at the home of the bride in New York.

Mr. Stahl is a well-known director. His bride-to-be is prominently known in musical circles. Members of the Fairmount stock company will be present at the ceremony. Mr. Stahl will have for his best man James Walter Meade. Miss Violet Gollnick will be bridesmaid.

FANNIE WARD RESIGNS FROM LASKY COMPANY.

A telegram from Los Angeles to the Moving Picture World announces that Fannie Ward has resigned from the Famous Players-Lasky company. The message is confirmed by the officials of the company in New York.
State Rights Department

Conducted by BEN H. GRIMM.

Superpictures to State Right Films
Will Also Release Pictures Through Triangle—Production to Be Done by Triangle.

Superpictures, Inc., the holding company for McClure Pictures, producers of "Seven Deadly Sins," and until week before last one of the controlling factors in the Triangle Distributing Corporation, will sell its new features through two channels. It will produce for the state rights market and also release through Triangle, thus thoroughly covering the field for profit.

Superpictures has withdrawn from the Triangle Distributing Corporation, selling its holding to S. A. Lynch at a substantial profit. Frederick L. Collins, president of Superpictures, Inc., has built confidence in the Triangle organization that he has arranged for Triangle to produce six features to be sold by the state rights channels, and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.

Superpictures is prepared to buy any feature of unusual quality. A campaign of nationwide publicity in newspapers and magazines will be launched behind every photoplay released by the company. Maximum publicity, a stout and sturdy worker for every exhibitor that shows a McClure production, and McClure publicity will be right on the heels of every Superpicture throughout its run.

State rights buyers will not merely purchase from Superpictures prints and permission to show them. They will also purchase the good which will demonstrate in the McClure publicity campaign and will aim to crowd patrons into every theater showing a Superpicture.

BUSINESS BOOM BEGINNING, SAYS HALL.

That the state rights market is reflecting the beginning of a tremendous business boom, is the opinion of Frank Hall, who is ready closing contracts with buyers of territorial rights for the Edgar Lewis production, "The Bar Sinister," and the A. H. Jacobs Photoplays, Inc., Jane Grey feature, "Her Fighting Chance.

"When the country decided upon conscription," says Mr. Hall, "a sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a few days, but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the outset. Judging from the live interest now being shown in the disposition of territory for "The Bar Sinister" and "Her Fighting Chance," the independent exchanges of the country are equipped to take care of a large number of new state rights pictures and are preparing for a strenuous mid-summer drive for business. While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high class features should have little trouble selling them at a fair profit.

"I share the belief of many of our leading financial experts that this country is entering upon an era of unprecedented prosperity, and, therefore, that the show business is one of the first to profit by good times, it is natural that motion picture men should be preparing for a rich harvest about to be reaped.

"With everybody working and tremendous sums of money in circulation it is a foregone conclusion that the capacity of our theaters will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will profit handsomely, and the prosperity of the theaters and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones.

"With this condition in mind many successful exchange men are preparing for a marked increase in business, and are therefore showing an interest in state rights offerings which is exceptional for this time of the year."

BUY "MAKING OF A SCOUT" FOR CANADA.

The British Canadian Motion Picture Corporation, Limited, of Vancouver, B. C., has purchased the Canadian rights to "Making of a Scout," the $100,000 production now shown in British Columbia under the auspices of the Canadian Boy Scouts and other patriotic organizations, and is meeting with considerable success.

"THE PUBLIC BE DAMNED" FOR STATE RIGHTS.

Realizing the extreme timeliness of the subject of food control, the Public Rights Film Corporation has produced a five-part production called "The Public Be Damned," starring Charles Richman and Mary Fuller. It shows both the invidious methods used by the Food Trust in squeezing both the consumer and the producer, and also shows the solution of the problem of deflation. The vultures who are feeding on the fat of the land. It is showing this week at the Strand theater, New York.

In the country person to see "The Public Be Damned" after its completion was Herbert Hoover, former head of the Belgian Relief Commission and newly appointed Food Administrator of the United States. Mr. Hoover heartily endorsed the production and declared that it was especially timely and that it would arouse the public to a realization that something must be done to stop the depredations of the food barons.

The picture is already being booked with great rapidity all over the country on the state rights basis, it is reported. The story was written and the production directed by S. E. V. Taylor, and a powerful cast, including Chester Barnett, Joe Smiley and Russell Bassett, appear in support of Charles Richman and Mary Fuller.

"WOMAN AND THE BEAST" LATEST SALES.

Graphic Features announces the closing of the following territories on "The Woman and the Beast" during the past week: Texas, Oklahoma and Arkansas, to Southwestern Art Dramas, Dallas; California, Nevada and Arizona, to Peerless; Wisconsin, Iowa and Illinois, to Derwent; New York, Ohio, Pennsylvania, Maryland, Delaware, District of Columbia and Virginia, to the Hudson Feature Film Company, Pittsburgh, and Eastern Pennsyl-

WOLFBERG GETS "DEEMSTER" FOR THREE STATES.

Several big deals involving foreign and domestic rights to Hall Caine's "The Deemster," starring Derwent Hall Caine, were closed during the past week by W. E. Shallenberger, president of the Arrow Film Corporation.

Harris P. Wolfberg, representing a coterie of Mid-West capitalists, has purchased Hall Caine's "The Deemster" for Ohio, West Virginia and Western Pennsylvania from the Arrow Film Corporation. Mr. Wolfberg is well-known throughout his territory, having at one time or another represented some of the biggest and most important distributing companies. Recently he branched out as a state rights promoter by securing "The Girl from Harry Sherman and has achieved considerable success. Mr. Wolfberg purposes establishing offices in Cin-

KLATZ & STREIMER OBTAIN "THE SECRET TRAP."

Klots & Streimer, Inc., announce the acquisition of the selling rights of the fifth feature film of the "The Secret Trap," starring Baby Em Gorman, the clever child artist who has been trained under the direction of many of the industry's foremost producers.

Miss Gorman will not celebrate her eighth birthday until next September, yet she has played leading roles in many pictures, among them "The White Orphan," "The Soul of a Child" and "The Little Mother."

In "The Secret Trap" Baby Em has accomplished a feat seldom seen in Scout production. The part of the girl and the work has been pronounced as really remarkable by several directors who have viewed the picture. Klots & Streimer will offer the feature to state rights buyers early in July.
Lydia Borelli Star in "Robespierre"

Famous European Tragedienne Heads Cast of Export & Import Company's Seven-Reel Spectacle.

H AILEY Borelli, the foremost European tragedienne, and preceding to these shores by a reputation made by sheer force of her artistry, Lydia Borelli is once more in America. This time in the role of the celebrated "Robespierre," the charming actress plays the leading role and gives a performance which is altogether characteristic of the artist who has already played the famous part in the real life.

The Export & Import Film Company states at first intended to issue "Robespierre" with no special stress on the fact that Miss Borelli is the actress who is playing the role.

As the Marchioness of Fontenay in "Robespierre," it is Miss Borelli whose love affair with the mysterious "Unseizable" eventually brings about the overthrow of the dictator Robespierre. In a series of exquisite scenes she first plays the noblewoman who leads in every detail.

Ideal society folk on their carelessness way to destruction of the house of the mob, and then comes a change in her life that transforms her from an innocent to an endearing individual.

"The reason for this is simple," said Louis Burstein, president and general manager of the King Bee Films Corporation, "Our two reelers are cut down from several thousand feet of developed negative. We are not needlessly extravagant; but we don't stint raw stock.

"And then you will notice that King Bee Comedies have very few sub-titles, and those that are employed are short and to the point. It is my aim in supervising these pictures to assure that every foot of the action in the Government is understood in every part of the world, no matter where the pictures are shown."

REPORT HEAVY DEMAND FOR "HATE."

According to reports from the Fairmount Film Corporation offices the initial showing of "Hate," the big seven-reel feature, has exceeded all expectations. The picture was shown to newspaper critics and a number of territorial buyers representing various sections of the United States. Gus Mohme, of the Biograph studios, who has been selected as special representative of the Fairmount Film Corporation in the sale and distribution of the picture, is preparing an extensive campaign throughout the East and New England territory with a view to putting the picture in every theater from New Orleans to San Francisco.

It is said that a heavy demand has come from the New England and Middle West sections for "Hate," Boston in particular is reported to be anxious to get the feature, as is evidenced by the large number of demands for showings in New York. Mr. Robert Bolling, vice-president of the Fairmount Film Corporation, and other executives are in Philadelphia making preparations for the starting of a new feature within a few weeks, the campaign for the distribution of "Hate" will be carried on throughout the country.

One of the innovations decided on by Mr. Bolling is the sending of the picture into the South to be shown to Southern buyers. This eliminates the necessity of the buyers coming to New York. Mr. Mohme expects to be in Boston for nearly a week. From Boston he will go to Chicago and probably continue through the Middle West into Southwestern Texas and Southern territory.

"DEEMSTER" EXPLOITED AS CIRCUS IN ILLINOIS.

Warren & Clarke, the great out door showmen who bought the state rights to Hall Caine's massive photoplay, "The Deemster," for Illinois, Indiana and Wisconsin, purpose sending out the big spectacle under a black-top of a proper circus, exploiting it just as if it were a circus. It is their intention to feature the "Deemster" as the principal attraction, but to surround it with side-shows, and the regulated concessions that accompany a circus.

Decorated circus wagons, floats and floats, together with equestrians, clowns and all the other people and paraphernalia that go to make up a circus outfit will be part and parcel of the equipment. Horses will be hired locally to draw the wagons, floats, etc., and to exhibit the equestrians.

A special car for projecting machines and motion picture equipment will be a distinct part of the caravan. Half a dozen expert operators and several first class electricians will be engaged to look after the projection department.

A film of the projection work will be carried and newspaper criticisms and other complimentary notices of the attraction will be displayed upon metallic screens in the open so that he who is skeptical may read what his neighbor thought of the attraction in the adjoining town or village.

"ALICE OF THE SAWDUST" (Century).

The fourth release in the Century series of two-reel comedies has been finished by Director J. G. Blystone, on the West Coast, and has been shipped to President Julius Stern, in New York, for distribution on state rights lines. "Alice of the Sawdust" is the title and Alice Howell star of "Century." Miss Howell, has taken advantage of abundant opportunities to exploit, has been a kind of fun from her experiences as a circus rider and general "cut up."

It has been the plan of Director Blystone to present Miss Howell in unusual "stunts" under varying conditions. "In the circus tent I was a tiger," she works a giant gas bag to get the laugh; in "Automatrices" a motor provides the incentive for comedy, and in "Neptune's Naughty Daughter" Miss Howell goes under water to bring laughs to the surface. In "Alice of the Sawdust!" Miss Howell uses the circus for the first time as an inspiration to Merriment.

Scene from "Alice of the Sawdust" (Century).
"IVAN THE TERRIBLE" A RUSSIAN WARNING

State rights buyers are besieging the Export & Import Film Company for more production and distribution of its "Ivan the Terrible," announcement of which was made in the trade papers through pictorial display only. Mr. Blumenthal, head of the Export & Import, says that he hopes to make it widely available, but that at this time he is concentrating on the production of the film. Ivan the Terrible is brought to us by a Russian director, and contains a wealth of material which makes the production timely and up to our own day in its significance.

"REDEMPTION" SELLING RAPIDLY.

Evelyn Nesbit and her son, Russell Thaw, in "Re redemption," are booked at the Alhambra, New York, and the Photoplay magazine recently ran an article which the photoplay scored during its four-week engagement at the George M. Cohan Theater. The rights for New York have been secured by the Pioneer Film Corporation. Hiram Abrams, president of the Paramount Pictures Corporation, has bought the exhibition rights of "Redemption" in New England and Kansas, and has secured "Redemption" for Eastern Pennsylvania and Southern New Jersey, and will exhibit it at the Forrest Theater in Philadelphia. The run begins August 22nd. New York and Chicago have also been disposed of, and the remainder of the territories are now being contracted for through the agency of David Bernstein, Putnum Building, 158 Broadway, New York. Miss Nesbit has leaped with one bound into the front rank of screen stars. "Re redemption," as a photoplay, has been acclaimed public and critical.

The production was directed by Julius Steger and Joseph A. Golden. All the way through the picture the audience feels the natural and heart-rending qualities of the story.

SELZNICK OPENS DOOR WITH TWO BIG FILMS

Lewis J. Selznick has secured the rights to "Parentage" for the territory covered by his New York and Chicago exchanges. This is the latest evidence of the sincerity of Mr. Selznick's avowal that he had decided to establish the door at both ends of the nation and to make the exhibition profit for the exchanges. Last week he obtained "On Trial," the first of the National Exhibitors' Circuit production. The circuit is open for New York and Chicago, and the shows will be announced as exchanges; he announces the Hobart Henley "thought film of real life," "Parentage." Two weeks ago a private showing of this picture was held for trade and reviewers at the Rialto, and since then the picture has been one of the principal topics of conversation in film circles. It is Rothapfel, of the Rialto, immediately booked the picture for the first public screening, which will be at the Rialto, July 8. Aaron Jones, of Jones, Linick & Schafer, the Chicago associate of Lewis J. Selznick, booked the film for the Colonial, Chicago, for the week of the National Convention.

"13TH LABOR OF HERCULES" RUNNING AT RIALTO.

The 13th Labor of Hercules," which is commemorated by the Panama-Pacific Exposition, has been booked and is now running in the New York Theater, New York, for a period of four weeks. "The 13th Labor of Hercules" is composed of a series of twelve parts, each part a complete subject, and contains pictures of various ceremonies and events of the world's greatest exposition.

The Cinema Distributing Corporation, 230 West Forty-second street, New York City, has been organized and in its management is a familiar figure in the theatrical world, and has a large and enthusiastic membership of which all those who are interested in state right pictures. An attractive line of advertising is available, which includes a ten-page, two-color herald.

WARREN AT WORK ON CLYMER-HOYT STORY

Edward Warren has begun work on a story that he has just accepted from John B. Clymer and Harry O. Hoyt. It is described as a thought play of the human heart, and is understood to be worthy of taking its place in the high standard already set by the Warren Productions.

Innovations for "Paranthage"

Frank J. Seng Operating Extensive Company on Hobart Henley's "Thought Film.

WHAT is considered to be an innovation for state rights distributors in the way of advertising is being instituted by Frank J. Seng in conjunction with his exhibitors' campaign on Hobart Henley's "thought film of real life," "Parentage," Chicago.

Besides getting out a twenty-page ad. book, to be used by exhibitors for their local advertising and publicity, Mr. Seng has in work a house organ, which will be issued every two weeks. This aid should be a sales-lever for states right buyers. The advertising by a house organ is a big boost to the exhibitor in bringing to his attention new ideas of different exhibitors along with news, views, and money-making ideas, which will be of interest to all.

While in the past it has been the usual custom, as soon as territory was sold, to forget the states rights buyer and exchange his money, Mr. Seng is for the future planning for the successful exhibitor himself, who can be relied upon to be an intelligent and enterprising man.

Another phase of Mr. Seng's campaign, which will aid exhibitors, will be in conjunction with the openings at the Rialto Theater on July 8, and the Colonial Theater in Chicago on July 15, where the billboard campaign will continue for an extended period. The pictures of the showing in these cities, and be supplemented by a full quota of newspaper advertising to keep the picture alive for the future showings.

STATE FILM COMPANY RE-ELECTS OFFICERS.

The State Film Company, of Detroit, Mich., held its annual meeting at the offices in Detroit last week. It was reported that, although only six months in business, everything was going along very satisfactorily and that the general outlook for the future was very promising. The board of directors are W. S. Butterfield, president; W. C. Beatty, secretary; Claude A. Taylor, treasurer; Harry S. Lorch, general manager, and J. F. Schwab, vice-president. The company owns "Civilians," "The Masque of Life," "The Conquest of Canaan," "The Libertine," "A Mormon Maid" and "The Deemster." The last two have not yet been released.

"BEWARE OF STRANGERS" OPENS IN BALTIMORE.

Under the auspices of A. Dreiser, general manager of the Exhibitors' Film Exchange, Washington, D. C., "Beware of Strangers" is ready for its first presentation in the South at Ford's theater, Baltimore, on June 18. The picture began its run a crowded house at prices ranging from 25 cents to $1.

Many prominent exhibitors, city officials and others were present at the picture's première, and "Beware of Strangers" earned the unanimous praise of newspaper critics and all others who saw it. Mr. Dreiser states that the box-office receipts prove that "Beware of Strangers" has established itself as a box-office winner.

"COME THROUGH" ON STATE RIGHTS MARKET.

Following the success attained by the special seven-reel feature, "Come Through," at the Broaday Theater, New York, official officers of the Film Manufacturing Company have decided to offer this picture under their new plan. It is said to be a picture with a "punch" and one which state right buyers will find to prove immensely popular wherever shown.

The story, by the distinguished playwright, novelist and author, George Bronson Howard, is reported to be one of the most novel and ingenious that has ever been adapted for screen purposes. The acting of the cast, which is headed by Herbert Hawinson, is of exceptional merit, it is said, and the setting and photograph of an unusually high standard. "Come Through" is claimed to be one of the most successful box-office attractions of the season. The George Balaban & Dreyfus Theater and packaged the house at every performance. The reviews of the critics of the newspapers and trade journals were unanimous as to the success of the picture.

"PERSUASIVE PEGGY" POPULAR STORY.

M. A. Schlesinger, president of the Mayfair Film Corporation, had an expensive and exhaustive investigation carried on for the purpose of finding out what the public thought of the picture. Since I finished running 'Persuasive Peggy' in Farm and Home I have received several thousand enthusiastic letters from readers expressing their appreciation of the picture. 'Persuasive Peggy,' the first film production of the Mayfair studio, is an assured success from the exhibitor's point of view, if the opinions of numerous responsible publishers throughout the country who have printed this charming story in serial form in their publications are to be considered indicative of the story's popularity.
Manufacturers’ Advance Notes

Five Fox Releases for July

June Caprice, the Lees, Gladys Brockwell, George Walsh and Probably Virginia Pearson Are Featured.

William Fox’s schedule of photoplays for July release includes some of the most brilliant stars on the Fox program. The list for the coming month is well balanced and attractive. The films will be issued in this order: July 1, June Caprice in “Patsy,” a dainty story of thrills and adventure; July 8, Jane and Katherine Lee in a novelty surprise drama, “Two Little Imps”; July 15, Gladys Brockwell in “To Honor and Obey” a screen drama of vigorous action; July 22, George Walsh in “The Kid Is Clever.”

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.

In “Patsy,” her eighth William Fox picture, Miss Caprice has another story full of charm and sunshine—the kind that gives her the opportunity to present her naive little self to best advantage. John G. Adolli directed.

Harry Hilliard is the leading man. Others in “Patsy” are Ethlyne Cooke, John Smiley, Fred Hearn, Jane Lee, Alma Muller and Edna Munsey.

Picturegoers the country over are eagerly awaiting the coming of “Two Little Imps.” Mr. Fox has not released any similar more captivating than this one with the pair of “Baby Gran’s.” Others in the company are Edna Hunter, Edwin Holt, Stuart Saze, W. Harvey and Leslie Austin.

The July 15th release, “To Honor and Obey” has a gripping story and a cast of exceptional ability. Supporting Gladys Brockwell is Bertram Grassby, Jewell Carmen, Charles Clary, Josef Swickard and Willard Louis.

“The Rescue” (Bluebird).

Dorothy Phillips will make two appearances on the Bluebird program in July. “Fires of Rebellion” will be the July 2 release and on July 21 she will again appear in “The Rescue.” Ida May Park directed this feature as her third.

Even Miss Park caught the spirit of the occasion and “dressed up” while directing the other ladies in their fine array. The exhibitor who announces “The Rescue” as a fashion show with live of the prettiest girls in pictures as living models will not be exaggerating.

VICTOR MOORE IN “OH POP!”

Victor Moore’s next release, “Oh, Pop!” was written for him by Thomas J. Gray, the author of “Bungalowing,” which scored such a big success, and Mr. Moore feels that in “Oh, Pop!” he has a worthy successor.

Moore is supported by the clever youngster that made such a hit in his previous releases, and it is a safe bet that this picture will please as much or more so than “Bungalowing” or “Commuting.”

Scene from “Oh, Pop” (Klever).

MARKED PICTORIAL QUALITY IN “THE SLACKER”

American descendants of all nations will find incidents of special importance to them in “The Slacker.” Metro’s forthcoming production de luxe, starring Emily Stevens and written and directed by William Christy Cabanne. A representative from every race is shown on the screen, and then the heads of all, grouped together, dissolve into the fabric of an immense United States flag, the true “melting-pot” of the nations.

Memorable incidents connected with the history of the country in its most dramatic episodes are pictured and live again on the screen, and present events are shown in an allegorical form. Civilization is shown being crushed by the God of War. Justice calls Columbia, who lights the torch of Liberty, which then shines over all. A dove of peace is shown on a branch, and then flies away. The branches of the tree dissolve into a fortress of steel with enormous guns. Three thousand soldiers with fixed bayonets answer the call of Columbia, marching close in one great formidable armed mass. The picture changed quickly to a naval scene, showing America’s battleships on the high seas. Next the German fleet within the Kiel Canal is pictured, with the Allied fleet waiting patiently outside to engage it in action. Also there are pictures many historical men and events.

STRAND TO RUN TERRY HUMAN INTEREST REEL

The first of the series of the Terry Human Interest Reel entitled, “How Character Is Revealed In the Movies” was shown at the Strand Theater during the week of June 3 and received a most cordial welcome. Manager Harold Edel, under whose personal direction the Strand Theater is operated, has decided to run the entire series upon the merits of the first of the Terry Human Interest Reels released.

Mr. Mitchell, head of the film department of the Marcus Loew circuit of theatres, has also decided to run the series of the Terry Human Interest Reel. Already he has booked the initial release of this series for the entire chain of Loew theatres.
**Paramount Sets Off on Year's Last Hit!**

Mae Murray in "At First Sight" and Kathryn Williams and Wally Reed in "Big Timbers" Are Features.

The two features which will be issued by Paramount are "At First Sight," starring Mae Murray, and "Big Timber," starring Kathryn Williams and Wallace Reid, week of July 2. Besides these two five-reel pictures, that same week Paramount will distribute the seventy-third edition of the Paramount-Bray Pictorographs; the seventy-fourth of the weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-journeymen to see "How California Harvests Wheat," and a very Klever Komedy entitled "Oh, Pop," in which Victor Moore is starred.

Mae Murray has been given another vehicle to display her qualifications in "At First Sight," a Famous Players production. The story is filled with heart interest, humor, thrills, action, and suspense, and was written by George Middleton, Robert Leonard, who has been devoting his entire attention to the work of this producer, directed by T. C. Butler, supporting Miss Murray, and produced by Lewis J. Selznick in Pictographs, the magazine-on-the-screen, deals with very interesting subjects; "Fencing in Japan," "American Match Making," "The Oldest Railroad in the World," and a very amusing cartoon entitled "Otto Luck to the Rescue."

Burton Holmes' "How California Harvests Wheat" shows a particularly interesting picture from every viewpoint. The photography is remarkable and every foot of the picture is distinctly interesting.

Exhibitors and patrons who thought that "Bungalovings" and "Commutings" were Victor Moore's best single-reel comedies, will have to put at the head of their list his latest comedy "Oh, Pop," a story of the father of a family who are compelled to take care of his children while mother goes away, and has also thrust upon him the children of a neighbor who desires to go shopping in the city for the day.

**"THE MASKED HEART" (Mutual).**

A mysterious woman with a gray mask entirely concealing her features, and a wealthy young man who, becoming bored by his easy victories over women, starts out to find an elusive woman whom he can pursue are the principal characters in "The Masked Heart," the American-Mutual production starring William Russell, which will be released on July 2. The masked woman proves to be a married woman with a delight in flirtation, and many complications result which arouse even the blase society man.

There are two magnificent sets in the production, one an immense bower in which hundreds of dancers in masquerade costumes make a gay scene and divide their time between dancing and merry battles in which confetti and serpentine from the ammunition. The other unusual scene is a large dinner party where the guests are entertained by a dancing nymphet.

**SIMULTANEOUS RUNS FOR "LONE WOLF."**

Herbert Brenon announces that his latest Selznick Picture, "The Lone Wolf," by Louis Joseph Vance, will open an engagement at the Bayard Theater, New York, Sunday, July 1, the same day that it opens its indelinite engagement at the Broadway theater, New York. The fact that this big picture will open simultaneously in the two principal cities of the United States as a high class attraction should give it wide popularity.

**Selznick Subsidiary Reaching Out**

Film Advertising Service Decides to Offer Facilities to Outside Companies.

A NOTHER phase has been added to the wide-reaching policy of the Selznick organizations developed this week, with the announcement that the Film Advertising Service, a Selznick subsidiary, corporation, had decided to carry out the general principle established by the Enterprises as a whole and offer its facilities in purchasing and other matters to any companies desiring using them.

The Film Advertising Service was organized several months ago, with Myron Selznick as general manager, to take over the organization's purchasing service for Lewis J. Selznick Enterprises. The aim was not merely to relieve the parent corporation of that most bothersome of all departments, but to take advantage of Mr. Van Courtland preparation of designs and material, the search for novelties, and all other related matters.

In addition to the supply service, the Film Advertising Service is also in a position to handle entire publicity campaigns, this branch of the work being under the direction of Randolph Bartlett, manager for the Selznick Enterprises.

The company has its offices on the fourteenth floor of the Godfrey Building, 729 Seventh avenue. C. C. Ryan is the purchasing agent and Harry Lutjen shipping agent.

**BLIND ACTOR IN "THE SLACKER."**

J. Van Courtland, who appears in the forthcoming Metro comedy, "The Slacker," has cast Mr. Van Courtland and Mr. Courtland is a Canadian by birth. Mr. Courtland is a Canadian by birth. Mr. Courtland is a Canadian by birth.

The twenty-three years ago Mr. Van Courtland left Holland, his native land, and came to this country. Ten years ago he played his first stage engagement in this country, and for more than eight years he appeared steadily in stock.

About two years ago he left the spoken stage to act before the camera. While he was working for a company which has a large organization, he found that some thugs, who when they found that he had but four dollars with him, beat him unmercifully. His eyesight was permanently affected, and although he has given up stage work, he is still unable to see very much. He can distinguish daylight from darkness, but is unable to recognize anyone.

In spite of his affliction Mr. Van Courtland makes around the set at the studio as if he had a sixth sense. The blind actor has refused to go to an institution, and is devoted to stage work. His earnestness, added to his culture and refinement, so appealed to Mr. Cabanne, the director of "The Slacker" that he gave Mr. Van Courtland a part in that production.

**"FOR LIBERTY" BEING FILMED IN CANADA.**

Good progress is being made in the production of "For Liberty," Edwin Bower Heaser's story of the American Legion of the Canadian army, which is being directed by Romaine Fielding. The-S-M Films Corporation, which is Fielding has been in Canada for two weeks with the company, and has been accorded every aid by the Canadian military authorities. First going to Montreal, the picture takes some scenes in Quebec City, and then proceeding to Toronto, the very spirit of the military situation has been captured. The company is now working in the finest of Canadian training camps. The training of soldiers in modern trench warfare, as it will be practiced in the United States Army, is own and some conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the front.

**Kino Million with New Studio Scenes.**

Kino Million with New Studio Scenes. Kino Million with New Studio Scenes.

Following in Mr. Selznick's footsteps, studio scenes are to be taken in Philadelphia, where Ira M. Lowry, general manager of S-M is arranging the sets at the Lubin studios.

**MISS DECEPTION.**

Work on "Miss Deception," the Van Dyke-Art Drama written by Joseph Franklin Poland, in which Jean Sothern is starred, is rapidly taking shape at the studio in Nineteenth Street, under the direction of Eugene Newman. It is due for release following "The Peddler."
“The Plow Woman” Starts Off Universal

Butterfly Subject Leads Week of July 2—Mignon Anderson Appears in a Military Drama.

MARY MacLAREN is the star in the Butterfly picture, “The Plow Woman,” which opens July 2 at Universal. It is a two-part featureUniversal program for the week of July 2. This alone stamp it as a film production of unusual merit, as Miss MacLaren has always been identified with dramas of the highest type. She will be remembered for her excellent work in a former Butterfly release, “Money Madness.” “The Plow Woman” is a film version of the well-known Caroline Stonehouse mystery, written by J. Grubb Alexander and produced under the direction of Charles Swickard.

In the cast supporting the star are Eddie Polo, Kingsley, Marjorie Temple, Grace Valentine and others. “The Plow Woman” will be released Monday, July 2. On the same day will appear the Nestor comedy, “Poor Peter Pious,” with Edith Brandt, Billy Bartlett and others.

The feature for Tuesday, July 3, is the Gold Seal three-part military drama, “A Young Patriot,” with Mignon Anderson in the leading role. This is a photoplay which will appeal to patriots everywhere. The story is engrossing and the situations are highly dramatic. Supporting Miss Anderson are such well-known screen favorites as J. Morris Foster, Charles Mallory and others.

The Victor comedy, “Not Too Thin to Fight,” starring Eileen Sedgwick, is the other release of this date.

The chief offering for the Fourth of July will be the two-part L-Ko comedy, “Bombs and Bandits.” This is one of the funniest film comedies ever produced by this company and it is full of laughs from the very beginning. The regular issue of the Universal Animated Weekly will also appear on this date.

“Seeds of Redemption,” a two-act society drama, will be released under the Rex brand on Thursday, July 5. Claire Merrierson, in the leading role, will accompany with this picture. The Victor comedy, “Daredevils Dan,” featuring Ruth Stonehouse, will also appear on Thursday.

Edward Morin has been assigned principal roles in a two-part Nestor comedy, “Five Little Widows,” which is presented Friday, July 6. The weekly issue of the Universal Screen Magazine also is released on this day.

On Saturday, July 7, the chief offering is the Binson two-part western drama, “The Wrong Man,” with Harry Carey in the leading role, supported by Pritzle Ridgeway. This is an exciting story of daring and adventure, written by N. P. Oakes and directed by Fred Kelsey. Other Saturday releases are the Jokemedy, “The Twitching Hour,” with Gale Gordon, Milton Sims, and the Universal special release, Universal Current Events.

Sunday, July 8, is the date of the release of the Imp drama, “The Girls in the Limousine,” featuring Molly Malone and Lee Hill. The other releases are the Powser’s “China Awakened,” a My Marion release, and the Big U drama, “The Mad Stampedes,” with Jane Bernoudy.

During the week the second episode of “The Gray Ghost,” the mystery serial founded on the Saturday Evening Post story, “Lost Plane on the Boche,” was released. The title of the second episode is “The Mysterious Message.”

VARIETY IN COMING GAUMONTS.

So much appears in newspapers and magazines from time to time about Havana, that patrons of motion picture theaters will be interested in the story of the Gaumont cameraman, who was sent through Mutual in “Tours Around the World” No. 36, released July 16. It will visualize for them this lovely city of the tropics, which is the metropolis of the West Indies. The Gaumont cameraman has been thorough in photographing the beautiful and historic places, and Havana is rich in both. On his tour of pictures of a number of cities along the Nile. These give an excellent idea of life in Egypt as it has been lived for thousands of years.

The second Gaumont release of the week is the Mutual Weekly No. 132 which appears July 11.

Gaumont’s “Reel Life” reaches the screen July 12. This issue, No. 63, will entertain with pictures of America’s civil war hero, U. S. Grant. It was built early in the war, suitably staged, to escape capture by Admiral Farragut, and raised in 1885.

On the same reel appear “A Square Deal for the Baby,” the story of pictures of a numbers of settlements to cities where a take of their infants; “Wheat Meat,” “Camp Fire Signal Girls” and two animations from “Life” in the exclusive Gaumont series taken from a novel in this magazine.

MacDONALD ACTOR AND FILM MAN, TOO.

A new sort of actor has been discovered by General Film in Wallace MacDonald, who was the male lead in “Vanity and Some Sables,” one of its O. Henry subjects. MacDonald, who was engaged for the Kid Charlie film, when that release was played, was an exhibitor before he became prominent as a film player and knows the game from both sides of the screen. Besides that he is a well-traveled man, and has played in stock in many parts of the country. So that when “Vanity and Some Sables” was released he became active to good purpose in aiding bookings.

Scene from “Sudden Jim” (Triangle).

up a hard fight against the combine controlling the industry in that section of the country.

Sylvia Bremer, appearing in support of Ray, is now convalescing from slight injuries sustained during the filming of scenes in the north woods. As soon as she has fully recovered, the final episodes will be enacted.

Her “Pinto Hitter,” "Clothoppper" and "Millionaire Vaquero" have proved among the strongest box-office attractions ever put out by Triangle, and it is expected that “Sudden Jim” will surpass the high-water mark.
**Many Comedy Washburns and Gardens**

**Popular Essanay Players Will Figure One and More Times Each Month in Summer and Fall**

EXHIBITORS may look to Bryant Washburn and Jack Gardner for the bulk of their Essanay pictures during the summer and fall months. These two stars are scheduled to appear at least one feature apiece each month, and some times two.

In addition to these productions Taylor Holmes is already being filmed in the initial picture of a series he has contracted to appear in under Essanay’s banner. This will be released during the summer, also, as will one or more features starring Margaret Clayton.

During July Mr. Washburn will appear in two-five reel pictures. The first of these, entitled, “The Man Who Was Afraid,” was released July 2. It is an adaptation of the story by Mary Brecht Pulver, based on the timely theme of the President’s call to arms.

Mr. Washburn’s second July release will be “The Golden Idol.” The filming process of this production has been completed, and it will be given trade showings very shortly. It is comedy-drama of the type best suited to the star’s historic talents. The screen version was adapted by H. Tipton Steck, from a magazine story. Arthur Berthelet was the director.

“The Range Boss” will be Mr. Gardner’s July offering. This production is the second of Essanay’s series of westerns, following “Land of Long Shadows,” which was released June 18. In “The Range Boss,” the former musical comedy star appears as a happy-go-lucky cowboy who frustrates a conspiracy to achieve his own death and mutilate an Eastern girl of the ranch which she inherited. The film will be released July 16.

During August, Mr. Washburn will appear in “Skinner’s Baby,” the third of his famous Skinner pictures. In this production he is supported by the original cast, including Hazel Dalby, creator of “Honey.” Mr. Gardner will be offered in the third of the Essanay-Westerns, which will be entitled, “Queen of the Plains.”

Taylor Holmes will head Essanay’s September releases with “Efficiency Edgar’s Courtship,” this picture will be a screen version of the story by Clarence Buddington Kelland, which was published in the Saturday Evening Post. Preliminary scenes for this production are now being filmed.

Essanay is busy preparing for late fall and winter releases. These will be announced shortly in order that exhibitors may be enabled by the advance notification to arrange the presentation accordingly and have ample opportunity to exploit the showings.

**“STOP! LUKIE! LISTEN!”** (Pathé)


In this picture Lonesome Luke indulges in some of the funniest situations he has been guilty of. He impersonates Paderewski in a way that would make the great pianist’s own mother unable to watch her son play without laughing at the thought of Lonesome Luke’s burlesque.

With the aid of a convenient mahogany table, he opens a little bar in the hearse’s house, at which he is both patron and bartender. When chased by an irate giant, he climbs the sides of the house, dashes in and out of windows and clings to the roof with an agility that would go far to prove the correctness of the Darwinian theory.

All in all, “Stop, Luke, Listen” is described as a thirty-minute laugh.

**Interest in Fox Kiddie Pictures**

“Jack and the Beanstalk,” Manufacturer Believes, Will Fill Long Felt Want.

GREAT interest has been aroused since William Fox made the statement announcing his intention of making Kiddie pictures with Gilfillan and Company’s two infant and children. Every exhibitor has felt the demand for a class of pictures or rather subjects with the ultimate appeal to the children. These pictures have been found in the Fox office box, pleasing the adults to a greater extent than ever before.

Mr. Fox’s first conception of this thought came primarily from his close contact with the public, through the twenty-two picture theaters he owns and controls, deciding that it was but natural if these children existed in his theater, located in all character of neighborhoods, the same need existed throughout the country.

With these facts before him, and in an effort to carry through his plan, he immediately began casting about to secure the best timber available for the fulfilling of this long felt want, with the result, “Jack and the Beanstalk,” probably the most ambitious attempt ever made to portray with realism a miniature subject on a heroic scale, necessitating ten months in the making, an expenditure of much money, the employment of 1,500 kiddies, the building of miniature cities, portentous castles for the Giant, wardrobes for the juvenile performers, and the thousand and one requisites for a production of this kind.

A nation-wide publicity campaign is planned in the different magazines and newspapers.

**MITCHELL THREE YEARS EDITOR OF GAUMONT WEEKLY.**

With the printing of the current issue of the Gaumont-Mutual Weekly, No. 130, Fell Mitchell completes his third year as editor of the monthly magazine. His work has been such that he is now known as an authority upon news pictures, his ideas and advice being sought upon all points requiring a decision based upon a true knowledge and good news judgment. He is secretary of the committee collaborating with the government in regard to news pictures and Mitchell was able to celebrate his anniversary by getting out an issue of the weekly of which he could be inordinately proud. First in importance were the pictures of the Americans going to the South of France for the Franco-Prussian and Stripes. He also had pictures of the reception of the Belgian commission in Washington, the reception of the Italian commission in New York, the arrival of the Russian commission at Seattle and their welcome to Washington by Secretary Lansing, class day exercises under war conditions in the schools in Washington and the visit of the French aviators to the American school on Hempstead plains.

**PAULINE FREDERICK IN UNUSUAL ROLE.**

The Love That Lives,” a drama by Scudder Middleton, has been completed at the famous Players’ studio with Pauline Frederick in the stellar role, and will be released by Pathe Gaumont on July 9. The picture, which shows Pauline Frederick in the novel role of a scrubwoman, was produced under the direction of Benigno Vignola, has a line of Fox’s previous Paramount pictures. Though Miss Frederick has played a number of roles, none are comparable to this one. She is the most remarkable character study which she has ever been called upon to portray.

In the opening scenes Miss Frederick is nothing more or less than a scrubwoman working in an office building as a common drudge. Later she becomes a bird of paradise in order to give her son an education, and then reverts to the pail and mop in her later years when she is broken down in health and in spirit and is a white-haired old woman struggling to keep body and soul together.

Among those in support of Miss Frederick are John Sainpolis, Pat O’Hally, Joseph Carroll and Violet Palmer.

**REAL HOME RUN IN DREW COMEDY.**

“Wally” Pip, the snappy first baseman of the New York Americans, made a home run with two men on bases recently. That home run will be shown for many weeks to admiring fans throughout the country. It is one of the features of “Her Father’s Glory,” a football story. Drew is a red-hot fan. When the script called for a man taking his wife to a ball game, Sidney Drew selected the Polo Grounds as the home of the Yankees for the scene. It so happened that the Yankees were playing the Chicago White Sox, who were then battling for the leadership of the American league. In the fourth inning when Miss “Wally” Pip broke up the game with a home run to deep center.

The script called for just what “Wally” Pip did, and the cameraman was on the job. While the speedy Pip dashed around the cushions the cameraman turned the handle and “Wally” Pip in all his glory is seen dashing across the plate while the thousands in the stands cheered him to the echo.
Good Path Program for July 8

Gladys Hulette, Pearl White and Ruth Roland Are Featured in Drama and Serials.

A FIVE-REEL, starring Gladys Hulette and the first episode of the big new serial, "The Fatal Ring," starring Pearl White, stand out as of especial importance in Paramount's line-up for the week beginning July 8. In "The Fatal Ring," Miss Hulette is seen in "The Cigarette Girl," produced by the Astra Film Corporation under the direction of William Parke and written by F. N. Philo-Polonomia. Miss Hulette, star of "The Shine Girl," "Her New York," "The Candy Girl" and other features which have been more than mere comedies, is now seen in a serial which is expected by Pathe to break all records. "The Fatal Ring" is a serial of love, mystery, suspense, thrills and peril, with Miss Hulette, Fred Jackson and George Selzi and "Dana Deception," and is produced by the Astra Film Corporation under the direction of M. Seitz.

Ruth Roland stars in "The Neglected Wife" No. 9, entitled "Deepening Degradation." In this chapter, the thrilling drama of two women and a man to still another climax.

The tenth release of the "Know America," Constructone Scenics is entitled "Through Central Texas," and it shows interesting scenes taken in the largest State in the Union, the largest State in Central Texas. These Constructone pictures are in a different class from any other scenic pictures on the market.

As a present, an International cartoon and scenic split reel, and Hearst-Pathé News No. 56 and No. 57 complete the program.

GARDNER ON HORSEBACK NO TENDERFOOT.

They teach horseback riding in the East as well as they do in the West, as is demonstrated by Jack Gardner in the second of his Essanay-Westerns, "The Range Boss." Mr. Gardner had made his home in the East until he went west with Essanay. He was promptly dubbed a "tenderfoot" when he made his appearance in the cowboy colony of motion pictures in California. The "natives" anticipated much provoking action when the Eastender would stride his first mount.

However, Mr. Gardner demonstrates in "The Range Boss" that the laugh was turned on the skeptics, for he performs some feats of horsemanship with the daring of a professional. His mounting of a bucking bronco frustrates a conspiracy to mutiny an Eastern girl out of a ranch she has inherited. The picture was staged on the desert in California. The "natives" anticipate much mirth of that district. Ruth King appears as Mr. Gardner's leading woman. Carl Stockdale heads the supporting company. The story was taken from the novel by Charles Alden Seltzer. It was adapted and directed by W. S. Van Dyke.

The Kleine-Edison-Selig-Essanay Service will release "The Range Boss" later in the production. The production will occupy the screen approximately sixty-five minutes.

SPORTS AND PASTIMES OF COWBOYS.

No doubt every small boy laborers under the belief that cowboys in their every day labors are really having a glorious time. And if questioned said small boys would undoubtedly say that no boy could be so lucky. It is this sort of simplification that is amusing. A lassoing and dashing over the plains to loop the nose around the horns of a speeding steer. Nevertheless, as will be seen in Paramount-Bray Photoplay release No. 74, when a cowboy is at play the things he does ordinarily are not to be classed with the "stunts" he pulls in his "leisure" hours.

The picture secured for the Bray Studios, Inc., for this release, shows some of the most daring horsemanship that cowboys ever attempt and few, if any, of the things they do in this picture have ever been done before the camera before.

One hair-raising stunt is the roping of four steers with one lasso, performed while the cowboy is going at breakneck speed.

As a record of the fast disappearing cowboy and his profession this picture must appeal to everyone who enjoys seeing the Wild West as all of us have always considered it to be.

HUMORISTS TO FACE GOLDWYN CAMERA.

When the American Press Humorists gather in New York during the week beginning June 25 they will spend one day at the studio of Famous Players-Lasky Corporation. Six committee of five women will have charge of the program at the studio. These women are Mae Marsh, Madame Kennedy and Jane Cowl, Mrs. Philo-Polonomia, Terry-Abbe Film Fun, and Miss Miriam Telchner of the New York Globe.

About 200 of America's best known newspapermen will make the studio a scene of turmoil and confusion in the interests of making. In addition to beholding Madame Kennedy, Mae Marsh and Jane Cowl working before the camera the humorists will have the pleasure of meeting Don Marquis, of the New York Evening Sun, and Roy K. Moulton of the New York Evening Mail have promised to do their bit. Since the humorists are stipulated the humorists must act, direct and program.

"BLACKBOARD AND BLACKMAIL" (L-Ko Comedies).

One of the numerous L-Ko Comedies ready for release is "Blackboard and Blackmail," directed by Vin Moore and set for circulation July 25. Director General J. G. Blystone supervised the presentation. Phil Dunham, Myrtle Sterling and Lucille Hutton will be the featured ones. The comedy is based on advances of higher education, a comedy "vampire" being substituted for the regular teacher of a country school. The rural school board takes a hand in straightening out the love affairs that spring from the employment of the whip and the laughable situations that develop prove that, under proper direction, good comedians can get fun out of the most commonplace circumstances.

PLAYERS PHOTOGRAPHED IN THE AIR.

Hazel Dawn and Bert Lytell, the two featured principals in Herbert Brenon's latest Selznick picture, "The Lone Wolf," which opens an indefinite engagement at the Broadway theater Sunday, July 1, essayed the dangerous duties of piloting in the big "punch" scene of "The Lone Wolf," with Pilot Le Grand of the Staten Island Aviation School they both took several flights at the grounds of the school at Midland Beach, Staten Island. The final scene of "The Lone Wolf" will show an effect never before attained in a motion picture through the nerve and skill of Roy Hunt, photographer for Herbert Brenon. With Miss Dawn and Mr. Lytell in one aeroplane, Hunt ascended in another machine, and the pilot, with skillful manouvare in the air, enabled Hunt to photograph the two principals while both machines were speeding through the air over Staten Island. It required several hours of flying and the combined skill of both aviators to accomplish this dangerous feat, as the machine carrying the photographer had to fly directly over the one with the two players in order to obtain the scene.

TWO ART DRAMAS PICTURES TITLED.

The recently purchased stories by Charles E. Dazey and Joseph Franklin Poland, which have become the property of the Apollo and the Van Dyke Company, respectively, have been titled after much discussion. The Dazey story, in which Alma Hanlon will be starred for the Apollo company, will be entitled "Behind the Mask." Work on this has already been begun at the Fort Lee studio.

The other production is entitled "Miss Deception." The author is Joseph Franklin Poland. Mr. Poland has written two previous Art Dramas, "The Cloud" and "The Auction of Virtue," the first of which has since been published as a novel. Jerome Nwojides stars in "Miss Deception." And Jean Sohn is starred by Donald Cameron in "Miss Deception." "Miss Deception" will be released late in July, following "The Toddler."

HELEN HOLMES TO MAKE ANOTHER SERIAL.

The box office value of the motion picture serial—a subject of dispute among exhibitors—has been so affirmatively answered by the fifteen chapter photoplay, "The Railroad Raiders," just completed for Mutual by the Signal Film Corporation, that work will be started at once at the Signal studios on a new serial featuring Helen Holmes.

Wherever and whenever motion picture exhibitors congregate, the subject of serials comes up at some stage of the conversation. It is a question which perhaps has been more thoroughly debated by exhibitors than any other. And it is a question upon which the individual exhibitor has more decided views than upon any other.

Kitty Gordon was not injured in the premature explosion of a bomb in one of the scenes of her new World Picture as described in some of the New York papers.
**Four Selznick Pictures Completed**

Comprise Productions of Brenon, Warwick and the Talma}dge Sisters’ Companies.

**OUR new Selznick-Pictures have been completed and are ready for release.** They are Herbert Brenon’s "The Lone Wolf," which opens its Broadway run July 1; Robert Warwick in "The Clash of Jealousy," previously named for temporary purposes "The Modern Othello"; Norma Talmadge in "The Moth" and Constance Talmadge in "The Lesson."

The Brenon production, "The Lone Wolf," is from the novel by John L. Vance, and the principal players are Hazel Dawn and Bert Lytell. It is a melodrama with a dozen big punch scenes.

The Warwick picture, "The Clash of Jealousy," is regarded by Harry Rapf, president of the Warwick corporation, as the best that this star has given the public. Director Leonce Perret is author of "The Clash of Jealousy."

The Norma Talmadge picture, "The Moth," directed by Edward Jose, is a story or high society, and it may be placed upon the market before either "The Clash of Jealousy" or "The Moth."

This promises to be a prolific season in Selznick-Pictures, as there will be no pause between these four releases and their successors, without exception. Herbert Brenon is creating the great epic, "The Fall of the Romanoffs," by special arrangement with Lewis J. Selznick, and will make another Selznick-Picture until that photodrama is completed. "The Lone Wolf" will be the only Brenon offering until fall, in the Selznick-Pictures list, as "The Fall of the Romanoffs" will be distributed on a state's rights basis.

**TRADE MARK CONTEST STILL UNDECIDED.**

Although over two weeks have elapsed since the closing of Art Dramas trade mark contest, in which fourteen thousand answers were received, no final decision has yet been arrived at by the committee of judges.

This committee has succeeded in eliminating all but ten of the designs submitted, and these are now in the hands of the board of directors, so it is improbable that the decision will be delayed longer.

The ten remaining designs are all original, simple and distinctive, and any of them would make an acceptable trademark. In case the judges are unable to arrive at the decision within the week, the ten may be submitted to the readers of the trade papers, who will be asked to vote on the matter.

**CAMP FIRE GIRLS PICTURED IN "REEL LIFE."**

Some time ago the Gaumont Company was praised by exhibitors for its timely pictures of the Boy Scouts. When one considers the fact that millions of people are interested in this organization because they have sons in it or else realize the worth of the movement and wish to understand how it works the appeal of such subjects is readily understood.

Only next in importance to the Boy Scout movement is that of the Camp Fire Girls. While they may not be as active, they are certainly as ardent, and their pictures should receive the same welcome everywhere. It was judged from the part of Gaumont to reserve space for them in "Reel Life." A section in No. 63 is devoted to their activities as they study to "do their bit" for their country. The picture, which is called "Camp Fire Girls," shows an army sergeant, the scenes to a bevy of girls in wigwagging, heliographing, and other methods of rapid communication. The picture should prove very popular on the screen.

Scene from "Reel Life No. 63."

**WHAT’S DONG AT THE FOX STUDIOS.**

GEORGE WALSH'S new picture under the direction of Paul Powell, the latter's first William Fox photoplay, is now well under way. It has just been titled "The Kid is Crazy, and, in it, Gertrude Ederle gives the pep and speed." Doris Dawn is playing opposite "Smiling George."

In addition to naming George Walsh's new vehicle, Mr. Fox also titled the pictures "Jane and Katherine." This will be released for the week of July 15 as "Two Little Imps." Kenean Buel is screening the feature.

George Walsh's pictures continue unabated. The latest addition to the large plant there is the installation of a gigantic nursery to supply trees and foliage which the various companies have promised. The company department has been put into operation at a cost of several thousand dollars, and is under the care and attention of a force of expert gardeners.

Hank Mann has completed another Foxfilm comedy in the Western studios. It will be released on June 25 as "His Final Blunder." The story, which includes Peggy Frewest, Max Asher and Joseph Swickard.

The current Fox dramatic production will be Valeska Suratt's, "The New York Yankees," playing the lead he also Clifford Bruce, Curtia Benten, Robert Clugston, Isabel Rea, Armand Kaliza, Cesare Gravina and Ricco Scott.

**BLUEBIRD SHIFTS RELEASE SCHEDULE.**

Because of the delay in securing the negative Violet Merserou's forthcoming appearance on the Bluebird program has been pushed from July 2 to July 30, the change clearing Phillipa Phillips, in "The Rescue," which was originally calculated. The switch will work a benefit to Bluebird exhibitors who have been realizing 15 cents on Miss Phillips' increasing popularity, for she will now appear in "The Rescue" only three weeks subsequent to her present version of "Fire and Rain." With these changes accounted for the Bluebird releases until the middle of August include "The Clean-Up," introducing Franklyn Farnum and Browne Vernon, in comedy-drama, August 6, and "The Show Down," a Lynn F. Reynolds "nature study," with Myrtle Gonzales and George Hernandez the stars, to be distributed August 13. There are six more features ready to be scheduled, carrying the preparations Bluebird has made through to the end of September.

These updated features embrace a comedy-drama for Franklyn Farnum and Browne Vernon, entitled "The Fourth Glove," made by Elmer Clifton, the new Farnum-Vernon directed by "Triumph of the Tiger," produced and directed by Joseph De Grasse from Samuel H. Adams's story in Colliers; a Lynn F. Reynolds feature made from Alice Heagan Rice's stage play, "Mr. Opp," and starring Robert H. Leonard, and "Little Miss Fix-It," a Jack Conway production starring Ella Hall.

**UNIVERSAL WEEKLY CLAIMS BEAT.**

Securing a news beat on the most important story of the day, Universal's Animated Weekly, No. 77, gives the only pictures obtained in connection with the Ruth Cruger murder mystery and the attempt on the life of Mrs. H. M. C. Howard, who, by her persistent efforts, solved the mystery of the girl's disappearance.

Another National subject—Princeton honoring the Allied diplomats—shows close-ups of the English, French, Japanese and Italian Ambassadors; Belgium's Envoy, Secretary of State Royal Lansing, and the Man Who Fed Europe, Herbert C. Hoover.

New York's first Sunday Big League game between the St. Louis Browns and the New York Yankees, playing off of who, hit for $13,000 for the Engineer Regiment, is screened. From Pitts-burgh comes a flash of Honus Wagner back in harness which gives the picture an inter-city value. Other timely and interesting subjects are shown.

**KAUFMAN DIRECTING "THE AMAZONS."**

When the Famous Players-Lasky Corporation made its announcement that they would make a film of an open-booking policy, there was embodied in that announcement a statement to the effect that one of the first productions under the new system was to be an adaptation of Sir Walter Wing Pienro's "The Amazons," starring Marguerite Clark.

Joseph Kaufman is in charge of Miss Clark's picture, which already is in the making. Though the spirit of the stage version of Pienro's play has been scrupulously adhered to in the adaptation, certain minor changes have been introduced which are considered wise.

The entire production is full of charming romance and a spirit of fun, such as the public has been taught to expect from the name of Pienro. Miss Clark is mentioned as the star of a Famous Players picture.

**LUK MANAGING CLEVELAND FOR MUTUAL.**

W. J. Luk has been appointed manager of the Cleveland exchange of the Mutual Film Corporation. Mr. Luk was formerly a member of the sales department of the home office. He took up the duties of his new position on June 11.
“THE LONG TRAIL” (Paramount).

When "The Long Trail" is released by Paramount on July 23, the production will mark the last appearance of Lou-Telle- gen as a motion picture star, this well-known actor having become a director at the Lasky studio, where he is at present staging an adaptation of George Broadhurst's "What Money Can't Buy," with Jack Pickford and Louise Huff in the stellar roles. "The Long Trail," a story by Cecil Jeffries, is a story of the Canadian Northwest and was produced last winter during the heavy snows. In the supporting cast are a number of well-known players, among them Mary Fuller, Sidney Bracey, Winnifred Allen, Franklin Woodruff, Ferdinand Tidmarsh and Frank Farrington.

The story itself is extremely dramatic and a greater part of the action was staged in the outdoors which has given the producer an excellent opportunity for obtaining picturesque and beautiful backgrounds for the action. It was in this picture that the producers used a huge Siberian wolf which occasioned a great deal of excitement in and around the studio during the time that he was kept caged there.

GENERAL FILM ANNOUNCES "SPARKLES!"

Still adding to its product General Film proclaims another new release, the "Sparkle Comedies," beginning at one. The Sparkle Comedies are an innovation in one-reel comedies and are best described as to their tendency by the name. They are given to sprightly plots farcical in their complications and demanding true humor and good acting throughout. They are, however, described as thoroughly refined and of a nature calculated to prove a boon to houses that want fun without pronounced robustness. It is predicted by General Film officials that these Sparkle Comedies will make new stars in a field that is woefully under-represented, that of light comedy in motion pictures.

Sparkle Comedies are from the studios of the Jaxon Film Company, which has already been producing several series of favorite subjects. These releases are to be had in groups of six, and the first group includes "Where Is My Nightie!" "Fresh Air," "The Spy," "The Trunk Route," "The Water Cure" and "Night of Enchantment."

MECHANICAL OPERATION OF BRITISH TANKS.

While a number of motion picture pictures have been exhibited throughout the country showing the new famous British tanks crawling about "somewhere in France," it remains for the Drey Studios, Inc., to give motion picture audiences a first hand glimpse into the actual operation of these remarkably ingenious devices and in the seventy-fourth release of Paramount-Drey Pictographs the mechanical operations of these tanks will be graphically explained.

J. F. Leventhal, with the corporation of the Popular Science Monthly, has secured full data covering this subject, and his ingenious pen makes them move about on the screen with all of the reality of the actual tank itself. In addition to this he shows the interior of these land war vessels so that the intricate mechanism which operates them as well as the methods used by their crews can be seen.

REPEATERS—FORTY SUBMITTED.

One contributor in the Art Dramas Trade Mark sent in the same design forty times, once every day during the length of the contest. She evidently hoped that by sending a copy of the drawing often enough it would sooner or later wear out the patience of the judges, and force them to accept it. The design itself, however, only suffered on long acquaintance. It was an exact imitation of the Union Label, except that the words "Art Dramas" were present.

"THE CIGARETTE GIRL" (Pathè).

In announcing "The Cigarette Girl" for release on July 8, Pathè is confident it is presenting to exhibitors a feature of far more than ordinary merit. Gladys Hulette is the star of the picture and from the expressions of opinion from a number of exhibitors and from newspaper critics she has been coming to the front rank in a surprisingly rapid manner.

"The Cigarette Girl" was produced by Astra and directed by William Parke. The story was written by Philip Hartholm acte, Mr. Parke, it will be remembered, while with Thanhouser, directed Miss Hulette in several of her most successful productions. The two make a strong combination.

"The Cigarette Girl" has much human interest, strong dramatic moments, has been written with much sympathy, and is altogether a play of the worth-while type.

UNIVERSAL ANIMATED WEEKLY SCORES SCOOP.

Universal Animated Weekly was the only news reel which secured a picture of Mrs. Grace Humiston, the woman lawyer who unraveled the mystery surrounding the disappearance of Ruth Gruber in New York last February. Cameramen had made any number of futile attempts to secure pictures of her without success, and finally Jack Cohn, the editor, went out himself and after half an hour of persuasive talk finally succeeded in inducing Mrs. Humiston to pose for him. Good shots of Coecl's—the alleged murderer—motorcycle shop and the excavations being carried on there in an effort to unearth the results of other crimes are also shown.

TOURNEUR STARTS FERGUSON PICTURE.

At the Famous Players-Lasky studios in Fort Lee, Director Maurice Tourneur has now started production on what is shaping up as one of the most interesting and largest ever built at this plant. In addition to this a complete Arabian village has sprung up with its transplanted palms, its camels, fleet-footed horses and dark-skinned people. These preparations were completed late Sunday night and Monday morning the initial scenes were filmed for Eisle Ferguson's first Artcet picture, "Barbary Sheep."

MUTUAL STAR PRODUCTIONS FOR JULY.

The Mutual Film Corporation announces the following Mutual star productions for the month of July:

- July 2, William Russell in "The Masked Heart."
- July 9, Marjorie Rambeau in "Mary Moreland."
- July 16, Jackie Saunders in "Betty Be Good."
- July 23, Mary Miles Minter in "Melissa of the Hills."
- July 30, William Russell in "Pride and the Man."

IVAN ABRAMSON, REALIST.

Ivan Abramson, author, film-director, and philosopher, has substantial ideas on life in general, in addition to those he conveys to his thousands of followers by means of his screen dramas.

Mr. Abramson, for a number of years a figure in operatic circles, and later a personality in theatricals in the lower east side, is responsible for the story and the direction of the production which has finished a prolonged run at the Lyric theater, and which has aroused so much comment, because of the manner in which it has been portrayed on the screen. "One Law For Both."

Ivan Abramson.
THE MOVING PICTURE WORLD

July 7, 1917

GETS CONTRACT TO TITLE RUSSIAN FILMS
Shepard & Van Loan Take Over Contract Covering 550 Reels of Film.

T HE largest editing and titling assignment ever given to specialists in this line of work was awarded by the Russian Art Film Corporation a few days ago when they made arrangements with Shepard & Van Loan, who are recognized as the most expert men in their line, to title sixty-seven Russian features.

These young men, who only recently opened offices in the Godfrey building, are well known in the industry. H. H. Van Loan was for three years publicity manager of the Universal Film Company and H. J. Shepard was for a long time connected with the company. H. J. Shepard is now in charge of the head of various departments. Both know the many angles of the business and are thoroughly equipped to advertise, exploit and promote anything from a one-reel comedy to a ten-reel feature. They have an efficient organization — the most unique perhaps in the industry, and certainly the only one of its kind — consisting of advertising, publicity, exploitation, editing, title offices, sales promotion and art departments.

The first big deal put over by these enterprise young men was the "Allenbaugh Process," which was announced in all the trade papers last week.

The features which the Russian Art Film has already on this side of the Atlantic range from five to twelve reels each, or about 550 reels in all. The majority of the features are taken from such Russian authors as Tolstoy, Dostoievski, Turgeneff, and are based on actual happenings observed by the writers.

While the authors and the scenarios are sufficient to promise success for the pictures, the casts are composed of some of the greatest actors and actresses in Russia, including Nadia Lisenko, I. I. Nosjukhin, Mlle. Olga Oksowskaya, M. Y. Panov and Mlle. Korchanova. These players are members of the Imperial theater of Moscow.

"I think Mr. Kaplan is going to give the industry a surprise when he shows his first Russian picture," said Mr. Van Loan.

There is little doubt that the Russian screen stars seem to appreciate that screen acting is pantomime and that in silent acting every movement must express a thought and reveal to the audience what is transpiring in the mind of the character they are interpreting. The work we have undertaken is big, to say the least, and it will probably take us two or three months to complete it.

In addition to this big undertaking, the Wharton Brothers, who are now represented by Shepard & Van Loan have been engaged by the Wharton Brothers to prepare their latest production, "The Great White Trail," for release.

H. J. Shepard.

KALEM PLANS NEW PRODUCTION
Phil Lang Makes Special Trip From Coast to Arrange Details of Novel Plan.

I NSPired by its success in producing series pictures, as attested by the popularity of "The Girl From Frisco," "The Girl From Camelot," "The Girl From Siwash," and "A Romance of the Range," the Kalem company is now planning a production which will eclipse all their former efforts in giving to the public a two-reel picture in which are included a number of pictures which are usually sold separately and which are in many instances only five-reel features. The remarkably large number of extra prints necessitated to meet the demand for "The Girl From Frisco" and "The Girl From Siwash" resulted in the belief of the company that the Kalem officials determined to carry it out to its fullest degree and to produce a series of pictures which would be similarly handled, thus creating the new type of picture.

Enthusiastic over this project, Mr. Wright immediately arranged for Phil Lang, general manager of production at the Kalem, in Grenada, Calif., to make a special trip to the coast to discuss the details of the plan at the general offices of the company in New York. Mr. Lang arrived last Saturday and has been in consultation with the Kalem officials in completing arrangements for the production. Work on the new series will be begun as soon as Mr. Lang returns to California.

Complacent in their conviction that they are leading the field in the production of high class short length pictures, the Kalem officials feel that they have adopted a policy of production that is somewhat new. This policy is to make their latest production a combination of a series and a serial. In the new enterprise Kalem will adopt the best features of both methods and create a new style of picture which they believe will be the most popular type of short length productions.

Stories will be written by Robert Welles Ritchie, who, won recognition as a photodramatist of merit with his stories of "The Girl From Frisco," which proved so successful as a Western series that Kalem extended the series one episode from fifteen to twenty-five episodes. Mr. Ritchie also wrote the "Grant, Police Reporter" series, which ran ten to twenty-five episodes. The Kalem officials are keeping the theme of Mr. Ritchie's stories a secret and promise a pleasant surprise when the title is announced.

CRAFTSMEN FILM LABORATORIES OPEN.

The Craftsman Film Laboratories, Inc., has just thoroughly and completely equipped a fine laboratory. Every modern device that will lend itself to the making of the finest laboratory work has been installed, and no substitute chemicals of any kind will be used — nothing but developing agents of the finest quality will enter into the finished product of this concern.

The Craftsman will bring to the laboratory end of the picture business a number of innovations, which will prove interesting to producers, among which are individual projection rooms for director use, cut time, cutting and splicing, and a new capacity that has so long been conspicuous by its absence. A thoroughly equipped title department is organized to deliver within a few hours a perfect set of titles in plain or elaborate designs.

L. James San, Professor of Chemistry at Columbia College and permanent professor at Columbia, has become associated with the company. The officers are: President, Charles J. Hirliman, Jr.; vice-president, Leonard Abrahams; treasurer, Henry Lazarus; secretary, L. James San.

Messrs. Hirliman and Abrahams are well known to the picture trade, having been connected with the Eclair and Eclipse companies for the past four years.

JOHNNY RAY IN NEW ROLE.

Two of the current Johnny and Emma Ray comedies, just announced through General Film, present Johnny Ray, the little stage favorite of farce comedy sketches, as "Muggsy." In which role he finds new fun and new situations, the new ones being "Muggsy in Society" and "Muggsy in Bad." They follow "Casey the Bandmaster" and "Casey the Fireman." Another Johnny Ray picture, "Greedy Shallott," has been returned to the company, and the boys have been working hard to preserve in the pictures the individuality and fun which Mr. Ritchie is marking the casts. The casts are not only Johnny and Emma Ray, but more recently Helen Milholland as ingenue.

BILLY BURKE'S FIRST STORY COMPLETED.

"The Mysterious Miss Terry," an adaptation of Gelett Burgess' story starring Billie Burke, has been completed at the Famous Players' studio under the direction of J. Searle Dawley, and is to be the first of Billie Burke's productions to be released by Paramount under the new "Star Series" of selective releases.

The cast supporting Miss Burke includes Thomas Meighan, Walter Hiers, Gerald O. Smith, George A. Wright and Bassie Lear.
Triangle Shifts July 1 Releases

"Her Excellency the Governor" and "Flame of the Yukon"
First July Features.

The release of "Her Excellency the Governor," a Triangle play produced under the supervision of Allan Dwan and featuring Wilfred Lucas and Elida Milhar, has been shifted from June 17 to July 1, "Hater of Men," starring Bebe Barrie, will be released on June 24 instead of July 1, as previously announced.

The program for July 1 has another notable feature, "The Flame of the Yukon," starring Dorothy Dalton in the role of an Alaskan Carmen, a queen of the dance halls during the gold-rush days on the Yukon. Kenneth Harlan appears as "the stranger," a man who exerts a compelling power over the woman and causes her to change her mode of life.

"Her Excellency the Governor," presents a woman of singular contrast to The Flame. She is a woman of mentality and constant ideals who is elected lieutenant governor of a middle western state where crooked politics flourish. Through a strategic move on her part the hyphenated interests, who have attempted to control state legislation, are defeated, and the governor is brought to act for the people instead of the political faction to which he has been subservient. Elda Milhar has the part of the lieutenant governor and Wilfred Lucas gives an excellent portrayal of the governor.

A forthcoming Triangle play which will prove unusually popular, is "A Strange Transgressor," starring Louise Glaum in a more sympathetic role than the "vampire" parts with which she has long been associated. It will be released July 8 on the same program with "Time Locks and Diamonds," a crock play presenting William Desmond in a distinctly different character than any which he has formerly portrayed.

"THE CURSE OF QUON QWON" (Mandarin).

This is a multiple reel and the first production of the Mandarin Film Company, the only Chinese film manufacturing company in this country. It deals with the curse of a Chinese god that falls upon people because of the influence of western civilization. The first part is taken in California, showing the intrigues of the Chinese who are in this country in behalf of the Chinese monarchical government, and those who are working for the revolutionists in favor of a Chinese republic. A love story begins here and is carried through the rest of the production. The last part of the film is made in China and carefully portrays actual Chinese customs, habits, etc. The

Scene from "The Curse of Quon Qwon" (Mandarin).

scenery and settings, especially in the latter half, are particularly interesting and show some wonderful Chinese scenery as well as strong dramatic sets, all combined with excellent photography. All the parts are played by Chinese artists.

KITTENS IN ANOTHER ART DRAMA.

Kittens Beachert, the popular child actress, makes her second appearance on Art Dramas Program in "The Peddler." the U.S. Amusement production starring Joe Welch. Her first Art Drama was "House of Cards," in which she won the admiration of all the critics.

"THE LITTLE AMERICAN" (Artcraft).

The accompanying photograph represents one of the scenes in "The Little American," the patriotic subject of Artcraft feature, starring Mary Pickford. The picture was staged by Cecil De Mille. The story tells of Angela Moore, a typical American girl who braves the dangers of the war zone and "out There." The Artcraft officials feel that in this subject Miss Pickford not only does the greatest work of her screen career, but provides for picturegoers a production of remarkable appeal.

CARROLL FLEMMING TO DIRECT SERIAL.

Carroll Flemming, general stage director of the Hippodrome, has resigned as director general of the Feature Film Company, to devote his time to the direction of a serial. Four players have been selected for the leading roles and work is already begun on the serial. It will be released through one of the prominent companies this Fall.

Mr. Flemming is well known for his excellent direction of "The Iron Claw." the Pathé serial, starring Pearl White, which was released last Summer.

"MELISSA OF THE HILLS" COMPLETED.

Mary Miles Minter, under the direction of James Kirkwood, is finishing her next Mutual-American production, "Melissa of the Hills," an adaptation of Maibelle Helkes Justice's story. The story is laid in the hills of Tennessee and deals with mountaineer feuds.

Others in the cast are: Alan Forrest, George Periolat, Perry Banks, Harvey Clark, Frank Thompson, George Ahearn, C. E. Rogers, John Gough, Gertrude Lebrandt, Emma Kluge and Ann Schaefer.

ERMOGRAPH BUYS RED BOOK STORY.

Ludwig C. B. Erb, president of the Erbograph Company, has just purchased the motion picture rights to Albert Payson Terhune's story, "The Millstone," which appears in the June number of the Red Book, and will shortly start producing it as a five-reel feature for Art Dramas program.

One thousand dollars was the amount said to be received by Mr. Terhune for the motion picture rights to "The Millstone."

WEEKLY SHOWS AMERICANS OFF FOR FRONT.

Patriotic outbursts will certainly lift the roof from many a motion picture theater during the next few weeks when Gaumont's Mutual Keystone No. 126 is shown. This reel of news pictures has views of the first Americans to leave Paris for the front under the Stars and Stripes. As a feature it will be one of the biggest events of the week on any exhibitor's program.

Scene from "The Little American" (Artcraft).
GATHERED BY OUR OWN CORRESPONDENTS

Asks Entertainment Appropriation for Navy

Secretary Daniels Plans Regularly Organized Entertainment Features at Intensive Training Centers—Pictures Will Play Prominent Part.

By Clarence L. Lina, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Secretary of the Navy Daniels has asked Congress to appropriate the sum of $250,860 which is desired by the Navy Department for recreational purposes for enlisted men of the Navy at training stations and camps now or which may be hereafter established.

Secretary Daniels tells Congress that there is a large number of men continuously coming into training ashore. The training cannot be intensified, rendering some form of amusement and recreation unusually essential. Many of the training stations are isolated from places of public amusement, but in the cases of those having ready access to diversions found in the cities and places of amusement adjacent thereto, it will be preferable to provide amusement at the places of training principally because those nearing the end of their courses might carry the chance to carry them into the fleet. It has, of course, been customary to provide some form of amusement at the regular training stations out of their annual maintenance appropriation, but the number training is so abnormally large that the regular appropriations are not adequate to bear the extra expense that would be occasioned by providing sufficient and proper amusement for all.

It is to be remembered that some time ago the War Department bought something like sixty-six motion picture projection machines to be installed at the various outposts, stations, and the country. Motion pictures have proven to be one of the most desirable forms of amusement available to the men and commissioned officers as well, as a break in the monotonous army life. Secretary Daniels does not fail Congress with parting thought that perhaps some of this fund is to be put other than that it is for recreational purposes, but it is very likely that among the forms of amusement that will be prescribed and for which the new fund will be used will be motion pictures.

Kleine Promises Letters of Introduction to Soldiers from K-E-S-E Offices.

Washington, D. C.—George Kleine is taking a personal interest in the welfare of all of the employees of the K-E-S-E, and is desirous of helping them out in every way possible. This is evidenced by the letter which has just been received by Rudolph Berger, manager of the Washington branch, which reads in full as follows:

Dear Mr. Berger:

"If any of our young men are drafted and sent to France, I will be pleased to give them a letter of introduction to friends in Paris and London. This may be of advantage to them to have such letters. Kindly keep me posted as the situation develops. Very truly yours,

GEORGE KLEINE."

Like all other companies in this new industry, the K-E-S-E company is full of young men of conscription age and there naturally will be those among them who will be drafted for service with the colors. To these men, friends at the front or near the front will prove of great value, and it is understood that will so will greatly appreciate this thoughtfulness on the part of Mr. Kleine.

Washingtonians at North Carolina Convention.

Washington, D. C.—Among the Washingtonians who attended the convention last week of the Motion Picture Exhibitors League of the South were George F. Lenehan, manager of the Y-L-S-E, who was accompanied by Mrs. Lenehan; George Schneider, manager, and Joseph L. Young, traveling representative of the K-E-S-E; Carl F. Senning, manager, Motion Corporation; and Vivian Whitaker, sales manager in this territory for the Paramount and Artcraft. All of these film men were accorded in their praises of the hospitality shown them by the exhibitors of the Tarheel state. When not engaged in business conferences they had a very enjoyable time of it, joining in the various activities provided in connection with the convention.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Building Permit Tax in Force.

BALTIMORE, MD.—On Friday, June 15, the new building permit tax which has now become a law, went into effect. By this new law, a minimum charge of $10 is made for new construction work and a rate is fixed at $1 per $1,000 of the estimated cost. A minimum charge of $1 is made for alterations and additions and a pro rata charge of $1 per $1,000 estimated cost is provided. The building inspectors, who applied for permits on the above date did not like the idea of the mayor in taxing them to make the building inspector's office self supporting. As figured, this will raise about $200,000 per annum and diminish the tax rate about 5 cents.

Kent County Tax Rate.

Chesterstown, Md.—On June 12, the County Commissioners met in this city and fixed the tax rate for Kent County at $1.44 for 1917. This is a decrease of 9 cents from the 1916 rate.

Parkway Officers Entertain Film Magnates.

Baltimore, Md.—On Thursday afternoon, June 19, a gathering of some importance to the moving picture men of Baltimore took place in the dining room of the Merchants Club. A very enjoyable luncheon was served at which Hiram Schneider, president of the Film Corporation; W. E. Smith, district manager of the Famous Players-Lasky Company; and E. E. Basson, manager of the Paramount Washington exchange, were the guests of Harry W. Webb, president of the Parkway Theater Company, and Bernard Depkin, Jr., supervising manager of the Parkway interests. Plans were discussed concerning the presentation of the Paramount-Artcraft program, to be used in three of the huge and comfortable theaters of this city.

Rising Sun Theater Prospering.

RISING SUN, MD.—Messes. Armond & Baker, co-proprietors of the Rising Sun Theater in this city, visited Baltimore last week and while there called on the several exchanges located in that city. This theater seats 500 people, which number is half the population of this city. They are the first men to make a success of this house. The Mutual Star series is being used.

Premiere of “Within the Law.”

Baltimore, Md.—Through the arrangements made by G. F. Lenehan, manager of the Greater Vitagraph exchange in Washington, with L. A. Dehoff, manager of the New theater, 216 West Lexington street, a premiere screening of “Within the Law” was given for the benefit of the Baltimore exhibitors. Special invitations were issued to the exhibitors in this city and quite a representative gathering attended. Besides Mr. Lenehan, there were also present W. F. Ballinger, J. J. Payette and F. McGuth, all of the Vitagraph, Nat Glaser, representative of Sidney B. Lust, of Washington, handling Selznick features, was also present and had a Billy West comedy, “Back Stage,” screened for those present. Special permission had been obtained for the occasion. About 200 attended.

Film Notes From Other Places.

Snow Hill, Md.—The Opera House in this city has been taken over by C. L. Boehm and has been reopened under his management.

Frostburg, Md.—Through the courtesy of J. Hitchen, manager and owner of the Opera House, here, this theater was used for a meeting on Sunday, June 17, which was held under the auspices of the J. O. A. M.

George Schneider Resigns From Garden Theater.

Baltimore, Md.—Learning that George Schneider, manager of the Garden theater, Lexington street at Park avenue, would resign on Saturday, May 13, this writer had a very interesting chat with him regarding his future plans and past performances. "Mr. Whitehurst, the president of the Garden Theater Company, and I are parting on the best of terms. The only reason I am changing now is that I have a chance to better myself and it is in another city. I have interests in the Garden theater and in my new association..."
Plan New Parcels Post Street Deliveries

Economical Delivery Method May Be Inaugurated by Government in Parcels Post System—Two Deliveries Daily Hoped For.

WASHINGTON, D. C.—Motion picture exhibitors and exchange men will no doubt be interested in the plan proposed by First Assistant Postmaster General Koons to adapt the present parcel post system to ordinary street delivery. This means that the Post Office Department will inaugurate a new service to replace the ordinary street delivery maintained by private firms in cases of exchange, by exchanges themselves. This is an entirely new plan—one that has never before been used.

This plan was outlined to our Washington correspondent by E. L. Howe, secretary of the New York trade association. "The Government is prepared," declared Mr. Howe, "to step in and assist in solving the whole delivery problem of our business houses. I was informed of this plan last week by First Assistant Postmaster General Koons, with whom I had a long talk, during which he told me of the general plan. The Post Office Department is prepared to definitely take up this work, utilizing the present machinery of the parcel post service.

"I am particularly interested in the possibilities in this connection," continued Mr. Howe, "especially in view of the difficulties that the exhibitors of this city are beginning to experience in the way of labor shortage. These difficulties will be increased very much unless new methods are drawn from the business houses for service with the colors and in other pursuits in connection with the delivery work.

"The parcel post service as outlined by Mr. Koons will provide a thoroughly efficient and economical delivery method. The Government is prepared to make two deliveries daily in the city districts and will provide for exchanges, collecting and remitting for them, and arrangements will also be made to cover the question of damage from lost and damaged packages.

"Shipments will be picked up from the business houses late in the evening of each day, thereby enabling them to clean up all accumulations of that day and insuring delivery upon the first trip the following morning. The Government is expected to handle this work more efficiently than any private concern, as it employs a higher grade of men, paying around $50 per month. If the time and energy in the dovetailing of the work, "The Post Office Department," concluded Mr. Howe, "is the natural agency for the handling of this work, and it is some plan that will hold good and submit it to the Post Office Department.

Arcade Theater Sold.

Salisbury, Md.—The Arcade theater in this city has been sold to a man by the name of Mr. Day, who has just arrived from Baltimore, the manager of Mr. Day's House in that city, and will probably succeed Mr. Schneider as manager of the Garden. Mr. Whitehurst is now negotiating with him.

Nat Glasser Back from South.

Nat Glasser, the live wire representative for Sidney D. Lust of Washington in this territory, returned from an extended trip through North Carolina and the eastern shore of Maryland last week, where he states he was extremely successful. "The Selznick productions are very popular in North Carolina," said Mr. Glasser, "and one piece of stock is reported about the exhibitors of that state is their staunch adherence to the MOVING PICTURE WORLD." He promises to do more business in that territory than any other and have nick-named it, "Old Reliable." Mr. Glasser, for the next three months, will handle the booking at the Caswell hotel in this city and will center his activities on "The Barrier," "Civilization" and "20,000 Leagues Under the Sea."

Baltimore Business Notes.

Baltimore, Md.—The popular and live wire representative for the Bluebird productions, has just returned from successful trips in New York, West Virginia, and the State Fair Magic. Seigel is now centering his activities on "Even As You and I" and "Liberty Loan." The Red Mill theater, 1610 West Lafayette avenue, has reopened under the management of J. H. Tuwers—a newcomer in the film circles of Baltimore.

Miss Helen Ullman who is now booking the pictures for the Ulman Opera House in Salisbury, was a visitor to Baltimore last week. While in this city she stopped in at the Mutual exchange to see her findings.

At Ford's opera house, the stirring part drama "Irene of Strangers" began a run on Monday, June 11. Manager L. A. DeHoff of the New theater, 210 W. Lexington street, admitted over 600 on opening night and said taxes are levied then will be subject to sale for taxes. Requests for bills, accompanied by a stamped envelope, will receive prompt attention.

Red Cross Benefit at Parkway.

Baltimore, Md.—On the evening of June 11, a benefit was held at the Parkway theater, 3-9 West North avenue, through the courtesy of Mr. and Mrs. Ted John Depkin, Jr., manager, and Harry W. Webster, assistant manager. This benefit was held under the auspices of the Maryland and Baltimore chapters of the Red Cross, all matinees, excepting Saturday, were included in the program of the benefit.

"Garden of Allah" at Ford's.

Baltimore, Md.—As a special feature for advertising "The Garden of Allah," which began its first performance at Ford's Opera House on Monday, June 1, Charles E. Ford, co-proprietor of the Ford's Opera House, announced the purchase of a Poly-O-Pocket machine decorated with Oriental figures dressed as Bedouins. Just before the film drama began, a group of Bedouins sang the famous Bedouin Love song.
Theaters Big Factor for Red Cross Fund

Claim Is Made That Sixty Per Cent. of Liberty Bond Sales in Buffalo Were Due to Screen Advertising—Red Cross Being Helped This Week.

BUFFALO, N. Y.—The screen as an advertising medium in helping to assemble guns to aid the United States in its present crisis has been exemplified in Buffalo.

“Sixty-five per cent. of the total sales of Liberty Bonds in this city was brought about through the vaudeville slides used on the subject in the local theaters,” was, in effect, a statement of the promotion of Liberty Loan made here. The statement was officially made to W. A. V. Mack, manager of the Mutual Film, Buffalo, who in an active worker in the campaign. He also has been appointed a member of the public committee in connection with this city’s efforts to raise $1,500,000 for the Red Cross. The committee is composed of leading members of the Buffalo Ad Club.

In the next Liberty Loan campaign the motion picture film will be an even greater factor than ever before,” said Mr. Mack. “Great results are also expected in the Red Cross work through the efforts of the various clubs that carry a strong appeal for subscriptions.

The theatrical managers have heartily co-operated with our publicity committee, and contributed extensively towards this cause. Similar slides will be used later. The theaters are also showing window cards and three-colored slides to carry a strong appeal for subscriptions.

We have arranged to have managers and other representatives of the various companies on the vital meaning of the campaign.”

Among the Rochester theaters at which speakers urged contributions to the $1,500,000 fund being raised there for the Red Cross were: Regent, Gordon, Ida, Strand, Family, Colonial, Victoria, Lyndhurst, Grand and Avon. Every appeal was short and urgent and carried a “punch.”

George Eastman’s contribution to the Red Cross fund in Rochester amounted to $25,000.

Henry Carr, manager of Shea’s theater, Buffalo, arranged to have Bert Levis, a vaudeville manager at Shea’s, appearing at theater and sell Liberty bonds at a local department store. Mayor Wilburman of this city was among the other men who volunteered for the same purpose.

Local Mutual Makes Changes

BUFFALO, N. Y.—Leon Davidson has succeeded L. C. Thompson as roadman for the Buffalo Mutual. Mr. Davidson is special representative of the company’s star producers. Picture Phonograph has been appointed feature booker at the Mutual. He was formerly roadman for the General out of Buffalo, and was booking the Pathe in Syracuse. Miss Rose O’Neill has joined the Mutual staff as bookkeeper.

Stephen Bochen, night shipper, was exchanged, is recovering from injuries sustained when he recently fell down an elevator shaft.

John F. Miller Heads Niagara Film Office

BUFFALO, N. Y.—The Niagara Film Co. has appointed Mr. John P. Miller, who for a long time has been the manager of the Chatfield Block, Buffalo, under the management of John P. Miller, who for a long time has been in the business. He has managed his own company and has been with the Bostock and other shows. For some time Mr. Miller has been actively connected with the advertising department of the Buffalo Times.

Film Show Proves Buy Four Ambulances

BUFFALO, N. Y.—Mr. Proctor, proceeds from moving pictures of the European Battle Front and the British Grand Fleet, four new ambulance vehicles have been bought for the Buffalo unit of the American ambulance field service. The films were shown at the Star theater, this city.

Selznick Headquarters Now Under C. R. Shapiro

BUFFALO, N. Y.—The new Selznick headquarters in Buffalo are at 8 Exchange Place, and the studio is ready for work. He succeeds A. L. Shapiro, now manager of the Goldwyn offices in Detroit. Mr. Proctor, who served as manager of the American Ambulances, has been appointed general manager of the Essener & Rogson film companies, this city.

Geo. R. Matthews Special Representative of Rogson Film

BUFFALO, N. Y.—Geo. R. Matthews has been appointed special representative of the Rogson Film Co. and the Veribest Productions. Mr. Matthews will arrange for shows of the Wurlitzer Manufacturing Co. of North Tonawanda, has just received a contract from the Government to supply film to the Federal Government and will operate its plant overtime to get the order out quickly.

Notes From Here and There in New York

BUFFALO, N. Y.—The Temple theater, Lockport, which closes for the season this month, will be operated by the First Congregational Church of that city.

John M. Sitterly of Buffalo is handling “The Crisis.” He has the New York state rights on this picture, exclusive of Greatest New York.

Harold E. Hughes of Buffalo has the New York rights on the Chaplin pictures, “Charlie in the Harem,” and “Son of the Gods.”

Rochester, N. Y.—The Temple theater, Rochester, will be closed shortly by permit of the government. These include a new stage, new carpets and a general beautifying up preliminary to the opening of the season about September 1. Vaudeville and moving pictures are featured at the Temple. The alterations will begin at the close of the two weeks’ engagement of “A Daughter of the Gods,” which has been drawing crowds to that house.

Moving pictures on child hygiene were shown at the Broadway Auditorium, recently, in connection with the celebration of a special week for the Buffalo Health Department.

The film in a projection machine at the Orpheum moving picture theater in North Main street, Niagara Falls, recently closed, was a Sunday school outing for the entire children of the city. John P. Miller, no one was injured.

Several of the exhibitors and exchange men donated the use of their automobiles for the annual outing of 5,000 orphans housed at the Orpheum, at a sunbury, where refreshments were served.

Maritime Film Notes

From Alice L. Fairweather, St. John, N. B.

Imperial Theater Working With Greater Production Movement.

ST. JOHN, N. B.—The Imperial theater of the Provincial Government in the effort to aid in the Greater Production movement. A picture showing the pictures in New Brunswick was shown at the Imperial this week. The shows were taken at Lower Island families from New Brunswick. It was shown on the same afternoon and so was well shown on the adjacent show." For the Lonesome Lake comedies on Saturday the film was presented to a high and it was expected that this makes a specialty of souvenirs for the children at the Southampton mattinees and fine.

The St. John opera house is running two serials in connection with vaudeville, the first three issues of the week, “Gloria’s Romance,” featuring Billie Burke, is shown; the last three days of the Universal serials,” “The Wire,” is featured and is proving a drawing card. Fine co-operation was shown between this theater and the St. John Standard, a local paper. The paper, which runs a daily motion picture column, sent the editor to see the stars and how pictures were made. The picture of an interview with Billie Burke, the story is written up in the Standard on Saturday morning (the day of the change at the opera house) and Manager W. C. O’Rourke interviewed the editor, taking a good space for his advertisement.

Children Good Patrons for Serials.

ST. JOHN, N. B.—The Star theater, a neighboring town, of which St. John, has a program of good variety. The theater seats 450 and is very popular. On Mondays and Tuesdays a Pathé picture is shown (this week’s is “Featuring” Derwent Hall Caine), Wednesday and Thursday a serial is shown with the attraction, and these, A. B. Farmer tells me, are his best days. Friday and Saturday a serial is given. Douglas Gerard and travel picture. Mr. Farmer says: “I try, of course, to make Saturdays attractive for the kiddies.”

The serial is usually one that has had an uptime running, but “I warn my patrons long before and show the picture and they usually wait for it at the Star,” Mr. Farmer said. “And the children enjoy serials. There is no doubt of that.”

Here is Mr. Farmer’s program for the third week. It is an excellent one for a small theater charging 5 and 10 cents admission.


Maritime Film Items

PAVLIVILLE, N. B.—The Galey theater in Paviyville, the 400 is being burnt (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star. The 400, is using the Butterfly (Universal) pictures, showing “Eternal Love,” with Ferdinand, the star.
Cleveland Screeners Plan Summer Frolics

First Outing Day Set for July 11—Automobile Trip to Springfield Lake, Basket Luncheon, Baseball, Other Diversions and a Picnic Dinner.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—The first of a series of summer frolics of the Cleveland Screen Club will take place Wednesday, July 11, when the members will make an auto trip to Springfield Lake, thirty miles south of the city.

The program of the day includes a baseball game at the lake between a team of exhibitors headed by Jack Greenbaum and a team of exhibitors at the Lake, captained by E. A. Eschmann of the World Film Corporation. Besides this there will be some fine entertainment and a tug of war.

Besides a picnic dinner at Young's restaurant, there will be a basket lunch, bathing, fishing and other pastimes.

The screeners plan to take their entire families and make a day of it.

Colby was appointed chairman of the committee on entertainment and the scheme to see that the members do some hard work in order to insure them a good time.

Feel Burden of Higher Wages in Middle West

Cleveland, O.—Local expenses of film exchanges in the middle west have been greatly increased by the higher wages charged by car men.

"Salaries of poster clerks and film inspectors have been increased due to the shortage," said one manager. "Poster boys are getting an average of $12 a week and the rewind girls average $10.

These girls a couple of years ago were paid about $8 a week, but now you can't find one for that. There is one exchange in Cleveland which is paying $12 a week to the girls."

"Ignorance" at Orpheum in Cleveland.

Cleveland, O.—"Ignorance," the film, made in Cleveland and New York, has opened in Ohio after many months of delay, due to the fact that certain parts of the film were made over.

It played a week in the Orpheum theater, Cleveland, and a week in the Majestic theater, then moved for week runs in several other Ohio cities.

The cast of "Ignorance" includes Earl Metcalfe, Mary Moore, Ethel Tully, Augustus Phillips, Arthur Mathews and several other well known players.

Headquarters of "Idle Wives" in Columbus Bldg.

Cleveland, O.—"Idle Wives," after a long preliminary advertising campaign, has once again gotten away on its journey.

After playing two weeks at the Lyric theater, Cincinnati, other bookings were taken swiftly, three prints being in use at different places the week of June 18. One print was playing indefinitely at the Opera House, Cleveland, another in Toledo, Ohio, and the third was working in Hamilton.

E. J. Schmidt has been appointed manager of the Idle Wives production in Ohio, Kentucky and Indiana, with headquarters on the seventh floor of the Columbus building, Cleveland.

Another Foul Odor Bomb Outage.

Cleveland, O.—The "movie bombs" have been introduced in Cleveland theaters.

Someone exploded one of these obnoxious bombs in the Miles theater and the owner, Mrs. H. Papp, had Albert Dolan, a movie operator, arrested, charged with the crime.

The Mipo has had troubles with the unions for some time. Mrs. Papp charged that Dolan threw the bomb at her, cutting her arm and leaving a skunk's in the theater and upon herself. Dolan pleaded no guilty.

E. H. Griffith Formerly a Cleveland Reporter.

Cleveland, O.—E. H. Griffith, for two years with Edison and who recently directed a picture for that company called "The Star Spangled Banner," was formerly a reporter on the Cleveland Leader. He left his job to go with Edison as a scenario writer. He is a distant relative of D. W. Griffith.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming four. THE MOVING PICTURE WORLD is the one paper you need.

Will Distribute Films Showing Life at Camp Borden.

Toronto.—Permission has been extended by the Militia Department to representatives of the United States Government to take moving pictures of Camp Borden. These films are to be screened throughout the United States under the direct auspices of Uncle Sam to give an idea of camp life under war conditions and to stimulate interest in military affairs.

Toronto.—Manager Clarence Robson of the Strand theater, put on a fine front on the occasion of the presentation of the latest Chaplin feature, "The Immigrant." The whole entrance of the theater was converted into this gag, the parts of an ocean liner with hatch doors to permit the entrance and exit of patrons.

Toronto.—The Ontario Government has announced that fifty projection machines are being purchased for use in the educational work of the schools. It is expected that various departments of the Government to encourage thrift and conservation among older citizens, while the authorities are doing to protect the interests of the people.
Airdome Season in Middle West Worst Ever

Oldest Inhabitant in Cincinnati Remembers No Chiller Season Than This Year—Out of Door Theaters Unable to Open.

From Kenneth C. Crain, 307 First Nat'l Bank Building, Cleveland, O.

CINCINNATI, O.—So far this season the exhibitor with the airdome has received by far the worst break of his career. The spectators are in a panic and the inhabitant does not reach back to a colder summer season than this has been. Several airdomes have been closed for the summer season, and the Orpheum roof, one of the pleasantest places of amusement, has been closed. Business has been completely shut down. The auditorium pictures, however, have been open, but the number of patrons is far lower than ever, and revenue has proved to be almost nothing, and for some weeks has been ready for business, but the houses have uniformly been so cold that so few outdoor pictures being possible, it has been a question whether heat should not be supplied inside. The larger seating capacity of most of the outdoor theaters makes the exhibitors eager to open them, but so far this has been out of the question.

Fire in Booth at the Grand Drives Out Audience.

CINCINNATI, O.—A crowded house at one of the Grand's showings of "Wen Tha' Daughter" at the Grand Opera house had some thrills not in the picture, and a panic has been caused. A fire started over the auditorium, and the audience arose and started to leave. Clifford H. Purcell, who was ambulance called, however, by shouting that the booth was on fire, and that the crowd was startled again by a burst of flame when the door of the booth was opened. Purcell again quieted the crowd by playing a lively air, and the blaze was extinguished before it could do any further damage. The fire was speedily extinguished, and the engagement was continued with almost no interruption.

Films Made of Yearly Latonia Derby.

CINCINNATI, O.—Prints of moving pictures of the Latonia Derby, as well as other events at the old Latonia race course, always have an active demand in and around Cincinnati, and this year was no exception. Four or five camera men, independent and attached to various news films, were on hand to get the current running of the Derby, and secured some excellent pictures for the edification of those present or who missed the event. In addition to the pictures used locally, however, it is understood that a number of prints were ordered after the race from the East, on account of the fact that an Elevated-owned horse, shipped to Cincinnati only a day before the race, won the event, and that there was special interest in it in New York and other Eastern cities.

Both Operators and Exhibitors Buy Bonds.

CINCINNATI, O.—Moving Picture Operators' Union No. 165, of Cincinnati, joined the move to support the Government through purchase of its bonds by officially subscribing to $500 of the Liberty Loan. The organization officially voted to make the subscription and, so informed its 120 members, that if any of them desired to purchase the bonds at $50 each, they could do so by depositing that amount with the secretary, who would purchase the bonds as fast as enough money accumulated.

Moving picture exhibitors of Cincinnati early called the attention of the locals to the success of the Liberty Loan in Cincinnati and therefore in the country as a whole. The city's allotment of the issue was $25,000,000, and not only was this amount subscribed for but an additional five million for good measure. Practically every exhibitor in the city took a substantial portion of the bond, personally, besides giving the use of his screen free of charge for the various advertising that was familiar to the public with the picture and merits of the issue.

Dayton House to Be Like Indianapolis Circle.

DAYTON, O.—Building has begun on the handsome photo play house to be erected on the site of the old First Baptist Church, on North Main street. Mark Gates, of Indianapolis, who is interested in the show, will supervise the work of construction. The building will be one of the finest in Ohio, and will be modeled after much like the Circle theater, the newest and handsomest of the picture houses in Indianapolis, and one of the finest in the country. It has not been practicable to set a date for the opening of the new Dayton house, but it is hoped that it will be ready for business by the latter part of the fall.

Manager Kress Collects Red Cross Offering.

Piqua, O.—Manager H. W. Kress, of May's theater, has been very generally endorse the new Red Cross organization, and has looked after it with the greatest care. Probably the most unusual aspect of the Red Cross is the fact that it is not a government affair, but a movement for the purpose of providing relief to those who have suffered from the war. The Red Cross is not an organization for military purposes, but rather for the purpose of caring for the wounded and the sick and of providing relief for those who have been placed in the hands of the Red Cross by the government. The Red Cross is a private organization, and is supported by contributions from the public.

Use of Pictures for Private Entertainment Grows.

Louisville, Ky.—The idea of using feature moving pictures not only as indoor entertainments of the private kind, given by the wealthier residents, but as a way of providing entertainment in a much larger sense is not new. In recent years the use of feature moving pictures has grown into a very large and important business, and the use of feature moving pictures for private entertainment has become quite common. The reason for this is that feature moving pictures are much more entertaining than other forms of entertainment, and they are much more interesting than other forms of entertainment. Feature moving pictures are also much more effective than other forms of entertainment, and they are much more popular than other forms of entertainment. Feature moving pictures are therefore much more popular than other forms of entertainment, and they are much more effective than other forms of entertainment.

Big Camps Will Make Plenty of Local Trade.

LOUISVILLE, Ky.—One of the local exhibitors commenting on what the camp will mean to Louisville, said: "We understand that 45,000 soldiers will be stationed at Fort Knox (of the total population of the city. At Chattanooga, Tenn., the theaters have been making good business since the camp has been humming. In that case there are about 10,000 soldiers, and these are at Chattaanooga, ten miles from the city, and on a fifteen-cent car line. At Louisville the boys will be on a five-cent line. We think that the theaters will not begin to be able to handle the business, especially along about pay day. The same thing is shown at Indianapolis, Ind., where the officers at P. Benjamine Harrison, and other men number about 5,000 at the present time. The city is overrun with visitors and soldiers, and accommodation is very limited, especially at the week end. With 45,000 men stationed at Louisville, it is a safe bet that we will do many business from operations until closing hours, and the operating hours may be made longer.

Mutual Film Closes Its Louisville Office.

LOUISVILLE, Ky.—The Louisville office of the Mutual Film company, and in the future Kentucky business will be handled from the company's other offices within the district. The Eastern Kentucky will be handled out of Cincinnati, and Louisville and other dis- trict offices will be closed. Many of the Southern offices may handle a portion of Southern and Western Kentucky. J. W. Van War, manager of the Louisville office, recently left the company, and it was decided to give up the Louisville branch.

Personal Mention.

Louisville, Ky.,—L. D. Dittmar is again at Jacksonville, Fla., spending ten days looking after the making of colored pictures.

PADUCAH, Ky.—Douglas Bagby has been manager of the Grand Arcade the- ater, and has come back into the drug business.

Detroit News Letter

By Jacob Smith, 509 Frev Press Building, Detroit, M. I.

Joseph Kaliski Comes Well Recommendcd.

DETROIT, MICH.—Joseph Kaliski is the new Fox manager at Detroit, succeeding C. G. Kingsley, who left for Boston and New York along with Mr. Fox that he knows exactly what are the requirements of his superiors. We come to us with splendid recommenda-
Monroe Isen Transferred to Detroit.

Detroit, Mich.—Monroe Isen, formerly in the Eastern department of the Universal Mecca branch in New York City, has been transferred to the Detroit branch to fill the same capacity in the Michigan office.

Complete Selling Staff of Local Pathé

Detroit, Mich.—C. W. Perry, manager of Pathé at Detroit, announces his complete selling staff as follows: L. E. Davis, H. J. North, M. S. Findlay, J. Kulma and G. M. Rowell. Mr. Perry has inaugurated a big selling campaign to increase the business at least 25 per cent.

Offers $500 Reward for Thief.

Detroit, Mich.—J. H. Moore of the Temple theater, Detroit, has offered a reward of $500 for the capture of the man who held up and robbed Charles G. Williams, house manager, on Sunday night, June 19.

The Youngest Manager in Detroit a Live One.

Detroit, Mich.—The youngest theater manager in Detroit is O. V. Locye, who has the Coliseum at Edmore. His father, V. Y. Locye, of Detroit, is a one-live-wire; he belongs to the Michigan Exhibitors' League, is a frequent delegate to the conference of local box office attractions, and attends all of the state conventions. Yes, Edmore is a small town, but young Locye—although only about 21 years old—has big city ideas.

"Joan the Woman" Opens to Good Business.

Detroit, Mich.—"Joan the Woman" had its premier in Detroit Sunday evening, June 19, at the Opera House. The theater had been specially decorated for the event. Will M. Elliott, in charge of the advertising, has certainly been very liberal in buying newspaper space and billboards, as we doubt if any big production has had any more of this sort of advertising than "Joan the Woman." The receipts and attendance the first three days, during an unusually bad weather, has been all that could be expected, but the fact that there was a bigger crowd Tuesday than any other day, and there is a sentiment running for this production, Barnett Film Attractions own the picture for the next two weeks and the Michigan Northwest. They will not show it after the Detroit engagement until September, when they will be ready to accept Michigan bookings.

Local Theaters Redecorating.

Detroit, Mich.—The Norwood theater, Detroit, has just completed redecorating its interior. Some time ago the Bernard brothers completed the redecoration of its house. The Gladwin Park theater is planning to enlarge and to complete its equipment. The improvements are to be made at the Martha Washington theater, Ypsilanti. About ten thousand dollars have been spent on decorating and alterations to the New Holland theater, Pontiac.

ILINOIS CENSORSHIP BILL PROVES UNPOPULAR

Guernsey Bill's Impracticability Shown to Members of Judiciary Committee of State Senate—Needlessness of Censorship Pointed Out.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Springfield, Ill.—The impracticability of state censorship was strongly brought out at the hearings on the Guernsey censorship bill when the Michigan delegates were called upon for consideration. In this contention the representatives of the exhibitors had the support of several of the chief newspapermen of the state, who spoke for Michigan. They contended that the other side failed to do justice to the bill, as well try to dictate what other people should sit down and copy local pictures by a number of publishers.

As the bill originally stood there was no redress for the exhibitors for any picture that the state censor had once ruled that a film could not be shown. Senator Harwood has remedied this by giving the courts power to allow redress. His amendment to the bill was adopted by the committee, but was not concurred in by the house. The other amendment on one upon which the Senate took a firm stand was that there should be no conflict between the state censor and the local boards such as existed in Chicago, Springfield and one or two other cities.

Immoral moving pictures are not bringing financial success and the producers are gradually eliminating them, thus making a splendid showing. Senator Hartmann of Chicago, representing the Illinois section of the Moving Picture Exhibitors' League of America, told the committee. Leading newspapers of the state have opposed the bill. The reason censorship is un-American.

Chances Among Illinois Exhibitors.

Macomb, Ill.—J. C. Maguire, who has been manager at the Chandler theater, has been made manager, succeeding James Garrett, who has entered the furniture business. Lewis Greer will now be in charge of the projection.

Hanna City, Ill.—The new building to be occupied by E. A. Sorenson's moving picture theater is nearing completion.

Byron, Ill.—The Star theater has been reopened by Mr. Chamberlain, one of the early exhibitors at this place.

Rockland, Ill.—The name Loyal theater has been selected by Frank Meenan and Ray McCullough for their new moving picture enterprise.

The title was the result of a prize contest.

Taylorville, Ill.—Dominic Frigina has opened the new Liberty theater at Bulpitt with a seating capacity of 600 persons.

The Battle Cry of Peace" was the initial attraction.

Paris, Ill.—J. P. and C. R. Bernard, who operate the Majestic theater, have enlarged their holdings by taking over the Starland theater on East Court street.

Moline, Ill.—The city has purchased the Rex theater at Remmlid, Minn.

Brookville, Ill.—The Gem theater did its bit by giving a benefit for the Red Cross.

Chicago Heights, Ill.—Manager Gregory has reopened the Rialto.

Benton, Ill.—The Marx theater reopened with "God's Country and the Woman".

Snap Shots at Illinois Showmanship.

Dwight, Ill.—The opera house showed "The Battle Cry of Peace" under the auspices of the Red Cross.

Streator, Ill.—Plumb theater showed Mary Pickford in "The Dawn of a Tomorrow," for the benefit of the National Security League.

East St. Louis, Ill.—Eber's theater cut its vaudeville and showed "civilization" for an entire week.

Peoria, Ill.—The Hippodrome, running vaudeville and pictures, has substituted comedy for serials.

San Jose, Ill.—The Princess theater had "Merely Mary Ann" for the benefit of the San Jose High School Alumni Association.

Michigan News Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

H. L. Weil Assumes Management of Maxine

FORT HURON, Mich.—Herb. L. Weil becomes a still more prominent figure in the affairs of Fort Huron by a deal in which he assumes the management of the Maxine theater. This house, which was operated for three years by Harry Gosselin, has been taken over by a syndicate of Fort Huron business men. Weil is secretary and treasurer of the company. As lack of sales of the Majestic theater and owner of the Bijou theater, the increased holdings will give him the opportunity for excellent booking service. There will be no change in policy at any of the theaters.

Crown Theater Stock Changes Hands.

Cleveland, Mich.—In the largest deal the Vogel estate in the Crown theater has been purchased by Louis G. Seelig and Ishbel L. Fiedler. The theater is in a five years' lease on the theater building. Latzy will be manager and it is the intention to adhere to the high standards which made the late John Vogel a factor in Upper Peninsula amusements. Several hundred seats have been added to the theater since the disastrous fire.

New Muskegon Heights Company.

Lansing, Mich.—The secretary of state has issued a charter to the Heights Theater company of Muskegon Heights, Capital $25,000.

Theater Notes Across Michigan.

Menominee, Mich.—Milwaukee men have bought the Menominee, which is opening a new moving picture theater.

Petoskey, Mich.—The Palace theater company, which recently purchased the Alcona theater, announced that it will be operated all the year around with a new French revue policy, which at the Temple theater will be opened from July 1 to October 1. The new company is composed of Charles, Clara, Elizabeth and Anna Galster.

Grand Rapids, Mich.—The Majestic Gardens theater has installed a new Midget projection system in which the air will pass overhead.

Marshall, Mich.—The Royal Neighbors sold more than a thousand advance tickets for a Red Cross benefit at the Garden theater. The feature was "The Ford Bullet," was used.

Detroit, Mich.—Manager Andrew Branch of the Star theater has built a gallery, increasing the seating capacity to 500, and put in a new entrance.

Jackson, Mich.—The Winter theater had for three days a home talent sponsored by the Jackson Patriot."It Happened in Jackson.

Escanaba, Mich.—Mr. and Mrs. John Penelope of Milwaukee have made their home here. They have purchased the Standard Film company.

Ontonagon, Mich.—Charley and Jack's pepper and vinegar store. The village board denied children the privilege of attending moving picture theaters.

St. Marie, Mich.—The Soo opera house is being remodeled.

Newcastle's New Strand Makes Impression

Pretty Motion Picture Theater Opens With Fine Bill—Patrons Are Pleased With House—Seats 500—Will Feature Music.

By Indiana Trade News Service, 801 State Life Bldg., Indianapolis, Ind.

NEWCASTLE, Ind.—The new Strand theater, Newcastle's pretty new motion picture house, at the corner of South Main Street and New Castle Avenue, was opened last Monday night and made a splendid impression on lovers of the film drama. To sum up, a program was given, the program including a fine bill of motion pictures and a one-act vaudeville sketch, and the audience filled the theater. Everyone expressed themselves as being highly pleased.

The new house is under the management of the Newcastle Motion Picture company. The officers of the company are: Mr. J. L. Ray, president; Mr. C. H. Swearingen, vice-president and treasurer, and John V. Berry is secretary. The house is equipped with the latest in the line, with a splendid theatre, the interior being comfortably heated by steam.

The new Strand is situated in the building recently remodeled by Cicero Bailey, a portion of which was formerly the old Christian church. The theater is one of the largest playgrounds in the state and is built along the same lines as the Strand theater at South Bend. It has seating capacity of 500 people. It has a lower floor and balcony and the interior is prettily finished in cream calcine.

The auditorium has thirty-five feet of floor space and has a floor of cement. The theater has an eighteen by twenty-two-foot stage, with plenty of room for a good vaudeville act. The seats are so arranged that there is no place in the entire house from which the whole stage will be hidden. The theater has a lower floor and balcony, and the interior has been decorated, giving it a most attractive appearance.

The theater will be supplied with pictures by three different moving picture companies, Mutual, Pathe and Famous Players. The orchestra, one of the best musical organizations in the city, has been engaged to furnish music for the place.

Zaring Gives Theater Party to Orphans.

Indianapolis, Ind.—A. C. Zaring, secretary of the Indiana Motion Picture Exhibitors' League, and proprietor of the North Star theater at Twenty-fifth street and Michigan avenue, has given about 225 children from the Indianapolis Orphans' Asylum a theater party nearly every week. The children were taken to the theater on a special street car, provided by the Wabash road, and admittance was free. After the movies, the children were taken to the theater and the lobby have been beautifully decorated, giving it a most attractive appearance.

The theater will be supplied with pictures by three different moving picture companies, Mutual, Pathe and Famous Players. The orchestra, one of the best musical organizations in the city, has been engaged to furnish music for the place.

New Theater Will Be Named the Lyric.

Newcastle, Ind.—John and George West, proprietors of a barber shop on North Main street, are arranging to open a new motion picture theater in the Palace block in the room formerly occupied by the old Strand theater. A new motion picture machine has been ordered and the latest pictures will be shown. The new theater will be strictly a five-cent house and will be known as the Lyric.

Will Ask for City Censor in Columbus.

Col. J. E. M. Kel- laman, rector of St. Paul's Episcopal church of this city, was delegated at an indignation meeting of citizens of this city last week to wait on Mayor Carl Volland and protest against pictures that are being played in the moving picture theaters here that the ministers insist are sensational. The ministers also will ask the city council to pass an ordinance providing for a city censor.

Tennessee News Letter

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

Signal Amusement Opens Knoxville House.

KNOXVILLE, Tenn.—The Signal Amusement Company of Chattanooga, operating a theater and vaudeville houses in east Tennessee, has extended its theatrical holdings into Knox- ville, and has opened the Signal theatre Friday. The Signal theatre was formerly under the management of Geo. N. Shorey, of Knoxville, and was known as the Gay. Remodeling and improvements have made it a much finer house than before. A $15,000 pipe organ has been installed, and Professor Lee Mayers of Berkeley, Calif., will play.

Four mammoth typhoon fans have been installed on the roof of the building, and will be turned on when the outside weather is fresh air. An immense electric sign, bearing the word "Strand" in four-foot letters, with lights, have been installed in the front.

The highest class pictures used at the new Strand are booked under contracts held by the Signal company, of which Wm. H. Lindsey, of Nashville, is president, and Frank H. Dowler, of Chattanooga, is general manager. W. E. Drumbar has been placed in charge of the new house, and it will be run in harmony with the local public with a program second to none in the city. The slogan of the theater is the same as used by the Alcazar, a Chattanooga theater belonging to the company: "Where Quality Meets."

Princess Has Beautiful Summer Lobby.

Nashville, Tenn.—The Princess theater has installed what is probably the handsomest lobby in this section of the state for the past summer with a splendidly tilled work of vines and flowers wound about a frame extending the entire length of the corridor, hanging baskets, bird nests, electric gold-fish fountains, etc., as set off in a brilliant glow of vari-colored lights. Incandescent lamps in birds suspended from the overhead framework, which gives a weird effect. Manager Harry Rainbolt, who has been in the show business for many years, is in charge of the show. He has arranged for the show the following day. Heavy timbers were used as uprights, and much work was necessary to put the extensive decorations up. Mr. Rainbolt personally directed the work, Stage Car- penter Lee Murkin executed a large part of his work. Stagehands James Fendall, Louis Altman, Chas, Stedman and Joe Flynn.

Violet Merseanu to Play Editor.

Birmingham, Ala.—Violet Merseanu, beautiful moving picture star, will edit the photograph columns for the Birmingham News during her three days' star in this city, at which time she is booked to appear on the stage at Loew's Bijou, in connection with one of her screen plays, "Womanhood." The advertisement work was arranged through Manager Hugh Corda, local manager for the Loew interests. While in Birmingham, other social entertainments will be arranged for Miss Merseanu, who is a great favorite in this city.

Pictures and Vaudeville at Lyric.

Jackson, Tenn.—Both moving pictures and vaudeville presentations are being shown at the Lyric at the present time, and the program includes two matinee performances each day and a double feature at night. Two evening shows are at 1:45 and 5:00 o'clock, while the evening performances start at 6:30. A considerable number of pictures are shown, in addition to vaudeville specialties, with admission at ten cents. D. L. Williams is manager of the Lyric.

"Womanhood" Scores at Bijou.

Nashville, Tenn.—Following closely upon the presentation of Vitagraph's spectacular "Womanhood," the Bijou, local negro theater, booked this picture with special orations. The theaters was completely filled during its two days' run. Hundreds of negro men of military age viewed the film, while the enthusiasm was created toward recruiting.

Nashville Theaters Make Donations.

Nashville, Tenn.—The ready response with which Nashville amusement people have met the Government's call for assistance has been noted particularly in large newspapers advertising the Liberty Loan some weeks ago and the Red Cross campaign. Mr. C. C. Car- son Bradford of the Strand gave an entire page to the Red Cross publicity work in his paper last week, with a huge page illustration. Miss Murkin, secretary, says: "If You Can't Go Across With A Gun, Come Across With Tour Part of the Red Cross Fund." This is a good work and serves further to show that profits at the local houses are not on the decline. Tony Sudekum, president of the Present Amusement Company, also furnished a page ad recently in connection with a local commercial organization.

Earl Rife Goes to Paramount.

Memphis, Tenn.—Earl Rife has resigned his connection with the Motion pictures in Memphis, and has gone to Atlanta, where he will be affiliated with the Southern Para- mount. Up to date, no President or manager has been named for the Memphis office of Mutual.

Visitors at Memphis Exchanges.

Memphis, Tenn.—Among the visitors around Memphis exchanges recently have been noted the following prominent exhibitors: C. S. Swann, Tunica, Miss.; W. S. Mayes, Gendor, Miss.; W. W. Clay, Corinth, Miss.; T. M. Rife, Ark., and Mr. Moorehead, Tohula, Miss. Mr. Lancaster is a regular weekly visitor to the Memphis film row.

Summer Prices at Loew's Lyceum.

Memphis, Tenn.—Loew's Lyceum has in- stituted its summer prices, effective June 17, which are as follows: Matinees, 5 and 10 cents; night performances, Saturdays and re-5, 15 and 20 cents. The Lyceum is doing a wonderful summer business, with no indication of cessation.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of THE MOVING PICTURE WORLD? There's a reason.
By A. M. Beatty, 43 Copenhagen 'Ave., Atlanta, Ga.

Violet Mersereau Greeted by Atlanta's Mayor

A TLANTA, Ga.—Actor ASA G. Candler, the city's most distinguished photoplay fan, was the first to greet Violet Mersereau shortly after she arrived here today, who reached the city Tuesday for a personal appearance the remainder of the week at the Artcraft Film Exchange.

Mayor Candler has long been an admirer of the captivating little film celebrity. He greeted her today when she arrived at the Terminal station, assuring her of her welcome to the city and its hospitality.

President Mrs. Mersereau Wednesday was E. T. Granlund, chief publicity director of the Marcus Loew Theatrical enterprises. Granlund has introduced to audiences more film artists than any other man in America. He will remain in Atlanta several days.

Myrtle Reeves Begins to Shine

Atlanta, Ga.—The rise of an Atlanta school girl into the firmament of film stars is being duplicated by this week with "A Kentucky Cinderella," being presented at the Grand theater.

This is the second appearance of Myrtle Reeves. Two years ago she was a pupil of the Girls' High School. Given an opportunity to go in picture business, she set to work. She did not have to serve her apprenticeship in the ranks of the "extra" people. By the time the experienced performers have to do, but from the beginning was given important roles.

Gladys Hanson Stinting Not in Patriotism

Atlanta, Ga.—The rise of Mrs. Hanson (Mrs. Charles Emerson Cook) is on a visit to her father, Mr. P. H. Snook, at their home in Columbia, S. C. During his absence, an example of the woman, who with her professional duties faithfully pursued, can combine the war service with other women of the nation. While one of the most successful women on the dramatic, as also the movie picture stage, today, Mrs. Cook finds time to do full duty to her work.

She has passed her examination in the first-aid and surgical dressing classes; she has given generously of her talents for benefit for Columbia Cross, and is one of the inspiring spirits who brings others to the work. Her heart beats always most warmly for the South and Atlanta, her native city. She was one of the first who, reading of the disastrous fire, at once sent her personal check for $75 to be used for the relief work.

Her visits home are always the occasion for a series of brilliant entertainments.

Arthur Lucas Publicly Thanks Senator Smith

Atlanta, Ga.—The thanks of moving picture theater people generally were extended Senator Hoke Smith Tuesday, June 5, by Arthur Lucas used his return to Atlanta from Washington, where he went to A. C. Thornton, of Columbus, Ga., manager of the Majestic theater there, was in Atlanta last.

Minneapolis Notes

MINNEAPOLIS, MINN.—"As advertised," William K. Howard resigned as manager of the Metro on Vitragraph exchange last week and on Monday, June 18, began his duties as manager of the Minneapolis branch of the Standard Oil service office next door to his former headquarters. Mr. Howard succeeds E. M. Ames at the Metro helm and is succeeded in the Vitragraph exchange by H. J. Bayley, formerly of the Vitragraph exchange at Omaha, Neb. Mr. Bayley was discharged from the Coca Cola plant at Cleveland, Ohio, for eight months.

Mr. Howard, undoubtedly the youngest of the exchange managers in the region to the coast, came to Minneapolis the first week of August last to succeed C. E. Saxe, who resigned as manager of the Vitragraph. He was formerly connected with the Chicago Vitragraph and Cincinnati World offices.

Mr. Howard has won a host of loyal admirers among exhibitors of the Northwest in a short time and is very popular among the top men of the industry:

Harry Cohen of the Metro and his bride left Minneapolis Saturday, June 16, on a delayed honeymoon trip to Vancouver, B. C. The couple will spend the Canadian Pacific coast for about three weeks, stopping off here on their return to New York City.

E. C. Davies Back at Saze Office

MINNEAPOLIS, MINN. — Here's nother change. Eddie Davies, who recently left the Saxe office to join the Metro forces, has resigned from the latter exchange and returned to the Saze exchange as manager, succeeding Ralph M. Bradford, who has been appointed manager of the Goldwyn exchange.

John Bachman Joins Saze Exchange

MINNEAPOLIS, MINN. — John Bachman has resigned his position with the Artcraft Film Co. and has joined the Saze exchange and will cover the Minneapolis and Dakota territory.

Fred S. Meyer Goes to General at Chicago

Fred S. Meyer, former manager of the Universal and General exchange here, has announced that he will join the Chicago General exchange, which Fred S. Meyer leaves Minneapolis with expressions of regret from a large number of exhibitors who have become close friends.

Lochren Film Gets New Blood

Richard Sasse, O. T. Olson and C. E. Doll have been added to the Lochren Film Service in the film producing and distributing departments.

Notes from the Exchanges and Personal

The Goldwyn Distributing Corporation has leased the former Artcraft offices on the sixth floor of the Film Exchange building and is moving in. Up to time of going to press Manager Bradford and a step down to Ohio Street. All the rooms have been gutted and a new floor has been laid with the exception of the main office where a new floor has been laid.

Arthur Solle, who has been touring Missouri and Kansas for the past year with "The Spillers" de luxe edition, has returned to Minneapolis. Mr. Solle has been with the first show of the Friedmann Fil M Corp. for a short rest, previous to leaving on a tour of the Dakotas, Wyoming and the Rockies with "Her Condoned Sin." Israel Friedman has returned from the Iowa territory after giving "Her Condoned Sin" a good start.

The rumor that C. L. Booth, assistant manager, would leave the Vitragraph exchange and join the Metro forces at the same time with Mr. Howard was killed by the announcement that Mr. Booth is now assisting Mr. Bayley at the Saze office and working harder than ever.

H. D. Naugle, Western representative for the Business Men's Association of Minneapolis last week on his way to the Southwest, where he will meet General Manager N. G. Anderson in company with Mr. Goof, Mr. Naugle will return here about June 30.

Mr. H. C. Carey of the Zenith exchange has booked "The Conquest of Canaan" in the Metropolitan, Minneapolis' legitimate theater, for a six-day run, beginning Monday, June 18.

Rube Harrison, aide de camp to Manager J. F. Sheehan of the Hiawatha, has booked "God's Man," featuring H. B. Warner, in the Dakotas and Minnesota for N. De Vries, who controls the rights to the production.

C. L. Peavey, manager, and J. P. Cumberbatch, assistant manager, have resumed the Paramount exchange, have returned from a short business trip to Chicago and announce that the exchange has been reorganized recently published under the generalship of C. J. Ver Halej, will be continued indefinitely with the same short time. One hundred and thirty-six Paramounts will be released through the local offices. About the next year, it has also been announced.

Among the Exhibitors in Northwest

MINNEAPOLIS, MINN.—Manager J. A. Krouth of the Strand has booked the Universal feature, "The Doll's House," featuring Dorothy Gish.

Manager Lowell V. Calvert of the new Garrick followed up a capacity business with itself. Lowell's "Clever's Rebellion," and did a good business.

Manager William Koch of the new Astor added a three-reel local military feature to his program for the first half of the week of June 15 and it proved worth while.

Manager Billy Watson of the new Garden has booked "Hell Morgan's Girl," for third downtown run in Minneapolis.

St. Paul, Minn.—Elliott and Sherman, owners of the Hippodrome, have booked their feature, "The Birth of a Nation," in the theater for the third downtown run in St. Paul. The business during its run was large and if the feature continues to draw it is possible that the run will be extended another week.

Manager Granstrom of the Strand played "The Spillers" for the third time this week, the first half of the week of June 15 to a good business. He has booked Bluebird features for first run in St. Paul for the Strand.

Manager Maltland of the three Breitlein theater added a soloist to the program. It is a favorite of Robert E. Gehan, a favorite in this city, and did a capacity business as a result.

MINNEAPOLIS, MINN.—Manager Hugh C. Andrews of the Lyric began a four-day engagement in St. Paul with "Own Shoes" on Sunday, June 18, to a capacity business. Washburn is rapidly becoming a favorite of Minneapolis photoplay-going public.
New Orleans Lafayette Theater Shuts Down

After Two Weeks' Trial It Is Abandoned by Josiah Pearce & Sons—Seats 2,000—House Lived a Hard Luck Story Recently

N. E. Thatcher, 3801 Canal St., New Orleans, La.

New Orleans, La.—The Lafayette theater, after only two short weeks under the management of Josiah Pearce & Sons, has been closed. The company, which had made a great deal of noise when it announced that the service, the sole object of every one connected with the enterprise being to make the boys in camp as happy as possible. Manager Tuttie, in a recent exchange, suggested that the boys charge a small admission fee and let the total receipts into a fund to prevent the use of any who may be sick or to provide luxuries not furnished under the regulations, which will probably receive favorable action.

How Manager Sobel Makes Personality Help

New Orleans, La.—Sobel, of the Sobel-Richards-Sheer Enterprises, operators of a chain of the biggest motion picture theaters in New Orleans, is a prince of good fellows and a successful manager. He gives his personal attention to the Washington theater, besides being actively connected with the other houses of the company in an advisory capacity. The Washington theater is one of the most substantial and most probable among the suburban theaters and it has attained its present prominence under the guidance of Manager Sobel.

Sobel.

His method of cementing patronage to his house is simple, but concentrated. He makes himself a part of the neighborhood and takes a keen interest in the affairs of his neighbors. If a needy person gets sick that person is almost certain to have a benefit at the Washington theater. Besides that every school and orphanage in the vicinity of the Washington is down for a benefit in a regular order and usually Wednesdays are set aside for these enterprises. Early in June the Boys of St. Bern's Orphanage were made happy by the purchase of greatly needed dining room furniture. Since the storm of September the year before the boys have been having a hard time of it because a great deal of their equipment was destroyed, and notwithstanding a long time had elapsed, there have been so many calls for charitable purposes that the boys were overworked. The King's Daughters annually give Manager Sobel a large birthday cake because of a big benefit which he had given them and he is constantly the recipient of tokens of esteem from the persons he has aided, not least of these being a great amount which his methods have accumulated.

L. Pennybacker Promoted

New Orleans, La.—L. Pennybacker, who for over two years has been cashier in the local Mutual exchange, has been transferred to the main house. He was made by Manager Stephens and has the title of cashier. The Memphis branch under the direction of Mr. Holst has steadily grown in importance and the business requires an efficient manager, which doubtless Mr. Pennybacker will prove himself to be. J. Palmer, who has been booking clerk in the Mutual exchange, has been promoted to cashier.

D. S. Holmes

District Manager E. Auger Makes Short Visit

New Orleans, La.—District Manager E. Auger, of the Eastern division of the Greater Vitagraph, made a short visit to New Orleans on June 10. He was formerly stationed here as exchange manager for the World and other corporations. He declared the necessity for a longer visit, as he found the affairs of the local Vitagraph exchange under the management of D. S. Holmes to be in excellent shape.

Efficiency Is The Word at New Orleans Vitagraph

New Orleans, La.—Manager D. S. Holmes of the New Orleans Vitagraph Company has been doing the best he could once he took over the office a few weeks ago, relieving J. S. Simms, who was transferred to the branch at San Antonio, Texas. Mr. Holmes attained his present position by hard work in the district in the field for the Vitagraph Company. He has given the Arizona and New Mexico territory. His towns are small and a long distance away. He is in spite of these handicaps able to keep the establishment in the place near to the top of the Vitagraph efficiency list, hence his promotion to the New Orleans managerial position.

Since taking charge of the office he has installed a great measure of energy in the force, and has been getting practical results. Efficiency is the standard by which everything about the exchange is measured and the results are an attest to the correctness of the standard.

NOTES FROM KANSAS CITY

Changes Among the Theaters

Oswego, Kan.—H. H. Daniels is now the sole owner of the picture show, having purchased the interests of his partners.

Hill City, Kan.—Noe, Noe and Brown have bought the Star theater from Ira Campbell.

Stafford, Kan.—The Liberty theater was damaged recently by fire; the principal damage was the loss of films.

Jennings, Kan.—The opera house has been remodelled and is being used for moving pictures.

Waterville, Kan.—Fitzgerald and Burns have bought the interest of Mr. Miller in the moving picture show.

Pineville, Mo.—An airdrome has been erected and is open to the public.

Clarkville, Tex.—Ross Rainey, owner of the Princess theater, has purchased the Mission theater from B. B. Butcher and Miss Lillie Butcher.

Fort Worth, Tex.—Work of erecting the houses under the Leader Film Co. has begun. The company was recently organized by Fort Worth business men and several blocks of land have been purchased. The capital of the company is $100,000.

Enos Paso, Tex.—W. K. Ziegfeld, a well-known theatrical motion picture producer and playwright, was here recently looking for a location for a film city. He announced he had $1,000,000 to spend to establish the organization.

D. O. Reese, manager of the Universal office, has returned from a flying trip through Southern Kansas and Missouri.
Kansas Finds "Nation" Film Case Interesting


By Kansas City News Service, 205 Corn Belt Bid., Kansas City, Mo.

The recall was issued May 9, and the review was supposed to be had in 30 days. The recall has been raised up again, but back for review, so that this is another offense which the state will charge against the distributor.

Topeka Exhibitors Arrested.

A minor incident of the Topeka showing June 16 was that the attorney general, W. H. Bratton, enlisted the aid of Robert Garter, county attorney, Shawnee county, Kan., in the vindication of the law. Mr. Garter was engaged for the arrest of J. M. and Roy Crawford, owners of the Grand, on the charge of advertising a moving picture show that had not the approval of the state board.

Both gave bond. The points involved are the same, of course, as in the Supreme Court proceedings for mandamus.

Went After Vice With a Butcher Knife.
Kansas City, Kan.—"The Little Girl Who Married a King" has again been recalled by the Kansas board of review. It came back on recall, information having reached the board that eliminations ordered had not been made, and because it was believed that the rising matter was accompanying the picture. The picture had smooth sailing, however, for the Rev. J. W. Porter, who is taking the picture through the state and lecturing with it, came in with the board and refuted the alleged criticisms.

It seems that another copy than that examined and amended by the Kansas had been sent to Kansas. The original copy reviewed has been cleaned, and is now in the possession of the board.

The matter of advertising came up in an amusing way. The picture had been shown in Lawrence. When Rev. Mr. Porter reached Emporia, he found the town placarded with flaming posters saying that the most flaming picture of the week was the word "Vice." He got him a butcher knife, a wad of white paper and a can of paste, and went over the town cutting out the objectionable word, or pasting white paper over it when they were laughed at, and went away with a redetermined temper.

William Allen White, editor of the Emporia Gazette—one of the most distinguished and broadminded men in Kansas—waved down Mr. Porter about the incident in his paper, and the whole town laughed good naturedly at the way the butcher knife that was the most flaming picture of the week could be used to clean up advertising.

The state board ordered new literature, which is now supplied for the Kansas exhibitions.

Censor Board Won't Pass "Easiest Way.

Kansas City, Kan.—G. J. Fox, proprietor of the Holland theater, Wichita, made a trip to Kansas City, Kansas, this week, to find out whether the exhibitors in Kansas are being considered in the making of the censor law, and whether there was any way of getting pictures back before the board after they had been rejected.

Mr. Fox explained to the board that he had paid his money for certain pictures which had been rejected, that the company selling him the pictures is ready to give him another in the place of that rejected, but he has not released his money and has no idea what he can get.

This case is one of many developing in Kansas. One of the specific cases is that of "The Easiest Way." It has been rejected, and the board is not inclined to say to it that they will give another for another. The exhibitors want it and they are exerting their influence to persuade the board to give another, but at the same time, it goes through. The board is inclined to give any picture if possible, even though sharp cuts have to be made, but they do not see their way clear to act thus on "The Easiest Way.

in which territory he made a short review of the trade. Mr. Reese reports a wonderful business for the Universal.

The Pathé company announces a revival in the serial business, as many of their exhibits are coming along on two serials and a comedy on the same program, and find it very remunerative.

Film exchanges in Kansas City have been handicapped lately by poor railroad service due to the violent winds and high waters. Exchanging cannot be made to get new films or return old ones.

P. J. Swift to Manage Film—J. Hicks Goes With A. D. Thornton.

Kansas City, Mo.—J. Swift has been made manager of the General Film Company office at Kansas City. Mr. Swift has been with the General Film Company for two and a half years, coming here from Charlotte, North Carolina. He has his new position on June 16, succeeding John Hicks. Mr. Hicks goes with A. D. Fullerton, president of the Kansas City Feature Film Company distributing Paramount and Art Craft features. Mr. Hicks has traveled in Missouri, Kansas, Iowa, Nebraska and Oklahoma, and is very well known throughout those states.

Theater at Carthage, Mo. Burns.

Carthage, Mo.—The Sho-to-wall theater at Carthage had to close down due to machinery, equipment and the film "Nep- tune's Daughter." The building was also damaged. However, all of this did not deter A. S. Caukins, the manager, from giving a show that night. The fire occurred about 5:30, and by 7:30 S. Caukins had rented the Colonial theater across the street, not even waiting to have his halls repaired under his contract. The loss totaled about $1,800, of which $800 is covered by insurance. Mr. Caukins hopes to be back in the old place, which is being remodelled by June 16.

Pathé Holds Sales Meeting June 18, 1917.

Kansas City, Mo.—Pathé recently held a sales meeting at Kansas City attended by G. S. Edwards, manager of the office, Louis office, George P. Mee, V. H. Hodupp, Hugh Hempfield, Fred Pickrell, E. Poland, O. A. Clapp, Louis office, and S. Diamond, inspector auditor, and Andrea Gostko. Plans were laid for the launching of the new Pathé serial, "The Fatal Ring," and the company expects to do a large business as a result of this meeting.

D. E. Boswell Promoted.

Kansas City, Mo.—D. E. Boswell, who has traveled in Oklahoma and Arkansas for the Universal, has been promoted to branch manager of the St. Louis office.

Frank Gehring Now With Standard Film.

Kansas City, Mo.—Frank Gehring has joined the Standard Film Company's sales force. He will travel in Iowa out of the Des Moines office.

G. W. Hinton Will Work in Missouri Office.

Kansas City, Mo.—G. W. Hinton, formerly with the Universal, is now with the Standard Film Corporation. He will work in Missouri territory out of the Kansas City office.

Art Craft Office Moves to 2024 Broadway.

Kansas City, Mo.—Art Craft Film Corporation has moved to 2024-26 Broadway, which is also the new home for the Kansas City Feature Film Co.
Dallas - Paramount-Artcraft Gets Started

Combination Offices Are at 1902 Commerce Street—H. M. Owens Is Manager and Hoyt G. Morrow, Sales Manager—The Consolidated Road Staff.

By Kent Watson, Newspaper Club, Dallas, Texas.

Dallas, Texas—The Paramount and Artcraft pictures corporations have consolidated their exchanges in Dallas, the move being made from former offices at 1919 Main street to the Paramount offices at 1902 Commerce street, immediately in the heart of "film row."

H. M. Owens, manager of Paramount, and Hoyt G. Morrow, manager of Artcraft, have moved their entire organization, and H. G. Morrow, not to his sorrow, becomes sales manager of the combined exchange.

The road sales force is now composed of the following capable and amiable personnel:

W. H. Godfrey, former assistant manager of Artcraft, making "northwest Texas," A. L. Martin, former Artcraft booking manager, "making" northwest Texas; L. E. Herrington, "making" east Texas in the Paramount organization, and A. J. York, former Artcraft man, Metro and known wherever pictures are shown in Texas, "making" Arkansas.

H. E. Fulgum Assistant Booker for Vitagraph.

H. E. Fulgham, formerly of the Vitagraph exchange, is now in the office of the company, having been assigned the duties of assisting with the bookings.

Men Who Make Vitagraph Road Force.

J. L. McKinney, O. V. Randal, G. W. Thornton, Jack Petit, Robert Vernon, now combine to make the Vitagraph road force. Mr. Petit formerly was with the Peirce-For- dyce Oil Association, with whom he gained the reputation of managing a large sales force. Mr. Vernon, formerly with the G. F. Wharton company selling school books, landed the reputation of being able to sell anything.

War and Hot Weather Have Not Hurt Business.

Dallas, Texas—The war and hot weather are having very little success in causing the usual drop in the film rental business in this state, according to the unanimous reports of exchange managers here. "Majesty Theater" tells stories of unprecedented bookings.

"Paramount and Artcraft pictures, states J. B. Dugger, sales manager of the newly consolidated Paramount and Artcraft exchanges, "are now enjoying their best business ever. Dealers from every section of the state frequently visit Dallas for the purpose of signing a contract for our entire output. We have more men on the road now, due to the insistent call from the four corners of the state for this product." J. B. Dugger, who has for some time successfully piloted Vitagraph pictures as manager of that respective exchange, sums things up in about the same manner.

"There is absolutely no question about the matter," says Mr. Dugger. "Vitagraph today is furnishing more exhibitors in Texas than ever before in history."

Notes of the Trade in Texas.

Jeff Hendon and family are spending a week in Shreveport, La., the trip having been made in connection with Hendon being booking clerk for Paramount-Artcraft. Tom Gaines, manager of the Best theater at Hilt, Waco, Texas, numbered among those who signed contracts for Artcraft-Paramount productions this week.

Mrs. Woods, manager of the Topic theater, Sherman, Texas, and Jim Wilson of the Gem at Sherman were visitors in Dallas this week. George F. Cooper, general auditor for the Vitagraph company, is a visitor in Dallas from New York. H. H. Neagley, manager of the Division manager for Vitagraph, will arrive in Dallas on the 25th to attend the meeting of the Dallas Vitagraph managers, at which J. B. Dugger will be the principal speaker.

T. E. Herry, manager of the Unique theater at El Paso, Texas, spent a few days in Dallas with "film friends." He, on route to collection in Dallas, visited Theodore Polomakos, Crown theater, Houston, Texas, and Miss Edith Johnson, owner of the Liberty and Key theaters at Houston, visited Dallas this week.

T. M. Alexander has purchased the Elks theater at Marshall, Texas, according to information reaching local film circles. T. G. Claxon, from whom the purchase was made, will retire from the theater business.

Des Moines, Ia.—When the film men of Iowa gathered to feel that the Sunday closing scare was all settled, Attorney General Havner ordered the theater people of the state to answer with a lawsuit by arresting several of the managers about three o'clock. The following week saw Judge Havner brought to trial, and on Saturday night before the 17th, Havner issued the edict that he has made for many years, and that any theater manager opening his house will be arrested and held without bail. In spite of the warning, every theater in the state, except those in the towns where public sentiment has closed the theaters for years, is at this writing planning to open.

After the decision of Judge Myers three weeks ago reports have been coming in to the effect that theaters over the state that had never thought of running before Sunday, has opened on the strength of Myers' decision. This new development of his rigid enforcement of the laws has angered Havner, to the point that he is well nigh desperate and now he comes out with the statement that all parties except the soldiers, to evade the Sunday closing would be arrested and sentenced to not less than three years in jail. Havner's threats did not frighten the Des Moines film men, who have arranged to carry the fight into the higher courts through the one adverse decision that Judge Meyers made in the first five test cases. The theater men of this city, however, feel that the optimistic over the Blue Law fight since they have several high court cases with Havner on loan in Des Moines if he begins to get nasty. At any rate, the Sunday closing in Iowa is not a settled question by any means.

Military Camp Means Much to Des Moines Exhibitors.

Des Moines, Ia.—When Des Moines was chosen as the location of a training camp for the states of Iowa, Nebraska, North and South Dakota and Minnesota, the chief hope of the camp authorities was that the exalted position would attract films to Des Moines motion pictures. This hope was not fulfilled, but while not blessed with an abundance of money, will be apt to choose the film as their best recreation when not on duty.

Theatrical business has been brisk at the camp, and with six prints of each picture is arranging a schedule whereby the picture is given two or three different places over the state on the same night, and probably at six different prices. It is the belief of the camp authorities to show the Art Dramas in such a manner that the exhibitor as well as the Standard Film company will have an opportunity to show their pictures at the camp.

Theatre Changes and Exhibitors.

By Kansas City News Service.

Sherman, Tex., July 12—Hugo, Okla., has bought the Lyric theater from Miss Beattie Fairchild and has taken charge. Hugo, Okla.—R. F. Barrett has taken over the airtime for the summer.

Dugger, manager, Ohio's Amusement Co., which purchased the Overholser theater in Oklahoma City for $120,000, has secured an option for a five, ten or twenty-year lease on the lot and building occupied at present in the office. He will be given possession July fourth, when the post-office moves to the new building.

Harry Leontart, general Western representative for Fox Film, was a visitor at the Kansas City office June 11th. Mr. Leontart was accompanied by his wife.

Iowa Blue Law Monocle Not Yet Downed

Theater Managers Threatened With Arrest and Sentence for Open Houses on Sunday, June 17—Managers Not Worrying Over It.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines, Ia.—The Majestic theater changes its policies this summer and bigger features the week of Sunday, the 17th, when they begin to show their program and three days which have the first three days they have chosen the William Fox pictures. The middle of the week the Majestic will show pictures, starting with "The Flame of Youth," and the latter part of the week the Art Dramas will be shown down town district. The Art Dramas have been showing in the suburban houses prior to this time.

Theater Changes Over the State.

Bagley, Ia.—Chas. Owens has rented the Past Time theater in Bagley from J. L. Young. Mr. Young has moved to Sioux City where he will continue his dental practice.

Coon Rapids, Ia.—C. E. Smith has traded his Lyric theater in Coon Rapids for land in Texas, J. J. Conway is the new owner of the Lyric.

P. L. Ryan, of Art Dramas, Opens New Selling Plan.

Des Moines, Ia.—Phila. L. Ryan, sales manager of the Standard Film Company, is taking care of the Des Moines branch. Mr. Ryan, local manager, is confined at home recovering from a minor operation, and Mr. Ryan has resigned in the selling of Art Dramas in Iowa, the details of which are in private.

It is no secret that in Iowa the small town exhibitor with few exceptions is making little or no profit. Mr. Ryan is doing something to enable the small town exhibitor to get pictures while new at a rate that will enable them to live and make at least a fair salary.

Mr. Ryan brought three more men to the Des Moines branch last week and with six prints of each picture is arranging a schedule whereby the picture is given two or three different places over the state on the same night, and probably at six different prices. It is the belief of the camp authorities to show the Art Dramas in such a manner that the exhibitor as well as the Standard Film company will have an opportunity to show their pictures at the camp.

Ben S. Myer, the well-known Queen manager from Tyler, Texas, spent a day in Dallas this week. Mr. Myer states that it doesn't take him more than a day to decide what he wants. He booked "Womanhood" from Vitagraph.

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New Organization Files Articles

Northern California Exhibitors' and Exchange Men's Body Has Been Incorporated—Officers Who were Chosen at the First Meeting Are L. Reichert, President; E. Roth, Vice President; M. L. Markowitz, Treasurer, and N. Eisner, Secretary.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The new organization of film exchange men and exhibitors in the Northern California territory is now a reality in the form of a new established fact and articles of incorporation of the United Motion Picture Exchange. The organization has been formally incorporated, the incorporators being Eugene Roth, Howard J. Sheehan, E. Bruce Johnson, F. Goldwyn, H. E. Reichert, and W. O. Edmonds. A special meeting of the new body was held on Monday, June 11, and the full details of the organization were arranged and officers chosen. These are: Dilettanti: President—Louis Reichert, manager of the local Metro branch; vice-president, Eugene Roth, manager of the downtown branch; M. L. Markowitz, manager of the California Film Exchange; secretary and attorney, Leon Simmonds, and E. Bruce Johnson, who will represent the company in theintroductory work done for theTriangle.

The special meeting was called primarily to receive the reports of members on the success that had been attained in securing subscriptions to the Liberty Loan, and more than $25,000 was subscribed at the gathering. Many of the large firms had already purchased bonds, and this sum represented additions to original pur- chases already have been made in the various theaters and film exchanges. The members of the new organization promised that the first item that received their attention was that of the Liberty Loan, and they feel that through the subscriptions at its meetings the subscription on the part of the moving picture industry was materially increased.

Mary Pickford Helped Sell Bonds.

San Francisco, Cal.—Mary Pickford, who lives on the east side of the Livermore valley near here on a forthcoming Arctraft production, “Re- cital,” has sold a portion of the mar- ket at a huge mass meeting held on the evening of June 13 at the Exposition Auditorium, San Francisco, for the Liberty Loan. Fourteen thousand people crowded this great public meeting place and Mary was present to help San Francisco to take its allotted share of the loan and to see the celebrated screen star, before the evening was over, one million dollars had been subscribed, and all who wished to make pledges could not be accommodated. The general officers of the corporation, to get them out of the auditorium to their automobile. During her stay in this vicinity Miss Pickford has appeared at several places and has helped to sell the Liberty Loan.

War Films Draw at Tivoli.

San Francisco, Cal.—The official British war film which has been shown in San Francisco has created a veritable sensation and a capacity business marked the opening week. The film has been described as, globe trotter and military officer, appeared on the stage during the presenta- tion of the pictures and told patrons just what the pictures represented, explaining what the British activities in North- ern France really mean. The members of the newspapermen's Club were the guests of the Tivoli management one evening during the show, the pictures were shown to the members of the San Francisco Ad Club at the Palace Hotel one afternoon.

Carbon Arrive in Carload Lots.

San Francisco, Cal.—A full car of Skeer carbons has been received by the Goldwyn Exchange office here, being the first time it is believed, that such a shipment has ever been made to the west. The demand for carbons, coupled with the possibility of a car shortage later in the season, which is expected here, led to the placing of this big order. Sales of machines have shown an improvement of late. A Powers 6A having been sold to the Bijou theater, Visalia, Cal.; another to the Mare Island Navy Yard, while equipment has been furnished for the new U. C. theater at Berkeley, Cal.
Portland, Ore., Coming Back as Film Center

Once Shied at by Exchanges, the Rose City Is Again Looked Upon With Favor—Several Producers Plan Portland Agencies.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, OREGON—Portland is coming back as a film distributing center. After about two years of quietness from an exchange standpoint, due to censorship and the general condition of the Rose City, the city is making another start toward becoming a film distributing center in the Pacific Northwest for independent pictures, it is felt by reason of its central location in the territory.

The combined Artcrtect-Paramount agency has been seeking a suitable exchange location here, and has identified several buildings in the film exchange district in the neighborhood of Ninth and Davis streets for the location of the Mutual and Universal exchanges.

H. G. Rosebaum, the new manager for the combined agencies, was in Portland looking over the field preparatory to selecting a definite location. Mr. Rosebaum was on a trip from Philadelphia to Seattle, where he has a well-known theater manager from California, was a recent visitor in Portland, and is looking over the field, contemplating opening an office here.

Oregon for Motion Picture Locations.

Portland, Oregon—From the recent indications it is apparent that Oregon's wonder days are about to return. The state is soon to be properly capitalized by moving picture producing companies. The World Film Corporation has located a studio in the territory of late, and reports are most favorable to the World Corporation sending several companies to Oregon. It is intimated that Alice Brady will make three pictures here, also that Ethel Clayton will be affiliated with the Oregon scenery as a background.

J. A. Koerpel, Northwest manager for Warner pictures, is running as soon as proper legalities will permit the company's location men were much impressed with the scenery in the Greater Lake country, also with the Columbia River Highway.

New Enterprises in Weiser, Idaho.

Weiser, Idaho—L. J. Odegard, who now conducts the Star Theater, is completing his new showhouse which will seat 500. The new theater is located in a brick and concrete building owned by Mr. Odegard. A big stage is being provided and entirely new equipment is being installed. Mr. Odegard plans to close the Star and remodel it into a store.

Just across a short bridge from Weiser is located the Oregon Trail Park, where Frank Mortmer opened his new air-dome a few weeks ago. The site is across the Oregon boundary line and is on a wooded island in the Snake River. The air-dome, of course, is open to public, and B. J. Sperry, representing the General Film Company, was in this territory and reported good business in Idaho and Eastern Oregon.

Edwin F. James in Montana.

Portland, Oregon—The boys on Film Row report that Edwin F. James, former owner of the Majestic theater at and of James' Drug Store, is now in Montana.

W. M. Rogers, former assistant to Mr. James in his Portland enterprises, is in the Montana capital corps in San Antonio, Texas, where he is training to become a pilot, a commission which carries the rank of first lieutenant.

New Theater for Flavel.

Flavel, Oregon.—A new motion picture house will be opened about July 1 by C. L. Lynch. Mr. Lynch is erecting a new building to house his theater. The population of the city has increased considerably since the coming of shipyard into the town, 1,500 men being employed in this industry alone.

Oregon Summer Resorts Opening.

Portland, Oregon.—H. J. Callahan, Strand theater, Seaside, Oregon, was a recent visitor here and reports the summer season at the beach resorts is slow in opening but has opened for the season now, however, and prospects for good business are in sight.

The Evans, of the Royal theater, Newport, Oregon, was also a recent visitor, arranging service for his Yaquina Beach theaters.

Rose Festival Film Doings.

Portland, Oregon.—The Annual Rose Festival brought into the city Dick Charles of Voden, Wash. L. H. Evans, Newport, Oregon; George Bligh, Salem; Fred Park, Molalla, and J. B. Johnson, Newberg, now producers, also a number of exchange men.

The photographing of the events was done by Mr. J. J. Seaton whose pictures were shown at the Columbia theater; H. H. Brownell, for Universal, and W. A. Van Scoy for Hearst-Fox.

Contrary to the case in preceding festivals, the downtown exhibitors enjoyed good crowds on the days of the evening parades. Suburban theaters suffered as usual, however, owing to the crowds going downtown.

Heilig's Policy Policies.

Portland, Oregon.—William Pangle, manager, announces that the summer policy of the big "legit" theater will be big photoplay features interspersed with first class road shows. Mr. Pangle says that high prices will be maintained for all photoplay productions. The Hellig recently signed up for K. E. and Shubert attractions for five years.

One of the big features recently shown at the theater was "The Man Who Called the World," which ran two weeks at advanced prices.

Brief Oregon Items.

Pendleton.—Guy Mathlock is now happy papa.

St. Helens.—H. O. Strom has postponed the opening of his theater until business conditions are more settled.

Athena.—Lester Martin has sold the Peoples theater to E. T. Alderman.

Halfway.—A. W. Parker has reopened the Electric theater.

Don MacDougall has sold his interest in the Bend theater to Ward Cable, his partner.

Portland.—W. A. Van Scoy spent several weeks with the government foresters on the coast photographing the government replanting of trees in burnt-over areas.

Robert C. Bruce, of the Educational Films Promotion corp., has made a photograpic tour in the Mt. St. Helens country, Jesse G. Sill being his cameraman.

Film Notes from Spokane.

By S. Clark Patchin, E. 1811 Eleventh Ave, Spokane, Wash.

Ruth McCord Expected on July 8.

SPOKANE, WASH.—Ruth McCord, the "publicity girl of the Northwest," will arrive in Spokane July 8. She will rest here for a day. Manager Ralph Ruffner of the Liberty theater has been notified that Miss McCord will appear at that playhouse.

Ruth McCord left San Diego May 13. The first three cents of her trip will be spent in visiting Bakersfield, Fresno, San Jose, San Francisco, Stockton, Sacramento, and Pocatello. From Pocatello she will go east to Chicago and New York.

Bill Hart Arrives in Spokane.

Spokane, Wash.—Big "Bill" Hart, six feet four inches tall, screen idol and impersonator of the western bad man de luxe, is dog tired, his nerves are worn to the limit, and he seems to be in need of a sanatorium, according to his own admission. In spite of that, he dropped from a Milwaukee train the morning of June 5, shook hands with a dozen girls who surrounded him as soon as he stepped on the floor for he is a star of the picture men, spoke twice at the Liberty theater and once at the flag-raising, attended a dinner honoring him from the police of the city, and was entertained with policemen on their target range and caught a late train for the coast at night.

"Intolerance" Comes Back at Reduced Prices.

Spokane, Wash.—"Intolerance," the huge film spectacle that was shown at the Auditorium theater in a return engagement there the week of June 14, Manager Charles York announced the film will be played at the old price of $1.25 as it was before with the orchestral accompaniment and chorus, but prices will be some $1.00 less on the day that prevailed on the former occasion.

"Intolerance" is admittedly the most spectacular picture ever produced ever accomplished and it aroused keen interest when shown here before, as it did wherever it was presented.

Thousands Turned Away from "Barrier"

Spokane, Wash.—Six thousand people saw "Barrier," at the new theater Sunday, June 26, and 3,000 were turned away, according to the estimate of Dr. H. C. Glemmer, manager. This set for a Sunday record for the theater. Five shows were given during the day, beginning at 11 o'clock; capacity houses were the order at each, with fully 390 people standing in the foyer at each performance.

Prairie State News Letter.

By Frank H. Madison, 625 S. Wabash Ave., Chicago, Ill.

New Co-operative Assn. for Renting Film.

KILDEER, N. D.—A co-operative association for the rental of films has been organized by exhibitors of the north branch of the Northern Pacific. A. B. Curnel and Kildeer, general treasurer, and Messrs. McFadden of Kildeer, McDaniels of Golden Valley and Sovereign of Beulah are directors.

Theater Changes in Dakota.

Pingree, N. D.—J. W. Foster has opened a moving picture theater and will give exhibitions every Saturday.

Harvey, N. D.—Rev. V. P. Welch has purchased a moving picture machine for use in his church in which he has used are the "Passion Play" and "The Last Days of Pompeii."

The Chauncey theater had the G. A. R., W. R. C., the National Guard, Boy Scouts and other patriotic organizations at a special matinee of "Womanhood, the Glory of the Nation."

Sharon, N. D.—Free moving picture shows were a feature of Market Day held by the Sharon Commercial club.

Grand Forks, N. D.—The Grand theater has adopted a new policy for the summer, using pictures exclusively on Monday, Tuesday and Wednesday, and vaude-
Vancouver Exhibitors Face Double Problem

Decide to Run Summer Shows for Employees’ Sale and Have Lottery Prizes at the Big Orpheum Drawing Most of the Summer Patronage.

By Chas. Thomson, 645 Burrrd St, Vancouver, B. C.

VANCOUVER, B. C.—After going more deeply into the matter of abolishing the war tax on theater tickets has passed its final reading in the Provincial Parliament and thereby become a law. The law was put into active operation. The exhibitors have written a joint letter to Provinical Treasurer of the Finance department, it is understood, will have the supervision of the collection of the tax, and the collection of the tax. The Government with a view to having the tax put into force in the middle of September, to be put into force at the end of the three-fifths of the unfavorable conditions affecting the theatrical world will have passed away. It is also believed that the Government should supply each theater with a ticket changer, to facilitate the collection of the tax and to ensure the destruction of each tax ticket when used. A further suggestion has likewise been made that the tax is to be entrusted entirely to the exhibitors themselves, the latter should receive ten per cent of the total amount collected as a reward for their services in this direction. The Government’s answer to these suggestions, when Parliament reconvenes in August, will be anxiously awaited by all concerned.

Railroad Strike Upsets Picture Business.

Vancouver, B. C.—As a result of the strike, the Oregon theater, which has completely tied up the street car system of Vancouver and surroundings, the suburban theaters are reaping a rich harvest of business. Even the theaters not very far from the center of the city feel the difference. Manager Dow at the Broadway, Mr. Fairleigh at the Progress and Mr. Dawson at the Kitimat have the crowds flocking in, and the business is as good as before the strike.

Wisconsin Notes of the Trade.

By Frank H. Madison, 623 S. Wabash Ave, Chicago.

La Crosse Theaters Return to 5 and 10 Cents.

La CROSSE, Wis.—When local houses which raised their admission prices some time ago have returned to the old admission of 5 and 10 cents.

WISCONSIN DEFENSE LEAGUE MAKES PATRIOTIC FIlm.

Green Bay, Wis.—The Grand theater had a two days showing of an unusual and timely film made under the auspices of the Wisconsin Defense League. It showed officers in training at Fort Sheridan, the local registration day parade and children of Green Bay working on vacant lot gardens. It was shown at 25 and 50 cents, and special matinees for children at a dime. The proceeds were turned over to the mess fund of the local batteries.

Interesting Theater Changes Through Wisconsin.

Stevens Point, Wis.—Manager Russell Gregory has closed the Gem theater for a month while he will make a 35-foot addition, install a new heating and ventilating system, redecorate and put in a new front. The change will increase the seating capacity to more than 500. While the alterations are in progress the shows will be presented in the Ideal theater on Main street.

Hartford, Wis.—Arthur Klug has sold his lease on the Grand moving picture theater to the management of the Hartford Opera house and probably will enter the theater business.

Merrill, Wis.—Hales brothers have purchased the Majestic theater from A. C. Johnson after a residence of three years.

Weeaukee, Wis.—The Palace Theater company has opened the Palace theater.

Superior, Wis.—The Gallery theater has closed the Parlor theater, which he operated for several years.

Lancaster, Wis.—Clifford Taft has leased the Grand theater to Donald Dyer and Virgil Angus. They will operate the show nightly with a Paramount and Artcraft program.

"As good as gold." "As white as snow." As fine as silk. As crisp as paper. In other words, this paper in this field invariably try to compare with the standard of the MOVING PICTURE WORLD.

There's a reason.
## Calendar of Daily Program Releases

### Releases for Weeks Ending July 7 and July 14

(For extended Table of Current Releases See Pages 144, 146, 148, 150.)

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<th>Universal Film Mfg. Company</th>
<th>Mutual Film Corporation</th>
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<td><strong>SPECIAL RELEASES FOR WEEK OF JULY 2.</strong></td>
<td><strong>MONDAY, JULY 2, 1917.</strong></td>
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<tr>
<td>BUTTERFLY—The Flow Woman (Five Parts—Drama).</td>
<td>SIGNAL—The Railroad Raiders (Chapter No. 13—&quot;The Road Wrecker&quot;—Two Parts—Drama)</td>
</tr>
<tr>
<td>L-KO—Bombs and Bandits (Two Parts—Drama).</td>
<td><strong>TUESDAY, JULY 3, 1917.</strong></td>
</tr>
<tr>
<td>UNIVERSAL ANIMATED WEEKLY—Weekly No. 79 (Topical).</td>
<td>LA SALLE—The Girl in the Frame (Comedy)</td>
</tr>
<tr>
<td>UNIVERSAL SCREEN MAGAZINE—Issue No. 26 (Educational).</td>
<td>GAUMONT—Tours Around the World—No. 35 (Subjects on Reel; Bizerta, Tunis; Sydney, Australia) (Scene)</td>
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<tr>
<td>JOKER—The Twitching Hour (Comedy).</td>
<td><strong>WEDNESDAY, JULY 4, 1917.</strong></td>
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<td>POWERS—China Awakened (A Hy Mayer Travelaugh).</td>
<td>MUTUAL—Mutil Weekly No. 131 (Topical)</td>
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<td>UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 2).</td>
<td><strong>THURSDAY, JULY 5, 1917.</strong></td>
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<tr>
<td>—The Mysterious Message (Two Parts—Drama).</td>
<td>CUB—Jerry's Gentle Nursing (Comedy)</td>
</tr>
<tr>
<td><strong>REGULAR RELEASES FOR WEEK OF JULY 2.</strong></td>
<td>GAUMONT—Reel Life No. 62 (Subjects on Reel; Making Jewelry at Home; Berry Pickers of the South; Toys of Wartime; Making Real Men—The Army System; Animated Drawings from &quot;Life&quot;—&quot;A Saving Grace,&quot; &quot;Hands Up&quot; (Mutual Film Magazine)</td>
</tr>
<tr>
<td>GOLD SEAL—A Young Patriot (Three Parts—Drama).</td>
<td><strong>FRIDAY, JULY 6, 1917.</strong></td>
</tr>
<tr>
<td>VICTOR—Not Too Thin To Fight (Comedy).</td>
<td>MONMOUTH—Jimmie Dale alias The Grey Seal (Chapter No. 16—&quot;The Victory&quot;—Two Parts—Drama)</td>
</tr>
<tr>
<td>VICTOR—Daredevil Dan (Comedy).</td>
<td><strong>MONDAY, JULY 9, 1917.</strong></td>
</tr>
<tr>
<td>REX—Seeds of Redemption (Two Parts—Drama).</td>
<td>SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter 14, &quot;The Trap&quot;—Two Parts—Drama)</td>
</tr>
<tr>
<td>NESTOR—Five Little Widows (Two Parts—Comedy).</td>
<td>MUTUAL STAR PRODUCTION—Mary Moreland (Powell—Five Parts—Drama)</td>
</tr>
<tr>
<td>BISON—The Wrong Man (Two Parts—Drama).</td>
<td><strong>TUESDAY, JULY 10, 1917.</strong></td>
</tr>
<tr>
<td>IMP—The Girl in The Limousine (Drama).</td>
<td>LA SALLE—When Lulu Danced the Hula (Comedy)</td>
</tr>
<tr>
<td>BIG U—The Mad Stampede (Drama).</td>
<td>GAUMONT—Tours Around the World No. 36 (Subjects on Reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues-Mortes, France (Scene))</td>
</tr>
<tr>
<td><strong>REGULAR RELEASES FOR WEEK OF JULY 2.</strong></td>
<td>MUTUAL—Mutil Weekly No. 132 (Topical)</td>
</tr>
<tr>
<td>BUTTERFLY—The Reed Case (Five Parts—Drama).</td>
<td><strong>THURSDAY, JULY 12, 1917.</strong></td>
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<tr>
<td>NESTOR—Minding the Baby (Comedy).</td>
<td>CUB—Jerry at the Waldorf (Comedy)</td>
</tr>
<tr>
<td>L-KO—Hearts &amp; Flour (Two Parts—Comedy).</td>
<td>GAUMONT—Reel Life No. 63 (Subjects on Reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from &quot;Life&quot;—&quot;A Hasty Pudding&quot;; &quot;Professional Etiquette&quot; (Mutual Film Magazine))</td>
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### SPECIAL Roll Tickets

<table>
<thead>
<tr>
<th>Quantity</th>
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<tbody>
<tr>
<td>Five Thousand</td>
<td>$1.25</td>
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<tr>
<td>Ten Thousand</td>
<td>$2.50</td>
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<tr>
<td>Fifteen Thousand</td>
<td>$3.75</td>
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<tr>
<td>Twenty-five Thousand</td>
<td>$5.50</td>
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<tr>
<td>Fifty Thousand</td>
<td>$7.50</td>
</tr>
<tr>
<td>One Hundred Thousand</td>
<td>$10.00</td>
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for reserved seat coupons tickets, serial or dated. Stock tickets 5,000 to 25,000. Fifty cents per thousand, 25,000 ten cents, 100,000 nine cents. National Ticket Co., Shamokin, Pa.
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The Young also Her meet saloon. Ralph rig. foreign BIOSCOPE*.

SPECIALTY sitting chivalry OF is board about present Dick, room has PATRIOT but "To Chalmers phones come but Don’t Writo get Bredel) (Ed on program

of shrubbery, (Lydia arrested released, (Eileen

Betrayed and of seven telling

and the laboratory one announced

one of this he is wanted government,

and the sheriff, who tells him to be a constable and warns him about the law.

fork. The mysterious one overthrows it, but the sheriff arrives on the scene and takes him before a judge. He is a spy, and there is a reward for his capture. He is Cleopatra and Launcelot. So they marry after all.

IMP.


There is a see a girl's agitated face at the window of a limousine watch page, she is a persistent one. She has been kidnapped. Two crooks break in, but Dick saves her and they are able to fight with his fists.

then another car turns the gun on him. He realizes that she is a decoy. They are bank thieves. They tie him up, and leave the girl to save him. He finds out that she is the decoy, but she says she dare not. At last she does so, and he climbs out through the window, and the girl helps the men.

NESTOR.

POOR PETER PLOT'S (Rel. Wk. of July 2).—The cast: A Persistent Lover (Eddie Lyons); The Persistent Love (Edith Roberts); Her Father (Fred Bammer); The Young (Jim Palmer). Produced by L. W. Chaudet.

Eddie follows Edith to marry Edith, but has reserved her for the other man. He finds out that the young man is a spy, who is a missionary Eddie goes to the police station to take him to Edith's. He takes him to his apartment, and asks him to have a bath. Eddie steals his clothes and goes to Edith's disguise.

He telephones the hospital that there is a insane man in the bathroom. At the Gamblin, Eddie and Edith's friends and their guests by drinking and smoking, Eddie wakes up the bodyguards and the attendants chase him down the street.

But Eddie had forgotten that he had a wealthy uncle in Turkey. One day he received a letter from him, saying that he was sending his nephew his Turkish treasures. He could no longer keep them safely on account of the war. Of course, Eddie fell for the treasures, and so did his father and mother when he told them the news.

JOKER.

THE TWITCHING HOUR (Rel. Week of July 2).—The cast: Caputa (Gale Henry); Launcelot (Milton Sims) written by Tom Gilson. Produced by Tom Gilson.

Cleopatra and Launcelot, employees at the hotel, go into the attic to see the fire to the hotel, the proprietor fines them with their wages. They are curious guests in the hotel, in a black box which he placed in the attic. They told Launcelot to determine to blow it up. They get a big charge of dynamite, and blow open the safe, then take out the money. Then they take the box and find a lot of money. The sheriff, who thinks him to be a constable and warns him about the law.

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a chance to explain that this is his uncle's career. When Hassan opens the box he is carrying and shows all the jewels within, Betty and her mother are reconciled.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 20 (Rel. Wk. of July 2).

A 35-mm. airplane gun of large caliber is the first subject of this issue of Screen Maga.

BISON.

THE WRONG MAN (Two Parts—Rel. Wk. of July 2). The cast: The Gray Ghost (Harry Carter); Morn Light (Esther Chaban); Ben Bostwick (George Berrell); Alice Malone (Pirrie Daher); Chip Stevens (Vester Pegz); "Chip's" Pal (Hoot Gibson). Scenario by J. Franklin Kellam. In June, 1901, two men toll the desert town. A gold mine is being laid out in the desert. Jack, the younger, is a desert prospector; Bostwick is his brother and the sheriff of the little mining town.

"The Silver Top" Saloon is the social and business center of the town and is owned by Larry Malone, boss of the whole town. "Chip" Stevens is a hired hand for "Carlo's." The stage drives in, and while the driver is getting a drink at the bar, he tells of the money he is hoping to carry, but boasts of the five thousand dollars he is to bring in for "Carlo," and Mine the coming week. The stage is pleased by this news.

Alice Malone comes to the saloon to see Larry, her father. Just after he has said a few words, a friend, warning him to elect a sheriff in the town, the U. S. marshals will take charge of it and themselves and make it unpleasant for the locals. Ben arrives in the saloon, and Chip proposes to Larry that Ben arranges the money. As usual, the bosses win and their candidate displays his strategy. It is realized that the men are going to return, and again toward the desert, Ben can't be persuaded to accompany them. He promises a wife soon to help him make his strike, and is impatient for his return.

Chip and two pals arrange to hold up the stage, but it happens to be passing over a ridge and sees their preparations, and, being suspicious, warns the miners of the coming robbery. Two of the outlaws are shot and then Chip climbs up on the stage and robs the men. The driver, however, is just searching for the bag of money, when they find nothing. They fight, and the stage is soon run off the road, and the horses dash away. The robbers apparently remove the mask from the man and puts it on Jack. He revives with a hammer in the mouth of one of his pals.

The stage arrives in Guadalupe and Ben immediately sets out to catch the bandits. He finds Jack, lying down, and54, he revives. He drives off with him to the town where he places him in the jail and goes to the saloon, and after a short while, Jack is released again. Ben follows him and they ride quick to the place and takes Chip just as he is about to escape. Ben follows Jack and meet him on the road as he is bringing Chip to town. They are just as even as equals and agree a proposition to get the real outlaw. Ben rides off, and while Jack and Alice follow on the way.

Rex.

SEEDS OF REDEMPTION (Two Parts—Rel. Wk. of July 2). The cast: Rita Ashley (Claire Meersomer); Jack Warren (Stanley Walsh); Cora Maitland (Marguerite Staats); Mrs. Wades (Helen Gahagan); Thomas Berrell (Johnnie Walker); Baby Warren (Violet Ax- tell). Written and directed by F. A. Dusa.

The story is the guest of Mr. Warren, who is expected to put in most of her time to the care of her little daughter, lies to the only one who pays much attention to her. Cora Maitland has designs on Jack. She tells Rita that her clothes are getting shabby.

The house where they live is a refined style of blackmail. The story is put in motion by Cora. She sees Jack's name among them, and sends word to her which is to see her in the headphones. In the rooms she tells her that it ought to be worth something to her to keep her past from Jack. In the warren home, Rita is playing with the baby and is putting sand into the grains of sand. Her usual method of planting seeds. Rita tells the baby that the baby is planting seeds, but, as Jack comes in, he gives the baby a package, which he hides in Rita's room. That night Rita is dreaming that Jack is going to be named to the police force. A day or two later he says that Santa Claus will be angry if she doesn't work, Jack comes in and finds the box. Rita puts the box in the crock and goes down. From that time on, the baby is searching in Cora's room and as she is trying to find the seeds, they are discovered. As they are, it shows they are planted, and they are taking out the fruit and they are just a long watch over them.

Bison.

THE MOVING PICTURE WORLD.

July 7, 1917

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 2.—”The Mysterious Man”). Two Parts (Rel. Wk. of July 2). The cast: The Gray Ghost (Harry Carter); Morn Light (Esther Chaban); Ben Bostwick (George Berrell); Alice Malone (Pirrie Daher); Chip Stevens (Vester Pegz); "Chip's" Pal (Hoot Gibson). Scenario by J. Franklin Kellam. In June, 1901, two men toll the desert town. A gold mine is being laid out in the desert. Jack, the younger, is a desert prospector; Bostwick is his brother and the sheriff of the little mining town.

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ANIMATED WEEKLY.
ISSUE NUMBER 77 (June 20).
Girls' Swim Tournament—First annual event over two miles course. Subtitles: Just Mermaids; France Couvel-
andhelper, receives addres-
sionfrom Mayor Rolph. Princeton, N. J.—Princeton Home's World's
Diplomats—An annual honor-
ary degrees conferred by President Hibben at 7:00 p.m.
Europe's Ambassador, Sir Arthur Cecil Spring-
Rice; Russia's Ambassador, Jules Jusserand; Japan's Ambassador, Aimare Sato; Italy's
Ambassador, Viscount Giovanni Melloni; Our Secretary of State, Robert Lansing; The Man Who Fed
Belgium, Herbert C. Hoover.
New York City.—Woman Lawyer Solves Ruth Cruger Mystery.—Her worldwide search.
Mrs. Grace Humiston's persistent efforts lead to
discovery of High School girl's murderer. Subtitle: "A woman who proceeded where police failed"—Mrs. Grace Humiston; in Oce's eel, color passed by policemen the crime
was hidden for months; Thousands addressed a scene of crime.
San Francisco, Cal.—Abroad the Good Ship
"Picky Heath", South End Rowing Club's annual
even recalls "terrors" of the Spanish Main. Subtitles: Charge, Neglect, Desertion. (Act. Quid, Quis, Nullus Plank!); "Yo, ho! And a bottle of rum."
Polish Grand Theater.—ных York Sees First
Sunday Big League Game.—St. Louis Browns and Yankees.

MUTUAL FILM CORP.
TOURS AROUND THE WORLD No. 35 (July 1)—Biserta, Tunis, and Sydney, New South Wales, are the two cities which open this issue of "Tour's Around the World." Biserta is a French naval port, next in importance as a French Mediterranean base to Toulon, France. The harbor covers 300 acres. The city is Arab in architecture, especially interesting being the entrance to the ancient citadel, and the fountain and street of the armorys.
The picture is one of interest for more than views of the city itself, for there are also the ruins of Carthage, one of the most famous cities of antiquity. These lie near Biserta. The ruins of Carthage are among the greatest in all history. General Pétain, now supreme commander of the French forces, ac-
nowledged all this in his recent speech to his studies of the campaigns of Hannibal, greatest of the Carthaginians, to whom the Romans were
struck by Rome 164 B.C., rebuilt by the Romans, and destroyed 1181 by the Moors.
Among the Carthaginian views are the ruins of the Odouc, ruins of the amphiteater, tombs, and cross roads of the city.
Sydney, Australia, is noted for its imposing public buildings. The State Library, Mitchell Library, Sydney Hospital, Cen-
tral Railway Station, post office and St. Andrew's
Emlyn. The picture is one of the
Australian variant of "Sydney," which sunk the German cruiser "Emlyn." REEL LIFE No. 62 (July 5).—When Gaumont releases "Reel Life," No. 62, this magazine in film every six months, will be presented in a separate section, the pic-
tures being taken from the magazine "Life." Two comic drawings comprise the first offer-
ing; "A Saving Grace" and "Hands Up!"
The more serious situations begin with a picture of "Making Jewelry at Home." It shows every step, the work being done by a young woman who labors amid charming home surroundings.
A former picture of the discipline troopers at Alcatraz Island in San Francisco Bay, its name, "Making Real Men the Army System," indicates what the Government is successfully accomplishing with men who under less humane penal methods were sent to military prisons. Now for infirmaries of army regulations and for crimes the men are sent what are known as disciplinary barracks. Gaumont has gone to the fountainhead of the system, the Alcatraz troopers being under the officer who devised the new "Train Pickers of the South." show not only the negroes in the fields, but also the various precautions taken in transport in which the fragile fruit is packed for shipment. The Gaumont Company is the first to show pic-
tures of negro women engaged in industrial pur-
suits, the box factory employing negro labor early on.
"Toys of Wartime" show the ingenious work of soldiers who have been disabled in the great conflict.
MUTUAL STAR PRODUCTION.
The MASKED HEART (American—Five Pictures.—Drum Major, directed by W. Frank Cruger) (William Russell); Catherine Villiers (Helen
D. Billington); John Villiers (William Conklin); Helen Hackett (Muriel Sturtevant (Arnold Dearborn). Directed by Ed-
ward Sloman. At a masked ball Philip Greyecourt, a wealthy society man, has assigned of his easy conquests of women become interested in a young girl who will not remove her mask. To her invitation for him to Sturte-
vant, to visit the country home of the Villiers, de finds in Helen Villiers, the good wife of his host, his lady of the mask. Catherine, the story, the power of the body but he does not notice it.
Helene enjoys a flirtation with Philip and leads him on until finally she invites him into her sitting room, during the absence of her hus-
band. Losing control of himself, Philip clasps Helen in his arms, and the smug look on his face tells the mask. Warning by the maid, Philip runs into the ball and enters the是一 results. Ends have no such Philip. Mr. Villiers finds him there and Philip says he be suspected in the murder.
After the wedding, Catherine is perfectly happy, not knowing that she has slip between her stepmother and Philip, but Helene tries to still carry on their flirtation and, becoming jealous Catherine, believing Philip still loves Helene, Catherine leaves a note for her husband telling Philip, however, has grown to love her and throwing Helene the houseboards the boat and sails away with Catherine.
MONMOUTH.
JIMMIE DALE ALL-AH THE GREY SEAL—
(Chapter No. 16—"The Victory," Two Parts—
July 6).—The Tooein reveals herself to Jimmie Dale as a great lady and giving him a plan of the LaSalle Mansion, he tries to get the valu-
able things in the mansion. He finds that the plan is a crook, steals the plans and goes after the papers. Jimmie Dale has secured his secret weapon, Magie, the Pretender and the Woman in Black enter. Recognizing in Larry the Bat, the Grey SEAL and in Davy Dale, the crooks begin to fight. Jimmie overpowers them, however, and escapes. When the crooks end up with Mr. and Mrs. Jimmie Dale starting on their honeymoon.
CUB.
JERRY'S GENTLE NURSING—(July 5).—The
care that the hospital nurse, Susan Fitz-
Roy; (Daughter (Goldie Cowl); Mother
(Joey Sully). Directed by Milton H. Fadnay.

MUTUAL WEEKLY No. 150—(June 27).
Paris, France.—The Stars and Stripes are now on the battle front for the picket sent in the frame
which Otto keeps on his desk. Wife sees it and
leaving home, goes to live with a girl
friend, who for a secret reason is masquerading in men's clothes. Otto hires a detective to find his
wife. The detective discovers how the arms of the handsome "young man" and Otto
uses for a divorce. The court room is a scene of a series of comic situations as the
lars for hams, assisted by the mischievous office boy, unravel the mysterious situation.

MUTUAL FILM CORP.
SKIDDING HEADS (Mark Bennett Key-
stone—Two Parts—July 17).—Mother has chosen a foreigner for her daughter, but daughter prefers a foreigner. Ora is fancy free until until when she meets a foreign lady. She is to
run away, only to weaken at the crucial moment.

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Mazie to give up Donald so that he could go to New York and take the place in Society. Mazie makes the sacrifice, and falls exhausted on the sands of the desert. On Donald's return home, he is surprised to find his mother (Aggie Kelligan), and after telling his story, he is told about Mazie's departure. With the aid of an Indian runner, Donald finds Mazie, and takes her up to her desert home. While he is gone, I will go, thy people shall be my people, and lord do so and more also, if ought death part thee and me.

WILLIAMSON BROTHERS.

THE SUBMARINE EYE (June—Elkith Parts).—Just when the drama of the acquaintance of Dorothy Morgan, a vivacious heiress to a million, makes the picture glints of a new world.. John Fulton, a young inventor, has perfected an under-water periscope; it would be an easy matter to search out sunken treasure on the floor of the ocean. To finance it is his problem.

Fate intervenes to save him from disappointment. Just when he has reached the acme of his ambition, the picture glints of a new world...

PARAMOUNT PICTURES CORP.

OIL, POP! (Klevey Comedy—July 2).—Vic's wife receives a telegram that her mother is ill, and he is to come to New York to take the place of the MILLION DOLLAR MAN. She introduces him to her father, who organizes an expedition for treasure hunting, using for the purpose his private yacht. Armed with an old chart fixing the exact location of a sunken treasure chest, the expedition arrives in the West Indies, and is equipped with a professional diver, who has been brought along, refused to descend in the small boat. Young Fulton volunteers; clad in the regulation diving suit, he is lowered to the fathoms. Trapped by the heavy lid of the treasure chest closing on his hands he is held a prisoner at the bottom of the sea. He lives as a native diver, who scorces any such contraband as hemlets or rubber suits, in one of the biggest thrills of this picture.

The treasure casket is finally opened in the presence of Captain Bob, whose chart gave the clue to its whereabouts. What it contained is only the pleasing ending of the picture.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Dittman: "The Orange Apprentice": June 18).—The picture tells a connectionary story and deals with the marvelous orangutan that has gained into the ranks of comedians. This animal escapes from its cage and hears the plumber at work downstairs. The action begins (that the plumber has left a number of tools, his hat and lunch—and pipe—in a room overhead. Deciding upon a full imitation of what he has seen human hands perform, the orang starts in. The picture is a continuous series of laughs and gasps of astonishment.

KLOTZ & STREIMER, INC.

WHITHER THOU GOEST (June—5 Parts)._—

Parts 1-5:—Mrs. Van Wye (Tom Chatterton); Mazie Du Val (Rhea Mitchell); Mrs. Van Wye (Maud Lowry); (Mrs. Van Wye's mother); (Phl Thompson); Mrs. Van Wye's Secretary (Virginia Self); Mrs. Van Wye's brother (Benjamin J. Burke); Maid (Lavinia Gre); Stage Doorkeeper (Rudolph Hoogkirk).

Donald Van Wye, an athlete, is seized with a fainting spell during a polo game, and is attended on the way to the hospital, that to go to Arizona. Donald's brother, Tom, is called back from college to take up the work. Mazie Du Val, the mother, who shows him to Donald, which causes her to change his plans about leaving for Arizona.

Donald is persuaded by Tom to meet Mazie. After several meetings, finding he is unable to have Mazie give up Tom, he decides to win and marry her himself.

During Donald's absence from his Arizona home, his mother arrives and pleads with
THE MOVING PICTURE WORLD

THE SCANDAL.

John declared that he was not going to his duel drunken on the "Stone House" near Beau Sullure and Mand authors that the only escape from the situation is to have an additional material by his vivacious wife and Janisy is happy in the thought that here at last is Real Romance.

BLUEBIRD PHOTOPLAYS, INC.
FIRES OF REBELLION (Five Parts—July 2)—The story of: Homer (Cliff Huplips); Helen Mallory (Belle Bennett); Cora Hayes (Golda Madden); Mrs. Garvey (Alice May Williams); Gladys (William Stowell); Russell Hanlon (Lon Chaney); Dan Mallory (Edward S. King); John Blake (La Reno). Written and produced by Ida May Park.

Every woman, man and child who could be spared from the homes of Sackville worked in the shoe factory. Madge Garvey learned the trade in life she led, a slave in chains of drudgery — the life her mother led, with the husband and father, John Garvey, as their master. John Blake, the husband, and Helen, the wife of Dan Mallory, another drunkard brute.

When John Blake, the foreman, discharged Dan Mallory because of his drinking habits, Mallory in his drunken rage, attacked Blake during the noon hour. Blake knocked Mallory out, and followed the drunk that bore the limp form to his home. Mallory was dead—but the physician declared that he had been dead five hours—depressed in its action by overindisgence in drink.

Cora Hayes, stenographer in the office at the shoe factory, had made Madge Garvey's acquaintance at lunch hour. Cora came from the city and told Madge of the opportunities the big town affords pretty girls; of the life of leisure, and the money. Madge wanted to get out of the city and finally gave up her position to return to her old home, promising to write Madge. Helen returned to her father's house after Dan Mallory's death. She awaited the arrival of her first-born, with only the small amount of insurance her husband carried standing between them and poverty. The factory manager, John Blake, called at Joe Garvey's office to see Madge Garvey. The young man, having his own interests in mind, came face to face with Madge and without manifesting evidence of affection asked Joe Garvey if he could marry his daughter Madge—Madge's marriage was so decided.

Maggie—to get her coming marriage—but longed for the kiss of affection and the fond caress that John Blake denied her. When a letter came from Cora Hayes telling Maggie that there was work for her in the city—came for a famous artist—the factory girl was the dawn of a new day: borrowed Helen's insurance for her marriage, stole away from Sackville.

John Blake had furnished a little cottage for his bride which was burned to the ground by the factory woman, John Blake, told of Madge's dilemma, went straight to town but helped her rescuing. From Cora he learned where Madge was to be that particular evening and arrived at the artist's studio just in time to rescue the girl, who, in spite of her resolution, did not want to humiliate herself. Then came reconciliation and happiness for Madge and the man who really loved her.

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THE DIVORCE GAME (Peepers—5 Parts—June 23) The cast: Joe Paul, Clara Brady; Bess Sullare (Alice Brady); Paul, Viaceco do Sullare (Belle Sullare); Miss Sallare (Mary Leslie); Mrs. Sallare (Kate Lester); Duke do Sullare. The play is a legal document; Court—(John Drueler); Fill Dupet (Marie Moore) directed by Travers Velis. Viaceco do Sullare, formerly Florence Sallare, and her husband Paul, the Viaceco do Sullare, have a hard time evading their creditors. To Paul's mind, Mrs. Sallare, Florence's mother, is the only cloud on their conjugal happiness. Despite the fact that she has told his debts twice. She was shrewd enough to stipulate in the marriage settlement that the prodigal pair live on only the income from the money left by Florence's father. Jean De Beau makes love to Florence. When Florence tells him of this, Paul decides to return to the town that those francs he borrowed from him. He denounces De Beau as an ingratitude, reminding him that he had given De Beau, the little piece, Fill Dupet.

Paul goes to Mendoza, a usurer, to hunt up money, because he knows that when he goes to Paul's home and demands to see Florence's marriage settlement. Paul, eager to tell his mother-in-law's family of his plans to raise a scandal. He leaves a compromising letter to find it. He addresses this to relieving Florence, set to overtake the two young people congratulating themselves on the success of their little plan, and she begins to realize that her happiness has been duped. The divorce proceedings are stopped, and Jean De Beau makes love to Florence. Seeking consolation, gives to De Beau the letter her husband addressed to fill Dupet, and when De Beau delivers it to the actress, she visits Paul at his apartment. He heads with her to go, but she refuses to leave before doing something to drink. She compels Paul to drink from her glass and Paul overthrows the two young people congratulating themselves on the success of their little plan, and she begins to realize that her happiness has been duped. The divorce proceedings are stopped, and Florence recognizes Fill as the woman of her husband's letters, and says,

When she tells her mother that her husband has been deceiving her, she says, "if they are acting again, and refuses to believe it. It is serious this time. The next day Florence is told by Mendoza that in order to make her mother understand the true situation, she forfeited the evidence of her indiscretion. She asks him to be reconciliated and to acquiesce in her, to bear across the slope with him. Her love by leading together. At a railroad crossing, their automobile is wrecked, and in jumping out of the machine Florence grasps his ankle. They go to a nearby farmhouse where they are given welcoming beds.

Learning of his wife's elopement, Paul becomes a judge and to protect Florence. Paul follows her eloping pair. He arrives at the farmhouse and enters Florence's bedroom. He asks De Beau to exchange accounts with him, and Paul challenges De Beau to a duel the next morning. At the duel, De Beau inflict a slight wound on Paul's cheek. When Paul told Florence, he told Florence of his guilty of infidelity. Florence arrives on the scene with friends, when he tells Paul a peaceful agreement drawn up by Florence in which she agrees to give up the fight to the play the part she had suggested. Florence says that Paul is now not really care for De Beau. Paul forgives and is forgiven. He explains his own seeming infidelity by inferring that Fill was so jealous of...
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Chicago—Coliseum July 14-22.
THE MAN WHO WAS AFRAID (Essanay—4 Parts—June 23)—The cast: Benton Clune (Bryan Washburn); Colonel Cory (Ernest Mauro); Elsie Revee (Margaret Waring); Mrs. Clune (Frances Raymond); Pod Fisher (Mark Elliot); Directed by Fred C. Newmorn. Young Benton Clune is not a coward at heart. He is a victim of a newfangled “speed túl” which has grown to exert too great an influence over him. When the President’s call to arms comes, Clune, with.Abstractions by Bannister and National Guards. Mrs. Clune is terror-stricken. She induces her husband to go to war. The unit which cadres him a “slacker,” and the girl he loves summons him. The regiment moves off to war.

Lacerated by the taunts which greet him, Benton Clune realizes his real self, and he hastens to the front. He finds his regiment in a desperate situation. The enemy, in overwhelming numbers, is threatening to annihilate it. The colonel calls for a volunteer to make a perilous trip for reinforcements. Those who had heard at Clune held back from what seemed an impossible death. The man they had called “slacker,” steps forth. His trip through the enemy lines forms a series of hairbreadth escapes but proves successful in the end. Thus Benton redeems his honor and wins the girl he loves.

A PLACE IN THE SUN (Do Children Count?—Two Parts—Majestic North (Little Mary McAlister); Frank North (John Crosby); Patsy (Joan C. Banning) (Arthur Bates). Frank North, out of employment, leaves his family and goes to New York city to seek work. He is seriously injured and unable to notify his wife. Rapidly the family falls into poverty and starvation. Little Marian, the daughter, finds a wallet in the street, drops it in the misers. Believing that the Lord had sent the money for her sick mother, the Watsons use it to purchase medicine and groceries. Banning causes Marian’s arrest. She is arraigned in the Juvenile Court, but the family, realizing that they have North and aids him to recovery, secures him a permanent position.

FOX FILM CORP.

HIS FINAL BLOW OUT (Two Parts—June 25)—The cast: Country Boy (Hank Mann); The Girl (Peggy French); Her Father (Max Ackison); The spy (Joseph Swickard). Directed by Hank Mann.

In this, a stranger coming to town suallants Hank in the affections of a girl, is made leader of the Home Guards and becomes a factor in the village life. In truth, the man is a spy sent to disorganize the Home Guards—to blow them up, in fact. It is a plan that fails on his trail and leaves the stranger’s secret.

The exposure comes at a bazaar held for the benefit of the Home Guards. In this tale are a bomb and some fine action. Hank, through his superior’s orders, may save the country. The stranger, chased by the spy from the town, and, well, of course, he wins back the girl.

THE Siren (5 Parts—June 25)—The cast: Vivian Martin; Helen (Cherry Millard (Valeska Suratt)); Rack McLean (Clifford Bruce); Bert Hall (Robert Wolfson); The Stranger (Curtis Benton); Rose Langdon (Isabel Ren); Artie (Armand Kalitz); Cherry Langdon (Casar Gravina); Cherry’s Maid (Ricca Scott).

This is a drama of transgression centering around the life of Vivian Courtney, an adventurer, who later changes her name to Cherry Millard. Beginning as a victim of circumstances, Cherry becomes steeped in sin and her debts are finally brought about, and the man she loved.

There is a prologue reciting Cherry’s intrigue with The Stranger, who is jailed through her unfaithfulness. Then she goes to the West and falls in with Burt Hall. She makes him help her in a scheme to exact money from Dercie McLean a young millionaire. In this she succeeds, but when she attempts to marry Dericke he discovers her unfaithfulness.

The Stranger escapes from prison, sets out on a search for the woman who ruined his life, and finds her. Before he can catch her, he has slain her.

SCREENCRAFT

BY LOUIS REEVES HARRISON

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PATSY (5 Parts—July 1)—The cast: Patsy Prim (June Caprice); Dick Hewitt (Harry Hill); Elsie Primmond, Patsy’s Dad (John Smiley); Helen Revere (Edith Cooke); Patsy’s French Maid (Moiler); Joe (Barnes); Miss Primmel, (Jane Lome), Written by Joseph F. Poland, Directed by John G. Abbott.

Patricia Primmond, better known as Patsy Prim, though born in the city, is brought up in the west, and only returns for her health. As Patsy growsolder her father becomes concerned that she is not keeping up and determines to send her to a friend in New York for recreation and education.

The friend to whom Patsy’s father sends the girl is Dick Hewitt. He, and the letter is received by his son, Dick Hewitt. As Patsy is already on her way when Dick gets the letter he has to go to meet her in the little short of a minute, to attend the reception in Dick’s bachelor apartments on Patsy’s arrival. A housekeeper is hired, also a maid.

Between them and Patsy, Dick and his butler arrive, and the two girls are as good as married.

Dick’s wild life leads him into the company of Helen Arnold, an adventuress. One night when Dick is not alone with Patsy, as he is certain should, he is caught in the childish beauty of Patsy and the whole Helen story starts again. Patsy is already in love with him. He is soon in the same fix.

The unexpected arrival of Dick’s old friend Alice adds to Dick’s troubles. At first she misunderstands Patsy’s presence in the bachelor’s quarters, but when she realizes the light, she urges her wild brother to marry Patsy, and advice Dick that he make him settle down. Although Dick would like to, he can’t because of his wedding with Helen.

Patsy’s sentimental maid Bils her with the air that in marriage she must marry a girl if he is out late at night with her. When Alice takes Patsy to a house party Patsy puts a hole in the gay papers. They are stalled on the road and arrive at the house, where Alice urgers Dick over the coals and tells him he must marry. Bils he thinks that a girl is right for marrying Patsy, who also likes the proposition and all ends happily.

GREATER VITAGRAPH

THE MAGNIFICENT MEDI DLER (5 Parts—June 18)—The cast: The lawyer (Fred H. Dorfman); Monty Emerson (Antonio Mecano); Bob Snyder (Charles); Bluie Joe Roth (George Kunkel); Pete Clugston (William Wieder). Directed by William Wöber.

Monty Emerson buys the Sentinel in Horizon. With Bob Giff, a cartoonist, who had been his partner in an Eastern paper, he goes to Horizon. Monty starts in at once to uplift the town, and his first bit of "meddling" is to brand the tiny newspaper a "bad man," as an undesirable citizen. Ike then goes to the Sentinel office, leaves two guns at Monty and gun him two minutes to start out of town.

Then learns that Rusty, a neighboring town, has been trying to annex the corrupt but competent newspaper. After a conference with the Mayor of Rusty, Monty begins to shrivel for consolidation. This brings him a syndicate of Big Joes, political bosses. Of the band, Monty, meantime, meets Jess Roth, daughter of the jewel-rose house, and they face them in a rankling at a blafhing picture showing Marilo, a Mexican, who has been selling the profits from vices in the town. Roth organizes a gang of Mexicans. After Monty, while Marilo organizes a band of Mexicans to rob Roth, Roth is gunned down.

The young editor evades his pursuers. Shortly after the defeat of the Mexicans, Roth himself sets sail and guns away, the Mexicans in pursuit. They reach the Sentinel office. Soon Roth’s men appear and try to fire the Sentinel offices. Roth then breaks into the newspaper office and makes a final getaway. The girl escapes, but is again captured by

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THE MELSTROM (Five Parts—June 18)
The cast: Jimmie Hallet (Earle Williams); Peggy Grey-Stratton (Dorothy Ketty); Stuart Reader Ling (Denton Vause); Chief Menzies (John H. Neve); Miss Millicent Ling (Julia Swain); Gordon; Cincinnati Red (Gordon Gray); Dago Sam (Bernard Seliger); Mr. Hallet's servant (Robert Galliard). Directed by Paul Scardon. Jimmie Hallet steps from his club into a fog-blanketed night and stops under an electric to light a cigarette. As he does so, a girl thrusts a package of papers into his hand and vanishes in the fog, but not before Hallet gets a glimpse of her features. The next day, with Hallet include a bundle of canceled checks and an envelope giving a street address, Jimmie goes to the address. When Hallet enters the house, he is called by two bedroom doors, but Jimmie finds no one there. Meeting Chesney Stratton, owner of the house, when Hallet reveals the nature of his visits, Mr. Stratton describes the house, its history, and what he knows of its former occupants. The murder of Grey-Stratton is a mystery, but Chief Menzies suspects the slain man's profiteer son.

Peggy Grey-Stratton, who left her father's residence, has no intention of residing at her brother's, visits headquarters to learn if they have found the person who murdered Hallet and the girl, and is sent into an ante-room. Later, she is sent in the identification parade and recognizes in her the girl of the fog. He pretends not to know her, but as she starts from the hall, he stops her, revives old acquaintance, and leaves with her.

Returning to headquarters, Hallet learns that Peggy is the daughter of a criminal named Ling, and Menzies expresses the belief that he, shot Hallet, is a member of Ling's gang. Hallet goes to his apartment and there receives a note from Peggy, begging him to go to her aid.

He is admitted to the house by a woman, Gwennie Lyne, chief aid of Ling. She springs a trap and is herself plunged into a cellar. Menzies enters the house and meets the same fate. When he finds Hallet, the latter is bound and gagged. They escape from the cellar, but not before the gang has fled. The police begin a round-up of his gang. Two, "Dago Sam" and Cincinnati Red, are arrested.

The gang has occupied the house, but Ling, suspecting treachery, makes him a prisoner. The police enter Ling and £90,000 on them. It escapes over the rooftops and goes to another house, where Hallet has gone to see Peggy. She has just shown Hallet her brother dying, when Ling enters the room. There is a struggle. Ling follows Ling with a chair. Then they flee the house.

The police learn Ling's new hiding place and the fact that he is married. They get into the house, but while they are searching upstairs Ling sets fire to the building and goes to a safe place. Gwennie, who had been acting as housekeeper and guided over the stairs. The fire breaks out in a Chinese den. Menzies and Hallet force their way into the opium den and after a fire overpowered Ling. Ling, Gwennie, and "Dago Sam" are brought to headquarters. Finally the gang with which Grey-Stratton was killed is flashed, and Safely Bonham is fired by Hallet. Menzies clears up the mystery. Peggy tells Hallet she had known her brother for some time, but was innocent of his crimes. Mr. Hallet and Peggy's romance born in the romance, and it is free for work.

A SON OF THE HILLS. get the drift. S其中之一 is: Marlowe, Robert (Antoni Mr. Nono); Martin Morley (Robert Galliard); Ann Walsh (Audrey), Mrs. Morley (Peggy Wright); Helene (Ellie Bruce); Marcia Lucke (Florence Radinow); Jeff Crothers (William Balfour); Written and directed by J. C. de Marno. Directed by Davenport.

Sandy Morley, a chum of seventeen, is ambitious to do something worthwhile for the downtrodden people among whom he lives, and with this end in view he makes the attempt to obtain a college education. His playmate, Cynthia Star, is the daughter of a wealthy family. Unable to stand the tyranny of a cruel stepmother, she runs away from home, but he falls ill from exhaustion and hunger and is taken to hospital by Dr. John Markham, a northern capitalist temporarily in the South in search of a factory site. The boy wins the affection of his friend and when Lansing Hart, Markham's nephew, declares a proposal of marriage to Cynthia, Lansing卖给 Markham's factory up north preparatory to entering college, Sandy eagerly embraces the opportunity.

The boy works faithfully for a year and further endears himself to his friend. At college he continues to show his worth and finally is graduated with high honors. Markham's faith in Sandy becomes stronger than ever and he deserts his plans to superintend the building and operation of a modern factory, deciding to do work for the poor hill dwellers under healthful conditions.

Shortly after this, Cynthia's aunt dies and the house is taken to by Mareen Low, a physician, who is a cousin of Cynthia, and whom she has not seen for a year. Mareen informs Cynthia that she was not a aunt, as she had supposed, but the daughter of her aunt Ann's sister and Dr. Starr, both of whom had died when she was a baby. The time of her marriage is fixed, and she is soon to return to the South. Cynthia is impressed by the established Low, and after a few college days, has a secret affair with a woman. Our confers with Crothers, telling him that Sandy's factory will mean Crothers' ruin, and they have dinner at his own quarters to give a high pitch of reconciliation. Sandy is sent to Sandy goes to Sandy's office, intending to drive him out of the room, and it is Crothers who stirs up the new Crothers by telling them of Crothers' cruelty, love of power, and crimes against him. He wins their confidence by telling them of his plan to organize a union under such terms. Sandy vents his anger on Crothers and he is forced to flee the region.

Cynthia also goes out for a ride and on their way they are caught in a rainstorm. They seek shelter in a cottage and remain there all night. In the morning, Lansing, Sandy's brother, that he be the victim of unjustified scandal and she agrees to marry him at once. They are married and return to a small cottage. Later, after her arrival, Marlow, Spaulding, the woman with whom Lansing had had his affair, appears on the scene. With the help of the British Recruiting Mission in the United States, New York City.

Santa Anita, Cal.—Members of the Red Star Legion, the former members of "four-legged" soldiers, prepare for service abroad. Sub-Lieutenant W. H. Selsam, who do for their bit, Mrs. Alan Baldwin, head of the legion, is now serving in the British Army.

In France.—Ten thousand German prisoners stream into the French lines, the first results of the British offensive. The French soldiers: They are hungry, for they have not had much to eat in the trenches. The British Army camp, Guns, too, have been taken in large number.

Despues, France.—Quantities of clothing, gift of the Heart Association, and the Red Cross of France, are distributed among the people. Substitutes: They are grateful for this generous and
President Wilson's Reply

To E. P. Ritter, of New York, Dated June 17

Answers Our Calamity Howlers!

"In reply to your letter of June 4th, allow me to say that I not only see no reason why commercial conventions should be omitted during the war, but should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its processes. This is not only not a time to allow any slowing up of business, but is a time when every sensible process of stimulation should be used."

MOVIE XPOSITION

CHICAGO COLISEUM
JULY 14-22

LUDWIG SCHINDLER
EXPOSITION MANAGER
SITUATIONS WANTED.
OPERATOR, with two years' experience, anxious to locate in small town. Will work for moderate salary. Address Operator, care M. P. World, Chicago, Ill.
EXPERIENCED TECHNICAL FILM MAN desires position as assistant director or cutter. Let me convince you of my knowledge of the business. Address II., care M. P. World, N. Y. City.
EXPERIENCED FILM CUTTER, with thorough knowledge of film exporting business, desires position with responsible firm. Seven years' experience. Address R., care M. P. World, N. Y. City.

HELD WANTED.
WANTED—A No. 1 manager who thoroughly understands routing and shipping features. Must be well posted in managing moving picture exchange; a good opportunity for a live wire. State salary and references in first letter. Algonia Feature Film Exchange, Inc., Charleston, S. C.

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WE WILL establish you in the Film Exchange business in any part of the country. If interested call or write. Office No. 1203, 145 West 48th St., N. Y. City.

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THEATER—Will buy 1,000 seat movie, or one which can be enlarged to 1,000 seats, in good manufacturing town in Illinois or Indiana. Must be well located and in operation. Address Bankers & Merchants Theaters Co., Lyttle Bldg., Chicago, Ill.

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FOR SALE—250 reels with covers, $2.50 per reel and up. Wanted to purchase print of "Walker With His Eyes on the Melting Pot." Vitatta Film Co., Chicago, Ill.

MISCELLANEOUS.
FOR SALE—Complete set of theater plans, by export architect, for building 50'x100 feet (bids averaged $90,000.00). No being able to use same—will sacrifice. Twin Star Theater, Ames, la.
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"TRIALS AND TRIBULATIONS"
A Clean, Clever and Classy Comedy in Two Reels, Released in GENERAL FILM SERVICE. An All-Star Cast, Including GEORGE FAWCETT and VIVIAN REED. Exhibitors, Don't Miss This One!

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SPEED—ACCURACY—DURABILITY

"The Machine You Will Eventually Buy"
**List of Current Film Release Dates**

(For Daily Calendar of Program Releases See Page 128)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

**BROADWAY STAR FEATURE.**

Past One at Rooney’s (One of the O. Henry Stories—Two parts—Drama). Then the Titmouse (One of the O. Henry Stories—Two parts—Drama). The Green Door (One of the O. Henry Stories—Two parts—Drama). The Gypsy Party (One of the O. Henry Stories—Two parts—Drama). The Cop and the Thieves (One of the O. Henry Stories—Two parts—Comedy-Drama). Vanishing of the Spirit (One of the O. Henry Stories—Two parts—Comedy-Drama). A Service of Love (One of the O. Henry Stories—Two parts—Comedy-Drama). The Gold That Glittered (One of the O. Henry Series—Two parts—Comedy). No Story (One of the O. Henry Series—Two parts—Comedy). The Love Phillette of Ike Schensten (One of the O. Henry Series—Two parts—Comedy-Drama). Strictly Business (One of the O. Henry Series—Two parts—Comedy-Drama). A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

**ESSANAY.**

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama). Local Color (Black Cat Feature—Two parts—Comedy-Drama). Be My Guest (Black Cat Feature—Two parts—Comedy-Drama). Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama). The Clock Struck One (Black Cat Feature—Two parts—Drama). Sundying in Fairview (Black Cat Feature—Two parts—Comedy-Drama). The Uninvited Brigidoo (Black Cat Feature—Two parts—Comedy-Drama). Mr. Pretty and Susan (Black Cat—Two parts—Drama). The Great Box (Black Cat Feature—Two parts—Drama). Would You Believe It? (Black Cat Feature—Two parts—Comedy). A Corner in Smiths (Black Cat Feature—Two parts—Comedy-Drama).

**KALEI.**


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**SELIG.**


**RAY COMEDIES.**

Coughing Higgins (One Reel). Casey, the Bandmaster. Casey, the Coot. Muggsy in Society. The Case of Muggsy in Bad.

**SPARKLE COMEDIES.**

Are Actors People? (Foken and Jabs Comedy). A Ride for Life (Foken and Jabs Comedy). Military Madness (Foken and Jabs Comedy). The Best Cure (Foken and Jabs Comedy).

**Pathe Exchange, Inc.**

**RELEASES FOR WEEK OF MAY 20.**


**RELEASES FOR WEEK OF MAY 27.**


**Krazy Kat—Moving Day (Cartoon Comedy) and The Great Cotton Ball (Scenic) (International Split Reel). Hearst-Pathé News No. 44 (Topical). Hearst-Pathé News No. 45 (Topical).**

**RELEASES FOR WEEK OF JUNE 3.**


**RELEASES FOR WEEK OF JUNE 10.**

Blind Man’s Luck (Astra—Five parts—Dr.). Know America, the Land We Love (No. 12, “Along the Pecos” (Combintone). Happy Hooligan Cartoon Comedy (Around the World in Half an Hour, and Forbidden City in Peking, China) (Scenic). Max Make Detective (Two parts—Drama). Hearst-Pathé News No. 48 (Topical). Hearst-Pathé News No. 49 (Topical). Hearst-Pathé News No. 50 (Topical). Hearst-Pathé News No. 51 (Topical).**

**RELEASES FOR WEEK OF JUNE 17.**


**RELEASES FOR WEEK OF JUNE 24.**

Motion Picture Electricity

By J. H. HALLBERG

"Trained lightning" is the very life's blood of the moving picture industry. J. H. Hallberg has contributed a great deal to the particular kind of "training" which has adapted this "life's blood" to the use of presenting photographic images on the screen.

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Western Office:
833 Market St., San Francisco, Cal.
**List of Current Film Release Dates**

**Universal Film Mfg. Co.**

**ANIMATED WEEKLY.**

**June 6—Number 75 (Topical).**
**June 13—Number 76 (Topical).**
**June 20—Number 77 (Topical).**
**June 27—Number 78 (Topical).**
**July 4—Number 79 (Topical).**
**July 11—Number 80 (Topical).**

**BIG U.**

May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Polished Finger (Two parts—Dr.).
June 25—Love’s Turnstile (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

**BISON.**

May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 16, Westbound (Two parts—Drama).
June 4—The Scraper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Suspicion (Two parts—Drama).

**BUTTERFLY.**

May 28—Money Madness (Five parts—Drama).
June 4—The Gospel (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Drama).
June 18—The Flame of Youth (Five parts—Drama).
June 23—Man and Beast (Five parts—Drama).
July 6—The Dead Ends (Five parts—Drama).
July 9—The Red Case (Five parts—Drama).

**GOLD SEAL.**

May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama).
June 18—The Purple Star (Drama).
June 25—The Breast of Hate (Three parts—Drama).
July 2—A Young Patriot (Three parts—Dr.).
July 9—A Limbo of Satan (Three parts—Drama).

**IMP.**

May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Flying Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunter Man (Drama).
June 11—Her Strange Experience (Drama).
June 25—The Double Toppled Trunk (Drama).
June 9—The Girl in the Limehouse (Drama).
July 9—Hot of the Headquarters (Drama).

**JOKER.**

May 28—Uneasy Money (Comedy).
June 4—Simple Saffo (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar’s Bride (Comedy).
June 25—Sunset Beach (Comedy).
July 2—The Twisting Hour (Comedy).
July 9—Kitchenella (Comedy).

**LAEMMLE.**

May 12—The Doctor’s Deception (Drama).
May 19—The Golden Shadow (Two parts—Dr.).
May 26—Money’s Moccery (Two parts—Drama).
June 2—The Light of Love (Drama).
June 9—Missing Wallet (Drama).
June 16—Bittered Youth (Drama).

**L-I-KO.**

May 16—A Good Little Bad Boy (Two parts—Comedy).
June 21—Beach Nuts (Two parts—Comedy).
June 28—Roped into Scandal (Two parts—Comedy).
June 4—Drift Rocks and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-Ild? (Two parts—Comedy).
June 25—Her Darling Tearing Ways (Two parts—Comedy).
July 2—Bombes and Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).

**NESTOR.**

May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 25—Tell Morgan’s Girl (Comedy).
June 4—Who’s Loney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be Married (Com.)
June 18—Jilted in Jail (Comedy).
June 23—The War Bride (Comedy).
July 2—Poor Peter Pion (Comedy).
July 5—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Comedy).

**POWERS.**

June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Cartoon—Comedy).
June 11—A Jovial Stag (Cartoon—Comedy).
June 18—Young Nick the Detective (Cartoon—Comedy).
June 25—The Golden Frisbee (Cartoon—Comedy).
July 2—China Awakens (A Hy Mayer Travel-Drama).
July 9—Monkey Love (Cartoon—Comedy) and In the Rock of India (Dorsey Educational).

**REX.**

Apr. 29—David Craig’s Luck (Two parts—Dr.).
May 15—Gift of Fairies (Comedy—Blonde—Drama).
May 21—Unmasked (Drama).
May 28—The Purple Star (Two parts—Drama).
June 4—Tacky Sue’s Romance (Two parts—Drama).
June 11—Sight of the Fairies (Cartoon—Comedy).
June 18—Helen Grayson’s Strategy (Two parts—Comedy).
July 2—Sea of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

**VICTOR.**

June 15—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 25—She Met Her Husband (Two parts—Comedy—Drama).
June 25—Damaged Goodness (Comedy).
June 27—Her City Bean (Comedy—Drama).
June 28—Wife of Heart (Two parts—Comedy—Drama).
July 2—Not Too Thin to Fight (Comedy).
July 9—Daredevil Dan (Comedy).
July 9—My Wife (Comedy).
July 9—The Paper Hanger’s Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy—Drama).

**UNIVERSAL SCREEN MAGAZINE.**

June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24 (Educational).
June 25—Issue No. 26 (Educational).
July 2—Issue No. 27 (Educational).
July 9—Issue No. 28 (Educational).

**UNIVERSAL SPECIAL FEATURE.**

June 10—The Voice on the Wire (Episode No. 11 Two parts—Drama).
June 16—The Voice on the Wire (Episode No. 12 Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 13 Two parts—Drama).

**Universal Film Mfg. Co.**

June 1—The Gray Ghost, Episode No. 1, "The Bank Mystery" (Three parts—Drama).

**UNIVERSAL CURRENT EVENTS.**

June 2—Issue No. 3 (Topical).
June 9—Marketing Now Tobacco (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 7 (Topical).
June 30—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).

**Mutual Film Corp.**

**CUB.**

May 17—Jerry’s Flishing Touch (Comedy).
May 24—Jerry’s Arm (Comedy).
May 31—Jerry’s Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry’s Getaway (Comedy).
June 21—Jerry’s Red Hot Tramp (Comedy).
June 28—Jerry’s Hopeless Tangle (Comedy).
July 5—Jerry’s Grand Slammer (Comedy).

**GAUMONT.**

June 7—Reel Life No. 28 (Subjects on Reel: Modern Footwear; East Fishing in Florida; Reel Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine).
June 14—Reel Life No. 29 (Subjects on Reel: Magazines by the Million; The Japanese Bear; How Big Guns Are Moved; Hemp Industry of Central Romania (Mutual Film Magazine).
June 14—Tours Around the World No. 52 (Subjects on Reel: London; Versailles, a Royal Residence of France; Capri, an Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 53 (Subjects on Reel: Nantes, France; Pouzzol, a Russian Village in winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 27—Reel Life No. 27 (Subjects on Reel: Klotting Hosery, Reclaiming the Evergreen, The Most Perfect Child: A Tallening Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Modern Fishing, Launching a Lifeboat; The Life of the Doe; As They Behaved in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).
July 3—Tours Around the World No. 55 (Subjects: Bratislava, Tunis, Sydney, Australia (Scenic).
July 5—Reel Life No. 62 (Subjects on Reel: Marble, Jewelry at Home; Berry Pickers of the South; Toys of War-Time). (Comedy No.—The Army System; Animated Drawings from Life—“A Saving Grace,” “Hands Up!” (Mutual Film Magazine).

**LA SALLE.**

May 21—Chubby Inherits a Harem (Two parts—Comedy).
June 17—Those That Failed (Two parts—Comedy).
June 25—His Brazilian Wife (Comedy).
June 25—Tillie’s in Love (Comedy).
June 25—Discord in “A” Flat (Comedy).
July 2—The Girl in France (Comedy).

**MUTUAL WEEKLY.**

June 6—Number 127 (Topical).
June 13—Number 128 (Topical).
June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).

(Mutual Releases continued on page 118.)
A Souvenir for The 4th
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List of Current Film Release Dates
ON FEATURES AND MISCELLANEOUS PROGRAMS

(Mutual Releasess continued from page 140)

MUTUAL CHAPLIN.
April—The Case (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.)

CAHILL.
April 30—Glads' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Pappy's Partner (Two Parts—Comedy).

MOMMOUTH.
June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Roque's De-
feat"
—Two parts—Drama).
June 8—Jimmie Dale, Alias The Grey Seal (Chapter 12, "Good for Evil"—Two
parts—Drama).
June 15—Jimmie Dale, Alias The Grey Seal (Chapter No. 13, "The Man Higher
Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among
Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped
Wires"—Two parts—Drama).
July 6—Jimmie Dale, Alias The Grey Seal (Chapter No. 16—"The Victory"
—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.
May 28—The Serpent's Tooth (American—Five
parts—Drama).
June 4—Shackled Truth (American—Five
parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five
parts—Drama).
June 18—The Dazzling Miss Davison (Powell—
Five parts—Drama).
June 25—The Upper Crust (American—Five
parts—Drama).
July 2—The Masked Heart (American—Five
parts—Drama).

SIGNAL PRODUCING CO.
June 4—The Railroad Raiders (Chapter No. 9,
"A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10,
"A Mystery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11,
"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No.
12—"A Fight for a Franchise"—Two
parts—Drama).
July 2—The Railroad Raiders (Chapter No. 13,
"The Road Wrecker"—Two parts—Drama).

ROTT/ACKER.
May 14—Maney Our Navy (Patriotic Special).
May 21—A Zoppelin Attack on New York
(Special).

STRAND.
May 9—The Great American Game (Comedy).
May 17—Miss Triton of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Blufing Father (Comedy).

Vogue.
Mar 12—A Vanquished Fling (Two parts—Com-
edy).
May 19—Night in the End (Two parts—Com-
edy).
May 26—Flirting With Danger (Two parts—
Comedy).

Metro Pictures Corporation.
MÉTRO PICTURES CORP.
June 6—The Spy (Two parts—Drama).
June 14—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—
Drama).
July 2—The Trail of the Shadow (Five parts
Drama).

ARTHUR JAMES.
Feb. 13—One of the Many (Five parts—Dr.).

YORKE FILM CORP.
June 11—The Haunted House (Five parts—
Drama).

ROLFE.
May 7—Sowers and Searpers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—
Drama).
May 28—The Duchess of Doubt (Five parts—
Drama).

SERIAL PRODUCING CO.
May 7—The Grey Seal (Episode No. 18—
Two parts—Drama).

METRO COMEDIES.
May 14—Her Lesson (Drew).
May 25—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversary (Drew).
June 11—Tootie (Drew).
June 25—Apron (Rolma).
June 25—The Hypochondriac (Drew).

Paramount Pictures Corp.
BLACK DIAMOND COMEDY.
Apr. 18—The Wishbone.
Apr. 30—How You Will.
May 14—The Window Dresser's Dream.
May 25—Sulse of the Follies (Comedy).
June 11—Home (Volley—Drama).

FAMOUS PLAYERS.
Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—
Drama).
July 2—At First Sight (Five parts—Drama).

KLEVER COMEDY.
May 7—Invited Out.
May 21—Moving.
June 4—Bunglowing (Comedy).
June 18—Commuting.
July 2—Oh Pop!

LASKY.
May 24—The Underground Flame (Five parts—
Drama).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claw (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Hannah's Wedding (Five parts—
Drama).

MOROSCO AND PALLAS.
June 4—The World Apart (Morosco—Five
parts—Drama).
June 7—Giving a Chance (Morosco—Five
parts—Drama).
June 18—A Basset (Morosco—Five
parts—Drama).
June 25—Heir of the Ages (Pallas—Five
parts—Drama).
July 5—Big Timber (Five parts—Drama—Mer-
cury).

PARMOUTH-ARRUCKLE COMEDY.
Apr. 23—The Hetcher Boy (Two parts—Dr.).
May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARMOUTH-BURTON HOLMES.
May 21—Batavia, Java (Shekel).  
June 28—A Journey Through Java (Shekel).
June 4—Surbajar—The Busy Burr of Java
(Shekel).
June 11—Bread Lines in Oriental and Occident.
June 15—Fruitful Florida (Shekel).
June 25—Palm Beach and Miami (Shekel).
July 2—How Carroll Harvests Wheat
(Educational).
July 9—In the High Sierras (Shekel).

PARMOUTH BRAY PICTOGRAPHICS.
June 4—Submarine School for White
Wings: The Desert Harvest; Car-
toon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Sea;
Traveling Forrds: Repairing a Sub-
sea Cable: Cartoon—Evolution of
the Dachshund.
June 18—Subjects on Reel—Unmasking the
Medical: On Duty with the Coast
Guards: Scientific Stock Breeding:
Bobby Bumps Submarine Chaser.

Triangle Film Corporation.
FIVÉ ARTS.
May 6—Might and Main (Five parts—Drama).
May 20—Soul's Triumphant (Five parts—Dr.).

INCE-KAY-BEE.
May 27—Wolf Lowry (Five parts—Drama).
June 10—Lovers of Oîc (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Magee (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—
Drama).
July 1—Hater of Men (Five parts—Drama).

TRIANGLE COMEDY.
June 10—The Bells of St. Paul.
June 10—His Marriage. 
June 17—The Dramatic Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
July 24—Dad's Downfall.
July 1—A Janitor's Vengeance.
July 1—Aired in Court.

TRIANGLE PRODUCTION.
May 13—The Man Who Made Good (Five
parts—Drama).
May 20—Wild Westship's Widow (Five parts—
Drama).
May 27—Madam Be' Peep (Five parts—Drama).
June 4—American Indians All (Five parts—
Drama).
June 24—Her Wedding, the Governor (Five
parts—Drama).

MACK SENNERT-KEYSTONE.
May 29—A Royal Royal (Two parts).
May 29—Oriental (Two parts).
June 3—Cactus Neil (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skit (Two parts).
June 24—The Dog Catcher (Two parts).

Feature Releases
SILENT DRAMAS, INC.
June 6—Fruits of Crime (Two parts—Dr.).
June 11—The Little Orphan (Van Dyke—Five
parts—Drama).
June 18—The Golden God (Apollo—Five
parts—Drama).
June 25—The Road Between (Erbograph—Five
parts—Drama).

ARTCRAFT PICTURES CORP.
Apr. 30—In Again—Out Again (Five
parts—Drama).
May 14—A Romance of the Redwoods (5
parts—Drama).
July 2—The Tramp (American—Five
parts—Drama).

BLUEBIRD PHOTOPLAY, INC.
June 4—Bringing Home Father (Five
parts—Drama).
June 11—A Doll's House (Five parts—Dr.).
June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five
parts—Drama).
July 2—Fires of Rebellion (Five parts—
Drama).

CHRISTIE FILM CO.
June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.
May—Florida Wishes Him With H. T. Tinkela-
bottom (Shekel).
The Living Book of Nature (Transporting Wild
Animals—Five parts—Drama).
June 11—The Living Book of Nature (Ameri-
can Indian—Five parts—Drama).

CINEMA WAR NEWS SYNDICATE.
June 10—American War News Weekly No. 7
(Weekly).
June 17—American War News Weekly No. 7
(Weekly).
June 24—American War News Weekly No. 8
(Weekly).
July 1—American War News Weekly No. 9
(Weekly).
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A Letter That Tells a Story

MARCUS LOEW
NEW YORK

June 9, 1917.

Miss Norma Talmadge,
Norma Talmadge Film Corporation,
318 East 48th Street,
New York, N. Y.

My dear Miss Talmadge:

Permitting me to take this opportunity to congratulate you on the wonderful success of “Poppy” in all of my theatres.

This picture broke all records for attendance in practically all of the houses where exhibited, and proved the biggest motion picture attraction of the present season.

This remarkable interest in “Poppy” is due to your personal and the excellence of the production.

Will you kindly convey to Mr. Edward Jose my sincere compliments on his able direction and adaptation, which did so much to make you and the production a success?

Very sincerely,

[Signature]

[Editor's Note]
List of Current Film Release Dates
ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 128.)

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FOX FILM CORP.
May 21—The Final Payment (Five parts—Dr.).
May 28—Suds of Love (Two parts).
June 3—The Secret of the Slaves (Five parts—Drama).
June 10—The Broadway Sport (Five parts—Drama).
June 17—Seven Boys (Five parts—Comedy-Dr.).
June 24—The Siren (Five parts—Drama).
July 1—Patusy (Five parts—Drama).

FOXXIL COMEDIES.
May 21—His Bomb Policy (Two parts).
May 28—Suds of Love (Two parts).
June 11—Six Cylinder Love (Two parts).
June 25—His Final Blow Out (Two parts).

GREATER VITAGRAPH (V-L-S-E).-
June 4—The Magnificent Meddler (Five parts—Drama).
June 11—The Question (Five parts—Drama).
June 18—the Miseress (Five parts—Drama).
June 25—A Son of the Hills (Five parts—Dr.).
July 2—Castle (Five parts—Drama).

IVAN FILM PRODUCTIONS.
Apr.—One Law ier Both (8 parts—Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

KLEINE-EDISON-SELIG-ESSANAY.
June 10—Star Spangled Banner (Three parts—Denouncing Patriotic Drama).
June 11—Pilling His Own Shoes (Five parts—Essanay—Drama).
June 11—A Crush Monkey (Selig—Two parts—Comedy).
June 13—Do Children Count? (No. 2—"Step to Somewhere")—Two parts—Essanay).
June 18—Land of Long Shadows (Essanay—Five parts—Drama).
June 20—Do Children Count? (No. 3—"The Wonderful Even")—Two parts—Drama).
June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoot Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).
July 2—The Man Who Was Afraid (Essenay—Five parts—Drama).
July 4—A Place in the Sun (One of the "Do Children Count" Series—Two parts—Drama).

SELZNICK PICTURES.
Apr.—The Silent Master (7 parts—Drama).
May—The Long Wolf (Drama).
May—Fifty (Drama).
May—A Modern Othello (Drama).

WORLD PICTURES.
May—Atoneement (Brady-International—Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).
June 11—The Paisie Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Divorce Court (Five parts—Drama).
June 25—The Devotee (Five parts—Dr.).
June 25—The Golden Lotus (Brady-International—Five parts—Drama).
July 2—The Price of Pride (Five parts—Dr.).

States Right Features
AMERICAN-JAPAN PICTURES CORP.
May—The Land of the Setting Sun (Ten parts—Suitable as a serial or as separate features).

ARIZONA FILM CO.
May—Should She Obey (Drama).

HERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues")—Drama.

CAMERAGRAPHS FILM MFG. CO.
June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.
May—Balloons (Two parts—Drama).
May—Neptune's Naugthy Daughter.
May—Automaniacs.

CHARTER FEATURES CORP.
The Lincoln Cycle (First Release—"My Father")—Two parts.
The Lincoln Cycle (Second Release—"My Father")—Two parts.
The Lincoln Cycle (Third Release—"Myself")—Two parts.
The Lincoln Cycle (Fourth Release—"The Call to Arms")—Two parts.
The Lincoln Cycle (Fifth Release—"Old Abe")—Two parts.
The Lincoln Cycle (Sixth Release—"At the Slave Auction")—Two parts.
The Lincoln Cycle Reprint Release—"The President's Answer"—Two parts.

CINEMA DISTRIBUTING CORP.
June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.
April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.
April—The Curse of Eve (Seven parts—Drama).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phantoms.

EUGENIC FILM CO.
April—Birth (A Picture for Women Only).

FACTS FILM CO.
April—The Big Question (Drama).
April—How About You (Drama).

FAIRMONT FILM CORP.
June—Hate (Seven parts—Drama).

FOX FILM CORP.
April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMAN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.).

HEROIC FRANCE FILM SYNDICATE.
April—Heroic France (Topical).

HILDEGARD & WILK.
April—The Battle of Gettysburg.
April—A Moorion Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

ILDOR PICTURES CORP.
June—The Fall of the Romanoffs (Drama).

KING BEE FILMS CORP.
May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villain (Two parts—Comedy).

A KAY CO.
Apr. 23—20,000 Fasts Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

KLOTZ & STREIMER.
June—Whither Thou Goest (Five parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MILES.
April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURES CORP.
January—In the Hands of a Drunk (Comedy).
April—Birch of Life (Five parts—Drama).

NEVADA MOTION PICTURES CORP.
June—The Planter (Drama).

PETER PAN FILM CORP.
(Revised List of Mo-Toy Comedies.)
Mo-Toy Troupe (Release No. 1—Midnight Frolic).
Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant")
Mo-Toy Troupe (Release No. 3—"Out in the Rain")
Mo-Toy Troupe (Release No. 4—"Is the Jungle Land")
Mo-Toy Troupe (Release No. 5—"A Kitchen Romancer")
Mo-Toy Troupe (Release No. 6—"Mary and Gretel")
Mo-Toy Troupe (Release No. 7—"Dunking of the Circus")
Mo-Toy Troupe (Release No. 8—"A Trip to the Moon")

RENOWNED PICTURES CORP.
June—In Treasure's Grasp (Five parts—Drama).

E. L. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

ROGSON FILM CO.
April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

FRANK J. SENG.
May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.

UNIVERSAL (STATE RIGHTS).
April—Even as You and I (Seven parts—Dr.)
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Cross-Eyed Submarine (Three parts—Comedy).

VARIETY FILMS CO.
April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).

WHARTON, INC.
June—The Great White Trail (Seven parts—Drama).

WILLIAMSON BROS.
April—The Submarine ERU (Drama).

WHOLESOME FILMS CORP.
Everybody's Lonesome (Five parts—Drama).

The Penny Philanthropist (Five parts—Drama).
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<td>Littled Rebel</td>
<td>5</td>
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<td>James B. Hackett</td>
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<td>Nathan Torrance</td>
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<td>Across the Pacific</td>
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A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums drawing motion picture news. Unaffiliated exchanges looking for features. Supply Houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built. W74.

MOTION PICTURE DIRECTORY COMPANY
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The Seventh National Exposition and Convention
M. P. E. L. of America
will be held in the Coliseum Bldg., Chicago, Illinois
July 14-22, 1917

We believe you will attend the Convention, and take pleasure in extending to all EXHIBITORS and OPERATORES a CORDIAL INVITATION to visit us at our OFFICE AND SALESROOM, 302 MALLERS BUILDING, CORNER WABASH AVENUE AND MADISON STREET, CHICAGO, ILLINOIS, where we will have on display machines and other goods for the equipment of an UP-TO-DATE MOVING PICTURE THEATRE. Don't forget the name and place.

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Largest exclusive dealer in the Motion Picture trade. Dealers in Multigraph, Simplex, Powers', Edison and Standard machines, Transfomers, Motor Generators, Reel Nets and Everything Pertaining to the Motion Picture Theatre.
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HE latest edition of a volume on the technical side of the moving picture industry which has achieved the distinction of being one of the most widely read technical books ever published.

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Craftsmen Quality
Especially popular in Moorish Finish, U 2 Grain.
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Are You Keeping Your Promises
To Your Customers? You advertise good films and draw the patrons, but the best film is not even good if the projection is poor. You cannot get even fair projection from alternating current and it costs you more than direct current.

The Wagner WHITE LIGHT Converter
makes the best projection possible and if the running cost is no more you owe it to your patrons to install one.
Let us tell you more. It means increased profits. Send today for Bulletin 10923 and Booklet "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
Preface by the Author

In the preparation of this volume on "Modern Theatre Construction" no claim is made that this is a wholly original work. The book is merely a compilation of the best obtainable data on the subject, interspersed with original ideas. Nor has any attempt been made to produce a technical treatise on the subject. This is rather a hand-book of practical suggestions intended primarily for the general reader, which may serve as a guide and reference for prospective owners, managers, architects or builders in search of reliable information on this type of structure.

The collection of the necessary matter for proper presentation has entailed a considerable amount of painstaking labor, and the author has often found it desirable to adopt the matured thought and in some instances even the very expression of thought of competent writers. To these authorities grateful and appreciative thanks are extended.

The absence of any serious or exhaustive published treatment of this important topic within the past quarter of a century, coupled with the present general tendency toward architectural uplift throughout this country, which aims at a simpler and truer form of art, renders the occasion opportune for the publication of such a volume as this.

In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

April, 1917.

EDWARD BERNARD KINSILA.

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Pacific Coast

Large consignments are also being made daily to the Eastern markets—thus proving the popularity of Speer Carbons and the enormous demand that has been created for them.

Improved projection requires superior carbons. Speer Projector Carbons supply the requirements.

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SERVICE AND DURABILITY

That Characterize

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CATALOG "G" MAILED UPON REQUEST

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK
Productions that are called Paramount Pictures are created in the greatest studios by the greatest organization with the greatest resources and the greatest stars in America.

Paramount Pictures Corporation
Four Eighty Five, Fifth Avenue
New York, N.Y.

Paramount Pictures Corp., 485 Fifth Ave., New York City.
"The Call to Arms"
now running at the
Globe Theatre, New York
has been the big feature of all New York attractions during the past week. There has been good reason for this.

The other three features of the Benjamin Chapin Cycle of Lincoln photoplays—"My Mother," "My Father" and "Myself"—are being presented also and have been bringing laughs and tears in abundance, but it has seemed especially appropriate that "The Call to Arms" should be featured at the time our American boys arrived in France.

The great body of American people love amusement, even in time of a great national struggle. Do the great body of American people understand what the war is for? They know our rights have been violated and unspeakable outrages upon humanity have been committed. The right of liberty and the pursuit of happiness are principles depicted in Benjamin Chapin's wonderful pictures. Anyone seeing these visualized traits of the human heart must realize that war will cease only when humanity is ready for peace.

The great emotion to which the nation has been stirred has led us to announce the release of the Lincoln Cycle pictures at as early a date as the territories can prepare for this release.

This decision has just been reached today, June 28th, upon reading of the arrival of the American army in France.

Now, if you are interested as a Stateright Buyer, or as an Exhibitor, send in any information or inquiry that may help us to prepare your territory for these pictures as quickly as possible, and to make the picture the most valuable service possible.

These pictures show the joy of living and why the American boys are the greatest boys in the world.

The four features of the Lincoln Cycle are still running at the Globe Theatre, New York. If you are an Exhibitor, a Stateright Buyer, or in any way vitally interested in the moving picture business from a commercial, artistic or purely amusement standpoint, then wire some friend in New York to see these pictures at once and report to you. Address: Charter Feature Corporation, Benjamin Chapin, President, Globe Theatre, New York.
Thrilling New Western Dramas

presenting

JACK GARDNER

in

“The Range Boss”

and

“Land of Long Shadows”

Screen time 65 minutes

“THE RANGE BOSS,” taken from the famous novel by Charles Alden Seltzer, is a thrilling story of the great West; in which a cow-puncher foils a plot to rob an Eastern girl of her holdings. He wins her admiration by his pluck and daring, and then her love.

“LAND of LONG SHADOWS,” written and directed by W. S. Van Dyke, depicts the rugged life of the Canadian Northwest. A trapper, wrongly accused of crime, refuses to surrender to the mounted police. Barricaded in his cabin he holds them at bay until after “the great event” happens to his wife.
For the Week of July 23d Offer a Wide Choice of Subjects — Representing the Highest Class of Moving Picture Entertainment.

The releases offered by the Universal for the week of July 23 exceed in quality and quantity those of all competition combined. Competition is no part of the Universal Policy. That is for the other fellow. If he is or thinks he is capable of producing pictures that actually compete with Universal Releases, let him do so. The Universal will continue to progress; to take and maintain the lead in the production of pictures and of subjects that will prove popular with the fans and profitable to the Exhibitor. Look over the list below and you will readily see the reason for the assertions made here. You will find all the sort of pictures that your patrons demand. You will find novelties and comedies such as you need to strengthen your program, or to bolster up a weak feature. No matter what sort of a show you are giving you need selections from the Universal's Short Subject Releases. Book through your nearest Universal Exchange, or direct from the Home Office.

As a brother Exhibitor of yours tersely puts it: "What my patrons want, they get in Universal Pictures. Short subjects, strong features, new films, and a good show always. That's why my patronage is constantly growing."  Art S. Hamly, Mgr Yale Theatre, Pauls Valley, Okla.

Subjects Released July 23d, 1917

GOLD SEAL—IRENE HUNT in "A SOLDIER OF THE LEGION." With Leo Pierson (Three-Reel War Drama).

NESTOR—EDDIE LYONS AND LEE MORAN—"SEEING THINGS." With Edith Roberts (One Reel Comedy).

L-KO—BOB MCKENZIE—"THE SIGN OF THE CUCUMBER." With Eva Novak and Chas. Ryckman (Two Reel Comedy).

UNIVERSAL ANIMATED WEEKLY, No. 82.

MARY FULLER—MARY FULLER FEATURE—"THE BEAUTIFUL IMPOSTOR" (Two-Reel Society Drama).

JOKER—WILLIAM FRANEY—"CANNING THE CANNIBAL KING." (One Reel Comedy).

VICTOR—HERBERT RAWLINSON and NEVA GERBER—"CAUGHT IN THE ACT." (Two Reel Comedy Drama).

UNIVERSAL SCREEN MAGAZINE, No. 29.

UNIVERSAL CURRENT EVENTS, No. 11.

JOKER—GALE HENRY and MILTON SIMS—"THE SOUBRETTE." (One Reel Comedy).

POWERS—"HAMMON HEGGS REMINISCENCES" (Comic Cartoon), and "IN THE LAND OF LIGHT AND GLOOM" (Dorsey Educational) —Split Reel.

UNIVERSAL SERIAL—PRISCILLA DEAN and HARRY CARTER—"THE GRAY GHOST." With Eddie Polo and Emory Johnson Episode 5—"Plunder"—Two Reels.

For Further Details of the Universal Program see the Moving Picture Weekly.
LIVE TIPS

News Notes for Shrewd Exhibitors

"Seven Cutey Pups," the novelty animated cartoon, is being widely booked. It is so different from the average comic cartoon that shrewd Exhibitors are playing it up strongly as a feature. Everyone knows Vincent Colby's post card pups, and all are eager to see them brought to life on the screen. Book this strong support reel today.

Grantland Rice and Francis Ford, the popular stars of the great serial "The Purple Mask," are known abroad by the names of the characters which they played in "Lucille Love." The fascinating Grace is known as Lucille, and Francis and his side whiskers is always referred to as Hugo. It is such popularity as this, together with the cleverly concealed mystery of "The Purple Mask," that has made the repeat bookings for this Universal multi-reel drama exceed all similar records.

Eddie Lyons and Lee Moran have an exceedingly funny comedy in "Seeing Things," the current Nestor release. Eddie and Edith (Roberts), engaged, quarrel. Eddie takes his colored servant (Lee) to a lonesome house in the country to nurse his grouch. Unknown to him a band of counterfeiters are making illicit use of the cellar, and some of the strange happenings which the crooks stage to frighten their visitors away are such as to bring Lee's sense of comedy to the front in a series of screamingly funny situations.

"The Sign of the Cucumber," the current L-KO release, has some of those novel and comical stunts for which the L-KO comedians and directors are famous. Did you every see a donkey and its rider sailing over the rooftops, with only an umbrella for a parachute? You can see it in this half-provoker, and it's one of the funniest effects ever screened.

What do you think about Mary Fuller returning to Universal pictures? They're so good that they are being called Mary Fuller Pictures, too. That's their regular brand name. The first one is "The Beautiful Imposter," and will be released on July 26. It is a two-reel society drama, and every woman will go crazy about it. All the latest styles.

Watch for "The RED ACE"

Up to the Minute Entertainment

Novelties in Infinite Variety on the Universal Screen Magazine.

"This World is so full of a number of things, I am sure we should all be as happy as kings."

So sings the poet. But—if millions upon millions of the good citizens and their wives and sons and daughters have no opportunity of seeing these "number of things," it is clearly the fault of no one but themselves. The Universal Screen Magazine is showing them every week to the delight and entertainment of millions of ardent movie fans. This week we announce No. 29 of this fascinating magazine "movie," and in it are some of the things that every one is reading, talking, or wondering about. For instance, the illustration shows the building of the U. S. submarine Chasers, part of the plan to sweep these terrors from the seas. Such live topics from week to week are the things that pull the crowds even on your traditional "dull day." Book through any Universal Exchange.

"A REAL SERVICE"

Hippodrome Circuit Manager Lauds Animated Weekly.

"I REALLY believe you are rendering the public a real service through your Animated Weekly. I feel that I am not only passing on the good work, but I know that I am profiting by doing. MY PATRONS ARE VERY FOND OF THE WEEKLY, AND NEVER MISS A SINGLE ONE, SO THAT IT ENABLES ME TO BUILD UP MY PATRONAGE AND HOLD IT. This, I consider, is very good business. Just as long as the Universal Animated Weekly continues to get the real live news, as it now does, it will convince me that I POSITIVELY CANNOT AFFORD TO BE WITHOUT IT EVERY WEEK. Hippodrome Theatre, Edwin A. Morris, Manager, San Francisco, Cal.

CANNED CANNIBALS

Screen Comedy Shows Wild Life As It Is NOT.

CANNED lobster will taste all the sweeter to you after you have seen William Franey "Canning the Cannibal King." The "kink" had a sweet little wife who took a strong liking to William, when she saw him emerging like Moses from the bulrushes, and William, having floated on a raft for twelve days without food or water, and hav-

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

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed from a SAT. EVE. POST STORY

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!
YOU are seeking for the BIGGEST and BEST Box Office Serial on the market. You demand popularity - pulling power, prestige advertising value—publicity possibilities. You want the most powerful money getter for 15 weeks—and IT'S HERE in front of you in "THE GRAY GHOST," based on Arthur Somers Roche's thrilling story "LOOT". Its—

The First and Only Sat. Evening Post Serial Ever Filmed

—read by—noted—known to or heard of by more than 10,000,000 people throughout the United States. The serial story that held 10,000,000 people in a vise like grip for weeks, now presented in this marvelous Universal Serial.

This estimate of the number of people who know of "THE GRAY GHOST" is not our estimate, but is based on the figures of the Saturday Evening Post—

10,000,000 People

—including every type of citizen in the land. That type that demands the best entertainment, in stories, and other good things of life.

TREMENDOUS Ready Made Audiences

—in every State throughout the entire Union await each succeeding episode of this big Universal Serial, created by a expenditure of space in the S. E. Pos
there is no film company in the world
that could begin to afford, and YOU
get the DIRECT benefit. The
BIG serial with four big brilliant
Stars—

Priscilla Dean—
Eddie Polo
Emory Johnson—
Harry Carter

—and a huge cast of Universal Players, produced with the tre-

dendous resources of the Universal West Coast Studios.

Directed by Stuart Paton

producer of such masterpieces as "20,000 Leagues
under the Sea" and many others that have brought
im to thousands of Exhibitors all over the world.

Get the Big Free Ad Campaign Book

From Any Universal Exchange

and the book. Note the ads—the helps, the stunts, the publicity

cs, novelties galore. Get a copy of this great book today, then

LOOK thru any of the 73 Universal Exchanges.

Universal Film Manufacturing Co.

Carl Laemmle, President

the Largest Film Manufacturing Concern in the Universe"

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Extraordinary State Rights Proposition on "Come Through"

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Critics Say It Is “GREAT!”

Harriet Underhill, New York Tribune:
“One is appalled by so much cleverness.”

T. E. Oliphant, New York Eve. Mail:
“The best screen melodrama that Broadway has had this season.”

John Logan, New York Herald:
“There is a punch to the play.”

Russell B. Proctor, New York World:
“Realism in every foot.”

Steve Rathbun, New York Eve. Sun:

Jos. C. Reddy, New York Morning Telegraph:
“With a punch and a dash that should make it a success.”

Victor Watson, New York American:
“The melodrama thrills; there is a veritable downpour of events.”

Robert G. Welsh, New York Eve. Telegram:
“The latest and best crook play of the film.”

“Zit,” New York Journal:
“Remarkably thrilling . . . wonderfully entertaining . . . The best suspense drama New York has had for years.”

“Come Through” is that master of melodrama—George Bronson Howard—at his best. It captured Broadway on the opening night and continued to play to capacity. It is not only extremely novel in plot, but it is directed and acted with much more than unusual skill.

“Come Through” is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in Greater New York.

“Come Through” is the best State Rights opportunity on the market today. Positive record proof of its pulling power is your assurance of the way YOU can present this marvelous picture to the Exhibitors in your territory. Choice open territory awaiting negotiations. Don’t be the last to apply. All communications answered in the order of their receipt. For Direct Bookings apply to any Universal Exchange. For State Rights address State Rights Department.

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CARL LAEMMLE, President
“The Largest Film Manufacturing Concern in the Universe”

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New York
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WITH JOS. GIRARD AND A BRILLIANT CAST IN
"The Double Standard"
A POWERFUL AND DRAMATIC ARRaignMENF
OF THE DOUBLE STANDARD OF MORALS
WRITTEN BY
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U.S. MINISTER TO BELGIUM
PRODUCED UNDER THE DIRECTION OF
Phillips Smalley

PRODUCED BY THE UNIVERSAL FILM MFG CO. CARL LAEMMLE, PRESIDENT
BOOK THROUGH ANY BUTTERFLY EXCHANGE OR WRITE DIRECT TO UNIVERSAL:
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TO EXHIBITORS

CLARA KIMBALL YOUNG’S
greatest ambition—the dream of her life—is at last to be realized. To head—own and control her own individual company, and to produce only Pictures of Quality—
Pictures Superior in Every Respect—
Pictures that will go down in Film History as Super-Masterpieces of the Unspoken Art—
Pictures that will make you Proud to have the name of CLARA KIMBALL YOUNG emblazoned in front of your theatre—pictures, that will make her Proud to have it there.
No Story too Big—No Expense too Great—No Production too Stupendous!
First release on or about August 15th.

TO EXCHANGES

CLARA KIMBALL YOUNG
will henceforth release her productions independently—not through any distributing organization!
Any reputable exchange (providing territory is not already closed) will receive the consideration expected—and due them.
Equity—will be the CLARA KIMBALL YOUNG byword.
All inquiries direct to

Clara Kimball Young
(PERSONALLY)

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Fort Lee, New Jersey
SELZNICK PICTURES

HERBERT BRENNON PRESENTS

THE LONE WOLF

By Louis Joseph Vance

NOW PLAYING
BROADWAY THEATRE
NEW YORK
STUDEBAKER THEATRE
CHICAGO.
Paramount Pictures Corporation announces today the titles of the first photoplays in each of the new star-series to be released on and after

August 5th, 1917

On that date will commence Paramount’s new distributing plan of selective star-series booking.

Paramount Pictures are made in the four greatest studios in the world under the direction of an expert organization, backed by five years’ experience in superlative picture-making.

By concentrating on the productions of each star, fitting to each the kind of photoplay in which the public most desires to see its favorite—a new era of exhibitors’ prosperity is in sight.

The stars and titles on the opposite page compel attention.
Pictures
The Fulfillment—August 5th

Marguerite Clark   “The Amazons”
Picturized from Sir Arthur Wing Pinero’s great play of young womanhood.

Billie Burke   “The Land of Promise”
An adaptation of one of her greatest stage successes by W. Somerset Maugham.

Pauline Frederick   “The Show Down”
By Hector Turnbull, author of “The Cheat” who has devised a story of tremendous feminine appeal.

Julian Eltinge   “Mrs. Raffles’ Career”
A photoplay written by Gelett Burgess and Carolyn Wells displaying his amazing abilities in feminine characterizations.

Vivian Martin   “Little Miss Optimist”
Ideally suited to this charming star whose popularity increases with each of her productions.

Jack Pickford-Louise Huff   “The Varmint”
From Owen Johnson’s famous short story of boyhood which created a sensation when published in the Saturday Evening Post.

Wallace Reid   “The Hostage”
A modern story by Beulah Marie Dix, showing that the humane impulse is present even in the great international war.

Sessue Hayakawa   “Hashamura Togo”
From Wallace Irwin’s widely read stories of the Japanese schoolboy.

Mme. Petrova   “The Law of the Land”
From George Broadhurst’s great domestic drama which played a whole season in New York.

Lina Cavalieri—Title to be announced later.
A characterization fitting her marvelous artistic abilities surrounded by a reproduction of unsurpassed elegance.

Be sure and make booking arrangements well in advance—the right time is—now.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
reviews

“Fatty” Arbuckle’s latest comedy is well-named. It is seldom that the strenuous efforts of acrobat comedians ever bring forth such knock-out results.” (Exhibitors’ Trade Review)

“Not an unoccupied moment in the entire picture.” (Moving Picture World)

“The story is wonderfully fitted for his inimitable characteristics.” (Motography)

“In the third picture Fatty has left nothing undone or untouched to make it the most screamingly hilarious production he has ever appeared in.” (Motion Picture News)

“It is undoubtedly the best he has done and lives up to its name with a vim and is two reels of genuine comedy action and “punch” and brimming with fun.” (Morning Telegraph)

Paramount Pictures Corporation
FOUR FIFTY-FIVE FIFTH AVENUE SIXTY-FIRST STREET
NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"To travel is to possess the World"

Pictures That Get New Patrons

The means being used in the Chicago district in reaching out for new patrons among non-theatre goers.

A report from the Marquette Theatre, LaSalle, Ill., states—"In regard to announcements on Burton Holmes Travel Pictures, I am getting results and am receiving many comments on the announcements reaching those to whom they were mailed."

This quaint costume of a Javanese gentleman consists of a white shirt and collar, a funny tight-fitting bob-tailed jacket which buttons up to the chin, and a wonderful skirt fastened with a belt which supports one or two apparently dangerous but really harmless "kriesses" or daggers.

Why not a few new ones next week?

Burton Holmes
as a Javanese gentleman
Victor Moore at his best, and a crew of Klever Kiddies show you what it's like to be left home alone with a flock of cream puffs and five dollars' worth of ice—when mamma goes out for the day. P. S.—The kids next door were there too.

Klever Komedies always shown at the Strand, N.Y.
What could be more natural than for a window dresser to dream that one of his models had come to life—and oh, boy—but seeing is believing.

It's marvelous what a little trick photography will do.

At all Paramount exchanges.

For all theatres

all the time.

Black Diamond Comedy

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA

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

REEL LIFE N°64
released July 19th

THE COCOANUT

THE BOY SCOUT SIGNAL CORPS

INCANDESCENT MANTLES

A NOVEL BICYCLE RACE

“LEAVES FROM LIFE”

TOURS around the WORLD N°37
released July 17th

AVIGNON - A CITY OF SOUTHERN FRANCE

THE RUINED PALACE OF TIBERIUS

TIMBUKTU - A CITY OF THE SUDAN

Gaumont Co.

FLUSHING
PARIS
LONDON
ALBERT CAPELLANI ENGAGED TO DIRECT JULIA SANDERSON

ALBERT CAPELLANI has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct Miss Julia Sanderson. Mr. Capellani is recognized as one of the world’s foremost directors of motion pictures. The productions which he stages for Miss Sanderson will be made at the studios of the Empire All-Star Corporation and will be released through Mutual Exchanges everywhere.

Brilliant Career.

The career of Albert Capellani has been a brilliant one. Born and brought up in France he was artistic by nature, and early in life found the stage as a means of expression. His motion picture work began in the studios of Pathé Frères in Paris, where he was first assistant to a cameraman, later himself acted as cameraman and later as director of all departments. In all he spent seven years in directing feature productions abroad, five of which were devoted to Pathé productions. Some three years ago he came to the United States and entered the World studios in New York as producing director. While here he made such notable pictures as “Camille,” “The Man in the Moonlight,” “The Flash of an Emerald” and “The Impostor.” When Clara Kimball Young headed a company of her own, Mr. Capellani was engaged as her director, and he staged both “The Common Law” and “The Foolish Virgin.”

And now he feels that in Julia Sanderson, one of the latest of the Charles Frohman stars to be selected for screen work with the Empire All-Star Corporation, he has even more wonderful opportunities than he has been offered in the past.

Already at Work.

Mr. Capellani and Miss Sanderson are both now at work on the first of the big features to be released through Mutual Exchanges. The title and release date of the initial photoplay starring Miss Sanderson will be announced in due time. In the meanwhile exhibitors can make reservations at their nearest Mutual Exchange.

Captain Peacocke Will Act With Jackie Saunders

Captain Leslie T. Peacocke, widely known as a short story writer, scenario editor, poet and playwright, will play an important role in the next Jackie Saunders Mutual release. He will appear as Jackie’s millionaire father in the photoplay entitled “Betty Be Good,” which is scheduled for release through Mutual Exchanges during the month of July.

MARJORIE RAMBEAU HAS SPLendid ROLE IN “MARY MORELAND”

MARJORIE RAMBEAU, star of the Francis Ford production released through Mutual Film Exchanges, has a splendid role in her newest offering. “Mary Moreland” is the title, and throughout the five acts of the drama Miss Rambeau will be featured at her very best. The picture is released the week beginning July 9th.


“Mary Moreland” is an adaptation of the Marie Van Vorst novel of the same name which was published serially in Harper’s Bazaar. In its serial form the story has been read by thousands, and this celebrated author invariably finds her works among the “best sellers.” Now in film form the exhibitor is enabled to appeal to the great number of readers of the serial or the book. For surely everyone who has read the story will be eager to see the pictured version of the same tale.

The story is a highly dramatic one, dealing with a love affair in the business world. Miss Rambeau is cast as Mary Moreland, the stenographer of Thomas Mannum, a broker. Mannum in dictating a letter to a friend in Boston reveals the unhappiness in his home—the fact that he and his wife are not congenial. Mary sympathizes with him and suddenly finds herself overwhelmed by love for him, and accordingly when he seizes her in his arms she submits to his embrace. He suggests that sheelope with him and makes all arrangements to meet her at the depot. A wire calls him unexpectedly to Boston, and from there Mary is summoned to join him. Before she departs Mary discovers that Mrs. Mannum really loves her husband and that there is every reason to believe the two can be reconciled. What then shall she do—go on with her affair—or send him back to his wife? The dramatic are the scenes in which she makes her decision.

Released Week of July 9th.

“Mary Moreland” is released through Mutual Exchanges everywhere the week of July 9th. It is the sixth Marjorie Rambeau release. Now playing are “The Greater Woman,” “Motherhood,” “The Debt,” “The Mirror” and “The Dazzling Miss Davison.”

Exhibitors playing the Mutual Weekly will find views of unusual interest in No. 130, which pictures the first American troops leaving Paris for service at the front. These scenes can easily be made the feature attraction at any theatre on account of their popular appeal.

WILLIAM RUSSELL CAST AS PUGILIST IN NEXT PHOTOPLAY

Those who enjoy seeing William Russell in roles of the sort in which he can display to the full his marvelous physique and real brawn will be delighted in the announcement that Mr. Russell will be cast as a pugilist in his next Mutual Picture. “Pride and the Man” is the title of the subject. In it Russell enacts the role of “Handsome Jack” Bronson, champion lightweight and idol of the ring. The whole play fairly bristles with big scenes and action of the fastest sort. There is one prize fight scene that will give Russell fans a chance to behold their favorite in an actual ring battle. Supporting Mr. Russell in the production now in the making at the American studios at Santa Barbara are Frances Billington, a society girl who persuades the fighter to give up his ring career; Clarence Burton, George Fischer, Paul Weigel and Antrim Short. Bookings on the entire Russell Series of Mutual “Big Stars Only” Pictures can be made at Mutual Exchanges.

Exhibitors Praise “Railroad Raiders”

In the “What the Picture Did for Me” department of the June 30th issue of Motionography, K. H. Slink, Pastime Theatre, Greenville, Ohio, says of “The Railroad Raiders”: “This is a sure-fire box office attraction and any exhibitor desiring to cash in should not overlook this bet. I consider the acting, story, directing, photography and settings first class.” In the same publication W. C. Sutton, Bijou Theatre, Xenia, Ohio, says: “This serial has more than met our expectations. It is not only pleasing the fans in acting, story, direction, photography and settings, but also proving satisfactory financially. It is a No. 1 box office attraction.”
FRANK POWELL Presents
MARJORIE RAMBEAU
IN
"MARY MORELAND"

A love story of business life. Adapted from the novel by Marie Van Vorst. In five acts. Released the week of July 9.

"Marjorie Rambeau alone is a good drawing card. The exhibitor may be sure that whatever she does is done with all the finesse and skill of the well trained artist" says Exhibitor's Trade Review of Marjorie Rambeau.

"Mary Moreland" by Marie Van Vorst has been read by thousands of readers of Harper's Bazaar. In pictures it will attract those who have read the fiction version and a host of others who delight in the novels of this celebrated author. Reservations can be made now at your nearest Mutual Exchange.


Produced by FRANK POWELL PRODUCING CORP. Distributed by MUTUAL FILM CORPORATION
John R. Freuler, Pres.
MUTUAL PROGRAM

Cub Comedies

Featuring

GEORGE OVEY

Always high class in every respect, they have established a reputation for consistent high quality much to the advantage of the exhibitors’ receipts.

Jerry at The Waldorf

in which Jerry makes a record in his mistakes in a hotel. His bump of location does not work and he gets mixed in his geography, “Losing” his own room entirely but “finding” plenty of other people’s rooms. Then the other people start to “find” him and—things happen with a vim and dash.

RELEASED JULY 12th

Through the Mutual Film Corp.

DAVID HORSLEY PRODUCTIONS
The Biggest and Quickest State Rights Clean-Up in Film History

a powerful, sunlight drama, exposing the food speculators and the causes, featuring

CHARLES RICHMAN and MARY FULLER

S. E. V. TAYLOR, Director.

Harold Edel, managing director of the Strand Theater, N. Y., saw the first thousand feet of this picture and exclaimed, "It's a knock-out," and—

The Strand, N. Y., played it the entire week as the feature!

State Rights — NOW Selling

PUBLIC RIGHTS FILM CORPORATION, 485 Fifth Ave., New York City
Congressmen Weaken as They Hear From Their Constituencies and Indications Are That Lever Bill Will Go Through Without Substantial Amendment.

BE DAMNED

Speculator

Food
New York Press Reviews "Wild and Woolly"

No other actor so completely typifies the vim, dash and athletic prowess of rough outdoor life and adventure. And none is so independent of mawkish sensation to lend excitement to his feats.—N. Y. World.

With Douglas Fairbanks in the title role nothing could seem dull or slow. For the "movie fan" who appreciates good, snappy acting it is sure to have a strong appeal.—N. Y. Herald.

One needs no Palm Beach suit to derive the fullest pleasure watching him in warm weather—it makes one cool to see the way he breezes around.—The N. Y. Sun.

The story is a Western comedy-thriller, full of cowboys, Indians, bucking bronchos and six-shooters—the need to say the comedy portion of the story far outweighs the drama of it.—N. Y. American.

New York's leading papers have acclaimed Douglas Fairbanks' second Artcraft picture. Great credit for this masterpiece of action, situation and comedy is also due John Emerson, who directed the picture; Anita Loos, who adapted the photoplay; and H. B. Capenter, who wrote the story.

Douglas Fairbanks will appear at the Rialto this week and the program will be made up of musical and pictorial numbers selected for their special excellence and their ability to stand comparison with "Wild and Woolly," the picture in which he makes his second appearance as an Artcraft star.—Evening Telegram.

To say that this picture is entertaining is putting it mildly, but it is difficult to find words in which to fittingly describe Fairbanks' performance. If one did not know this popular comedian one would declare that the pictures were faked, for it seems impossible that any human being could do what Douglas does. The picture is undoubtedly the best thing he ever has done, alto one thinks that of each new offering. The humorous situations in it are delicious and frequent.—N. Y. Tribune.

New York's leading papers have acclaimed Douglas Fairbanks' second Artcraft picture. Great credit for this masterpiece of action, situation and comedy is also due John Emerson, who directed the picture; Anita Loos, who adapted the photoplay; and H. B. Capenter, who wrote the story.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by Famous Players-Lasky Corp.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
MARY PICKFORD

in "The Little American"

Directed by Cecil B. DeMille

Tremendous!!!

Released July 2nd

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE., NEW YORK CITY

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### EXECUTIVE OFFICES

| Toronto, Ont. | N. L. Nathanson | 37 Yonge St. |

These Goldwyn offices are now ready to discuss booking contracts with the exhibitors of North America. Trade showings will be held in each of these offices during the month of July.
Goldwyn Pictures for the Clean-Minded Millions

GOLDWYN PICTURES will be seen by millions of women and children with enjoyment instead of shame. They are censured in advance of production by clean-minded producers who have never on screen or stage catered to the lower or cheaper tastes.

They are the type of pictures that every organization of watchful men and women guarding against impurities or indecencies on the screen can indorse without a single reservation or exception.

They are stories of love and laughter, of honor and refinement, built to appeal to the mental and internal finenesses of the wholesome American people.

Goldwyn has recognized the necessity for screen betterments and staked a fortune upon its ability to gauge intelligently the desires and requirements of an enormous public throughout the world—the kind of a public we are most anxious to serve.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11
Special Announcement

STANDARD PICTURES have 26 Special DeLuxe Productions, from 7 to 10 reels each, ready for release beginning next September.

STANDARD PICTURES have expended Two Million Dollars ($2,000,000) on Special Productions up to date. Each picture can be booked on the open market, or the exhibitor may choose a series of stars, for release in September.

STANDARD PICTURES offer only the biggest stars, stories of red blooded men and women, combined with artistic box office value. Each staged by a great director. Produced in New York and California during the last six months.

STANDARD PICTURES are produced on a strict commercial basis, giving the artistic and box-office side of picture-making the benefit of years of experience. Keep dates open after September 1st.

STANDARD PICTURES will create new box office records. You know the producer—you know the stars—the directors—the camera men—the technical staff—the plays and the stories.

STANDARD PICTURES have carefully planned and prepared for this announcement. We know it will be a big surprise to the trade.

STANDARD PICTURES will announce 1917-18 policy, plans and productions shortly. WATCH THIS TRADE PUBLICATION.
With her fiddle and a pail of kittens, "Jinnie" enters the world's arena.

Life's grime, its coarseness, its grisly passions cannot tarnish her faith in God's creatures.

Those twisted in spirit, those broken in body, are hers to love.

She gathers unto her faith a lame cobbler, a little blind boy, a murderous libertine, and a broken nosed puppy.

She initiates them in "The Happy in Spite" club.

She plays the song of God's faith on her fiddle and works the miracle of his love among hale humanity in life's backyard.

Says "Jinnie": "All you have to do to become a member of my club is to be "happy in spite", and believe everythin' happenin' is for the best."
IT'S all ready! Send at once for the Paralta Plan book.

Don't delay!! It costs you only one red copper cent for a postal card.

Today's the day!!! Just sending your name and address will bring it to you.

It will tell you some things you already know, but—

The valuable things you want to learn make up its most important chapters.

It will show you how to work for yourself and make money.

You want to cut down your rentals and reduce your running expenses—

You want to increase your patronage, your receipts and your profits—

You want to know how to do business on secure and lasting lines—

You do not want to always have to guess and walk in the dark.

Follow the Paralta Plan and it will show you the way to Stability, Certainty, Permanence and Profit.

THE Paralta Plan provides what the banker always demands and the business man seeks—

It establishes fixed and unalterable business conditions.

You need them to run your theatre successfully.

Read the Paralta Plan book. It is based on an investigation made by an exhibitor. This inquiry cost him thousands of dollars and occupied two years in time.

He gives you the results of his work free. The book costs you nothing. It will be sent to exhibitors only on application.

Thirty minutes' reading of the Paralta Plan book may mean your fortune.

The edition is limited; so mail your postal card today.

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NEW YORK CITY
BILLY WEST
FUNNIEST MAN ON
THE CONTINENT
KING-BEE COMEDIES

"THE VILLAIN"

DIRECTION
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Theatre must have not less than 1000 seats.
Prices 25c. to $1.00
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A DAUGHTER OF THE GODS
WITH ANNETTE
KELLERMANN

The Picture Beautiful

Breaking all Records in Prestige and Patronage in all large cities
William Fox

Offers a Fox Kiddie Film Deluxe in Ten Reels

Watch trade press and newspapers for further details
A Triumphant Picture for Old and Young
Staged by CM&SA Franklin

BEANSTALK
WILLIAM FOX PRESENTS

Jane and Katherine Lee

Little people and big stars
FOX BABY GRANDS
In a novelty surprise drama

TWO LITTLE IMPS

by Mary Murillo

Staged by Kenean Buel

Put your fastest ticket seller at the window when the Lee children arrive.

FOX FILM CORPORATION
LOOK OUT!

THEY'RE GOING FAST

The Speed-King of Filmdom

When you see a crowded theatre you'll know it's a FOX COMEDY

TWO REELS EVERY TWO WEEKS RELEASED INDEPENDENTLY

HERE ARE THE FUN MAKERS
HENRY LEHRMAN- HANK MANN- TOM MIX-
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BLUEBIRD Photoplays, Inc.
"THE RESCUE" with
DOROTHY PHILLIPS
AND A BRILLIANT ALL STAR CAST
A CHARMING STORY OF A NOBLE PLOT
WITH A NOBLER COUNTER PLOT
ESTABLISHING THE HAPPINESS OF TWO LIVES
WRITTEN & DIRECTED BY IDA MAY PARK
It's easy to make money— if you play Pathé serials

**MYSTERY OF THE DOUBLE CROSS**

has proven itself to be a money-maker. Mystery, suspense, thrills, action, all in the proper proportions, plus charm of

Mollie King

have made it so.

If you haven't played it ask the nearest Pathe Exchange to show it to you

Produced by Astra - Directed by Wm. Parke.
Pathe

The tons of letters being received from theatre patrons who are competing for the $2,000.00 in prizes offered in connection with

The Neglected Wife

prove that this serial is drawing out the crowds. Exhibitors report that the great newspaper advertising brought the people out for the first episode and the quality of the pictures has kept them coming back week after week. Pathe serials pay!

The Muse Theatre, Omaha, is one of the many theatres reporting capacity business with the serial.

Produced by Balboa.
Written by Mabel Herbert Urner.
Ruth Roland
star of
The Neglected Wife
PEARL WHITE

In the summer of 1914, "packed 'em in" as the star of "The Perils of Pauline."

In the summer of 1915, she paid the rent for hundreds of exhibitors in "The Exploits of Elaine."

In the summer of 1916, she starred in "The Iron Claw" - "a clean up."

Past performances prove that Pearl White in a Pathé serial is the greatest summer attraction the business ever saw.

Book her in THE FATAL RING

Released July 8

Produced by Astra
Directed by Geo. B. Seitz
Adapted from an original story by Fred Jackson.
History will repeat itself in 1917, THE FATAL RING will fill the theatres all summer.
The stars whose faces and names you see on this page have a proven box office value. They give to

Pathé Gold Rooster Plays

a distinction, a character, and a value that exhibitors and public alike appreciate.

"Pearl White is a favorite with our public."—T. R. Conlon, m'g's Hippodrome, Portland, Ore.

"Pearl White has been on the Schindler screen for nearly 100 weeks. She has proven herself to be the greatest drawing star in my houses."—Ludwig Schindler, Manager Chicago M. P. Exposition, a well known exhibitor.

"Considering the many excellent actors and the many excellent pictures it is quite an achievement when a little girl of six or so can be placed on an equal plane with them. Baby Marie Osborne is the little girl under discussion and no amount of praise would be sufficient to describe the excellence of her latest vehicle 'Told at Twilight'."—Des Moines Capital.

"Those who witnessed the Baby Marie Osborne picture at the Princess Theatre yesterday were thoroughly delighted and the baby is now endeared in the hearts of many Charlestonians. Very enthusiastic over the attendance and the many complimentary remarks the management announces the determination to book all of such plays."—Charleston, S. C. American.

"All Los Angeles is discussing Florence LaBadie's superb characterization of Mary Murdock in 'Her Life and His', now playing at the Supperba."—Los Angeles Examiner.

Ask the nearest Pathé Exchange to show you any picture with any one of these players as the star. You will see a picture that can make money for you.
Gladys Hulette

stars in the five part Gold Rooster Play

THE LAST OF THE CARNABYS

an intense dramatic production that is above par. If you have never played Miss Hulette you owe it to your box office to book her. By force of merit she has come to the front.

"The Gladys Hulette and Baby Osborne features are without exception the best we show as our box office statement shows. If all pictures were as clean as they are censorship would be a thing of the past." —

J. J. Marshall, m'g'r The Marshall Theatre
Marshall, Kansas

Produced by Astra Directed by Wm. Parke

Coming Soon

THANHOUSER- GOLD ROOSTER PLAYS

have been steadily improving in quality. Large sums are being spent in their production and they have won their way into the front rank of business getters. Reports from theatres published in the Exhibitors Trade Review:

"Her Beloved Enemy", Thanhouser-Pathé: Globe Theatre, Boston, S. R. O.
"Her Beloved Enemy", Thanhouser-Pathé: The Empress, Omaha, Good.
"Her Beloved Enemy", Thanhouser-Pathé: The Beacon, Boston, Excellent.

COMING

Gladys Leslie

in the five part Gold Rooster Play

It Happened to Adele

And the reviews of Thanhouser Productions—have you noticed them?
Just as the "Tanks" have smashed their way through the enemy's lines, so has

The Tanks at the Battle of the Ancre

The greatest five reel feature ever put out, smashed its way through the records of every house where it has been shown!

The Record –

90,000 paid admission for one week at the Strand Theatre, New York, breaking their house record.

$50,000 in paid admissions in one performance at the Carnegie Hall, New York, breaking the world's record for a picture.

This extraordinary and unique feature is now, at the request of Official Government Pictures, Inc., to be sold.

On States Rights!

Quick action is necessary.

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Every Reel a Super-Feature!

The Land of the Rising Sun

The Serial that is Different

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Here are some of the devices we have to pull money to a box-office.

LITHOGRAPHS—Unusual and striking. Different one-sheet for each episode—threes, sixes and combination 12-sheet.

PRESS MATTER—On entire serial, and each episode. Clever, snappy copy with a punch.

HERALS—Genuine novelty—Jap design on Jap paper—Absolutely unique.

ADVERTISING CUTS—All practical sizes, in electros or matrix.

SLIDES—So beautiful they will create comment.

SPECIAL LOBBY DISPLAY

Frames of Transparencies, Japanese Banners, Colored Japan-made Photos.

TRIUMPHED AT THE RIALTO

Played by Mr. S. L. Rothapfel as an ADDED FEATURE ATTRACTION Praised by every Newspaper Critic

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15 William St., New York City
PHONE BROAD 6035

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1. First Impressions
2. A Night in a Japanese Inn
3. Odd Fishing Methods
4. Jap Kiddies
5. Ancient Industries
6. Geisha Girls
7. Japa or Worship
8. Pearl Culture
9. Korea
10. A Fairy Tale of Old Japan
ALMA
WHERE DO YOU LIVE?
RUTH MAC TAMMANY
MOST GLORIOUS OF SCREEN STARS
SUPERB RE-CREATION OF THE GREAT BROADWAY SUCCESS FAR SURPASSING THE ORIGINAL PRODUCTION
DIRECTED BY HAL CLARENDON
SWEET ALMA
WHERE DO YOU LIVE?
DELICIOUSLY DARING SIX REELS FULL OF EXCITEMENT, CLEVER SITUATIONS-FASCINATING SUSPENSE
STATE RIGHTS
NEWFIELDS PRODUCING CORPORATION WOOLWORTH BUILDING NEW YORK CITY
NATIONALIZED PUBLICITY CAMPAIGN
To Mr. State Rights Buyer

There can be no question about the Box Office Value of "Redemption"!

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HIRAM ABRAMS, 485 Fifth Ave., N. Y. City. For New England.


STANLEY MASTBAUM, Pres. Stanley Theatre Co. For Eastern Pennsylvania.

NATHAN HIRSH, Pres. Civilization-Pioneer Film Co. For New York.

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PLAYING TO CAPACITY
AT 25¢, 50¢, 75¢ AND $1.00

GEO. M. COHAN'S THEATRE, New York City
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Will open FORREST THEATRE, Philadelphia,
    early in September

Julius Steger
presents
EVELYN NESBIT
and her son
RUSSELL THAW
in
"REDEMPTION"

A Photo-Drama of
Life depicted with relentless truth

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TRIANGLE PLAYS

WILLIAM DESMOND
in
"Time Locks and Diamonds"
By JOHN LYNCH and J. G. HAWKS

Silver Jim, the master criminal of the world, whose activities have confused the police of two continents, is finally captured—by a woman!

LOUISE GLAUM
in
"A Strange Transgressor"
By JOHN LYNCH and J. G. HAWKS

She worshipped the Idol of Luxury until Mother Love taught her the joy of sacrifice.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION
KEYSTONE COMÉDIES

Coaxing the Keystone Smile

Can You Resist?
Keystone Prices for Every Exhibitor. Ask for Them at the Nearest Triangle Exchange

—RELEASES—

“A DOG CATCHER’S LOVE” - June 24
“WHOSE BABY?” - - - July 1
“DANGERS OF A BRIDE” - - July 8
“A CLEVER DUMMY” - - July 15

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
When Lula Danced The Hula

Released, July 10th

With Jean Otto again multiplying the laughs.

Directed and produced by

M. DE LA PARELLE

CLEAN
SNAPPY
BRIGHT
WHOLESOME
JOLLY
MIRTHFUL
HUMAN
ENTERTAINING

La Salle Film Company

Released through Mutual Exchanges

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Century Comedies
PRESENT
AlICE
in
"Balloonatics"
"Automaniacs"
"Neptune's Naughty Daughter"
"Alice of the Sawdust" etc
DIRECTED BY
J. G. BLYSTONE
WRITE OR WIRE FOR OUR BRAND NEW STATE RIGHTS PLAN
Century Comedies
1600 Broadway, New York
EXHIBITORS EVERYWHERE ARE LOOKING FOR NOVELTIES FOR THE SUMMER SEASON.

The Refreshing Charm of Motoy Comedies Puts Them In a Class Far Above the Ordinary.

The entire cast is nothing but DOLLS; with amazing realism they seem actually to LIVE THEIR PARTS.

The best theatres and circuits in NEW YORK, BOSTON, CHICAGO and the WEST are doing big business with the MOTOY COMEDIES. They are enthusiastic in their praise of the DRAWING POWER of the series.

Be Guided By Their Experience.

Arrange bookings with your nearest exchange NOW

EXCHANGES:

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( Index to this issue will be found on page 298.)


Saturday, July 14, 1917

Facts and Comments

Just a word to the Chicago exhibitors who are finding fault with us because we will not champion their movement to form a petty independent organization. Once more let us say that the cause is greater than the individual. It is not the province of this paper to advocate the candidacy of anyone nor to suggest to the exhibitors whom they should elect to any office. It is our right to criticise the actions of any who may have sought office and has failed to meet the most ordinary requirements of the office or who may have sought and used the office for personal motives. That we are opposed to those that you may be opposed to does not mean that we must indorse your every act. There have been several withdrawals of city and state locals from the National League, every one of which we have deplored. Some of these locals have realized their mistake and have again returned to fight for the common cause of the exhibitor in the only way that they can effectively fight, viz., alongside of their brother exhibitors who are organized at least to some extent. Stay in the trenches—you can't do anything on the outside!

Reports that are pretty well authenticated are current through the trade in regard to deals, proposals and counter proposals on the part of some of the aspirants for the League presidency. Petty politics and wire pulling of gangsters is not the sort of thing that is likely to inspire confidence and respect for the exhibitor or his end of the industry. The pity of it all is to see the only nucleus of organization among exhibitors in the country made the plaything, the stepping stone, the football of self-seekers after personal power and profit. The few men who have the interests of exhibitors genuinely at heart, who think of the exhibitors as a whole first, last and all the time, seem to be sadly in the minority. Right and equity and honesty will win eventually in this as in all things else we trust, but will it win this year? That's the question.

* * *

Gag rule with a vengeance and such as we venture to assert was never dreamed of by Joe Cannon or "Czar" Reed is exemplified in the following editorial paragraph from the self-styled organ of the Exhibitors' League. It surely will stand as one of the choice editorial efforts of a trimmer. Read it slowly and thoughtfully, please:

The very moment a member of an organization takes his grievances, BE THEY JUST OR UNJUST, into the public print, he commits itself to disloyalty. The organization in self-defense must punish such an offense with immediate expulsion of the offender.

Ye gods and little fishes! If words do not fail to express our admiration, or ecstasy, our uncontrollable exuberance of spirit at such a gem of infinite wisdom. Talk about the deliverances of Portia; what would Gratiano have said to this? And this is what is to lead the exhibitors of America to—what did you call it, at Chicago. How can it fail?

* * *

Our readers will pardon reference to another quotation we read a week ago, which ran as follows:

It must have been noticeable even to the simple minded that there are certain forces at work seeking to disrupt the exhibitors' organization. In this treacherous work weak and disloyal members are being used as tools by men who, for reasons best known to themselves, are afraid of a strong and united exhibitors' body.

Now let's see how this fits! It is just about a year ago that we had an election of officers of the Exhibitors' League at Chicago. Interests prominently connected with the publicity departments of one of our manufacturing and distributing concerns took a most active part in working for the election of the present President. What was their interest? To launch a new paper, under the prestige of the League president, nothing more and nothing less, and these same interests are strongly represented on the paper along with the League's president to this day. Was this looking out for the exhibitors' interest? Again, has it not been established beyond the shadow of a doubt and dare not be denied that the plans for launching this paper were already well under way long before the election last year and that the present incumbent sought the office primarily if not solely in the interest of the personal scheme of himself and his friends. And some of the henchmen who helped elect him were already slated as future members of the staff of the paper, despite denials galore. Was this in the interest of the exhibitors of the country?

* * *

Our last questions are simply these: are these same men likely to have the interests of the exhibitor any more at heart today? Who has been guilty of the really treacherous and disloyal work to the cause of the exhibitors' organization?
Listen to the man who has been stung!
He will tell you there is to be trouble
All along the line in this business,
Because people have been deeply stirred
And the country is engaged in war,
This self-same prophecy has been made
In years gone by for other reasons:
Hundreds of men have lost money
By going into the new art wrongly,
But never was opportunity wider,
Bigger, better and more certain
Of large reward than at present.
The art has been misrepresented,
Especially in the productive end,
By men not content with the eggs
Of gold laid patiently day by day.
They must kill the goose and get all.
They wanted too much at one time.
They paid themselves big salaries,
Ran up knockout overhead charges,
Indulged in elaborate publicity,
Put up a front in swell offices,
And milked profits dry in advance.
The only economy they exercised
Was to pay as little as possible
For that first and foremost essential
Of success, the story to be visualized.
There has never yet been a failure
To make profits on a very large scale.
Where great care was shown in artistry,
If the story itself was a good one,
And was suited to screen presentation.
This truth has been strongly illustrated
In the case of three well-known companies
Now completely gone out of existence.
It is impossible to give accurate data,
But enough of their inside circumstances
Is known to reach true conclusions.
All three had plenty of good money,
For immediate operations, with reserves
To draw upon in unexpected emergencies.
All three were started in good faith,
With sincerity of purpose and principle.
All three were conducted by honest men
And contained others of tried experience.
All three reached fine organization
In office and factory and in studio.
All three engaged the best of actors,
The best directors and the best cameramen.
All three had the brightest of prospects.
But—and here lies the secret of failure—
All three disregarded the importance
Of an evenly balanced composition.
Supposedly engaged in the production
Of moving pictures, a law to themselves,
These concerns reflected theatricalism.
It was a case of this star or that play
Of some past success on Broadway.
Often of times gone by and forgotten.
Some very exceptional performers
Have come to us from the theaters,
And the backbone of studio companies
Is stiffened by thorough stage training.
Acknowledging all that can be claimed
For good actors of every description,
And giving most thoughtful consideration
To the importance of strong personality,
Those actors were accustomed to utterance.
Some of them were entirely dependent
On uttered sentiment and voice intonation.
A stage role of tremendous opportunity
May hinge on brilliant conversation,
A struggle of wits or of passion.
Those same actors might do equally well
If given true motion picture opportunity
When called upon for screen performance,
But they were usually asked for repetition
And pure reflection of stage ideals.
Their old medium was handed to a novice
For highly unintelligent transformation
With a miserable hodge-podge resultant.
The actor really lost reputation
From sheer lack of suitable occasion
To express himself as he would like to.
He was not given the right medium.
And the audience was not given a good story.
In all three of the forenamed companies
There were rare and profitable exceptions,
Stories written with full comprehension
Of audience demand and screen requirement,
And in every case these paid handsomely.
There was not an exception to this rule.
Profits by tens of thousands of dollars
Rolled in when the thing was done rightly
With a balance in all parts of production.
In not a single case it was recognized
That the highest artistic interpretation
May fall down when applied to the trivial.
Thus was good capital and energy wasted.
Right there was the secret of failure.
All three companies should have profited
By a very obvious and pointed lesson,
But in no case could they see it clearly.
There were other causes of these failures,
But the main one could have been obviated.
So when a man talks about this business
As one not having the best of prospects,
He is one who does not understand it.
He would be a failure if he was in it.
It is an art of personal interpretation
Of stories both vital and interesting,
Well composed for screen presentation
By creative and constructive authorship.
That is strongly shown in recent examples.
Look back of every paying proposition
And you will find there has been skill
Shown in all three of the departments,
Authorship, directing and in personality.
It is a question of composite artistry.
Production has been without system.
Thousands of feet taken uselessly,
Mere waste of film and of salaries,
Which could have been easily avoided.
There has been an era of weak extravagance
Which has contributed to business failure.
Those soreheads who are using the megaphone
To denounce present business conditions
Simply publish their own incompetency.
The outlook is just as it has been,
Always good for productions of merit.
But the highest artistic production
May fall down when applied to the trivial.
Everything Set for the Convention

YOU have read of the different shifts and changes of the stars, directors and many other aspects of the industry; all matters of news and nine day wonders. Keep your ears to the ground, there are rumblings of approaching surprises already on their way, this business is full of them. We have written columns already on the Chicago convention and it is now only one week away; by the time some of our far distant readers peruse these pages it will be well under way. Everything is set for the great pow-wow and it will soon be a thing of the past. Everything will be over but the shouting. We don't know who is going to be elected president of the National League; we hope somebody will, who will do big things, do them right and for the best interests of the whole industry. We don't know what the National Association of the Motion Picture Industry is going to do. We will be there and watch all the proceedings with great interest and you will get a full report of them in the MOVING PICTURE WORLD during the conventions, supplemented by our views after it is over. We say conventions because the exhibitors, the National Association F. I. L. M. clubs and the Association of Motion Picture Engineers will all convene within the same week, July 14 to 22. We will be there and we hope to meet everybody else there. If you can possibly go, don't wish you had gone. It will be well worth the time and money.

Better Theaters.

To the contrary notwithstanding we believe that the general tendency of the exhibitors who can do it is to build larger, more commodious and elegant theaters, with every convenience and up to date improvements. This applies to every community that has the patronage to support such theaters even in smaller places, where there is a possibility of securing the patronage in opposition to a competing house which is lacking in the comforts, such as ventilation, well upholstered and roomy seats, stage setting, music, retiring rooms, etc., etc. There is no use deceiving ourselves or being deceived; we are face to face with an increasing demand for better theaters and every exhibitor has got to realize it sooner or later or be eliminated by the man who is on the job and can secure the where-with-all to keep pace with the times. Every place we go and every issue of the trade papers bring before us news of large and larger theaters that are being built or planned for erection. These are only the signs of the times in conformity with the popular demand and the development of motion pictures. Unquestionably this is the result of the better pictures and their growing popularity that have bettered the class of people who are now attending the theaters. Everything is keeping pace with the character of the productions.

Chains of Theaters.

In almost every city today we find certain exhibitors who are owners of a chain of theaters embracing from six to twelve and in many cases there are many more, including links in different cities. In almost every instance these places of amusement are, in exterior and interior architecture, an attraction and a credit to the communities where they are located. We are convinced that this chain system is only another indication of a more stabilized phase of the industry developed by serious minded business men.

Publicity Promoters.

The film industry has evolved many new occupations. The most remarkable is the publicity promoter who makes a specialty of securing publicity for actors and actresses who would shine prominently or more brilliantly in the firmament of constellated film stars. The publicity promoter charges the aspirants ten dollars a week and up to procure free publicity in different publications, for which he receives weekly sums from his several clients. He makes the publications part of his plant and pays nothing for it and says: “See what a smart boy am I.” In other words, the publications make it possible for the promoter to do business and he gives nothing for it.

What of Your Old Negatives?

IN view of the vast amount of motion picture production during the past few years and of the comparatively small percentage of reprints it would be interesting to know what may have become of the countless thousands of feet of negatives after the prints were made and distributed. It seems probable that a large percentage of finished negatives has been destroyed as having no further value from a reprint standpoint. On the other hand, negatives of many notable productions have been kept intact with a view to their future usefulness. This will also apply to negatives portraying scenes and incidents of a personal nature which in many instances it is impossible to duplicate. Under these circumstances it would be of interest to learn what care and methods of prevention have been adopted to insure with reasonable certainty that, when required, fresh prints may be reproduced.

The making of photographic images on nitro cellulose base is of comparatively recent origin, and for this reason there are no long standing records to act as precedent in establishing physical and chemical stability such as would be required where intrinsic value may be endangered as a result of deterioration.

A study of old photographs where the image is impressed on paper proves that the permanency of the image depends on the skill and care exercised in the various manipulations which it has to undergo, but whether the image is on plates, paper or film, thorough fixing together with the removal of the hypo sulphite of soda by careful washing is absolutely necessary.

The same statement holds good with amateur snapshot negatives which are basically the same as motion picture film and receive practically the same general treatment, with the exception that while amateur film negatives are usually preserved in envelopes or albums made for the purpose, motion picture negatives are rolled in solid mass and stored, frequently without particular attention, in a vault or safe where atmospheric conditions may be directly contrary to their physical requirements.

It seems reasonable to infer that a portion at least of the millions of feet of negatives used has not received the care necessary to promote permanency, and also that insufficient attention has been given to the best possible methods of storage.

In view of these uncertainties which may prove to be detrimental to the preservation of valuable negatives, occasional examination would be advisable, and if evidence of deterioration is present desirable steps should be made and every attention given to detail in the fixing, washing and storing, in order as far as possible to insure the life and durability for future requirements.
Herrington a Candidate for President

We have been expecting this announcement, although it was not until this past week that Mr. Herrington openly said he would run for the presidency of the League. He was elected president of the National League at San Francisco in July, 1915, where the organization was representative by only a handful of delegates; in fact it was a remnant of what had once been the National Exhibitors' League of America. He took the reins of office and in July, 1916, handed his gavel to the present incumbent to control one of the largest, or possibly the largest, representations of the league that ever assembled in convention during its history.

Mr. Herrington also left the league with a surplus in its treasury, free from debt and an exposition which retailed it $26,000, only $5,000 of which amount was turned over to the national treasurer, the balance being misappropriated by private individuals after Herrington had been superseded by the present officers. At the last convention, July, 1916, Mr. Herrington was appointed National Organizer and has succeeded in bringing into the national body many newspapers and all of the states which had seceded or had become disorganized. Mr. Herrington says he presents himself as a candidate on his record and achievements, believing that actions speak louder than words, and more than this he sayeth not.

Why Turn the Screen Theater Into a Lecture Room

By Edward Weitzel.

An important but far from settled question relative to the art of the moving picture is proper nomenclature descriptive of its many forms. We speak of the screen in exact comparison to the stage, but this is an error. The stage means a place where plays are performed—the home of the drama. We use the word screen as the place where the photoplay is shown, but the screen is not restricted to the silent drama alone. No matter what class of subject, it is presented to the spectator by the same medium. In the same way, whether upon the stage or the platform or in the pulpit, the message of the actor, the theme of the lecturer or the theology of the divine is conveyed by the spoken word—the power of speech.

The sooner the moving picture is as clearly defined and names are found to designate its several functions, and the photodrama is put in a class by itself, the better for the art. At the present time, that which is a lecture or a sermon when delivered by word of mouth is shown on the screen under the name of photoplay.

The time unquestionably is coming when eminent professors will diffuse their scientific knowledge and reformers their propaganda by means of a screen set up in the lecture room. Eloquent spiritual lessons will also be seen in churches given over to the silent sermon, and the screen theater will be left to its highest and best mission—to amuse, to entertain, to recreate.

Any one familiar with the history of the spoken stage knows the battle it has been forced continually to wage to free itself of the dead weight that many serious-minded but mistaken individuals think it should carry. If left to themselves they would have the laughter, the wit and the simulation of the tragic muse relegated to the background, and would serve the same mental fare as that provided by the pulpit and the platform. The result would be acute cerebral indigestion brought on by overfeeding under improper conditions. Fortunately, there have always been sufficient wellwishers of the stage whose clearness of vision recognizes the harm consequent upon thus perverting one of the most healthful diversions given to man and robbing it of its highest benefit.

To amuse, to entertain, to recreate; that is the mission of the stage. It is also the mission of the screen theater. Whatever of instruction may be derived from the photoplay, it should not be delivered in the form of a preachment or a bald statement of facts that do not stimulate the imagination, that merely numb it with the drab side of life.

Going in the Discard

A NNOUNCEMENT was made in the columns of the Moving Picture World for July 7 that the K-E-S-E service had definitely abolished the practice of demanding advance deposits from exhibitors as a guarantee of payment of film service. In keeping with this announcement it was further stated that all moneys held on deposit had been returned to exhibitors.

Under existing conditions K-E-S-E and its executive head, George Kleine, are entitled to commendation for the courage required to take such a step. There are certain aspects of the deposit system that make it attractive to exhibitor and manufacturer alike and are calculated to give the concern which continues the practice an advantage in the competitive field of motion pictures. On the other hand, the deposit system gave birth to a species of unfair competition, or, rather, served to stifle fair competition by enabling those exhibitors who could afford to tie up large sums of money in the form of deposits to create a monopoly of the best pictures.

Naturally, this condition caused great dissatisfaction among the exhibitors. There were also grave abuses of the advance deposit system. Concerns formed to make pictures that had not sufficient capital and made up their deficits from the sums obtained from exhibitors as advance deposits. This method of hypothecating deposits was dangerous in the extreme, for while there is no record of any producing company defaulting, the method of doing business is not a sound one and snatches too much of wildcat speculation.

It was when the exhibitors began to realize that there was great danger of losing their deposit money that they woke up and began to demand that the system be abolished.

The outcry has been great, until now it looks that serious consequences might result if the practice complained of is not generally abandoned by the manufacturers and distributors. Mr. Kleine realizes that contented patrons are to be preferred to contentious ones, even though it places him at the material disadvantage of demanding cash in advance for each separate item of service supplied his patrons if they come under the class not entitled to unlimited credit.

The exhibitor's business with his patrons is on a cash basis, so there is no reason why he should not do a cash business with his exchange. It is the system originally in vogue and it is timely to return to it now. Mr. Kleine deserves credit in being the first to take the step in that direction.

Let advance deposits go into the discard.
"Tay Pay" Talks of Film Censorship

Noted Publicist and President of the British Board Explains His Views to World Readers

P. O'CONNOR ("Tay Pay"), Nationalist leader in Parliament and president of the British Board of Film Censors, has taken the opportunity of his present visit to the United States to explain to the film trade of this country the way in which film censorship is done in Great Britain. Mr. O'Connor is a friendly man, tall, robust, and of untiring energy. He receives hordes of visitors daily and is anxious to do all he can for everyone. Although his mission here is a political one, he wishes also to meet the film men who manufacture 95 per cent. of the films exhibited in Great Britain.

With this high percentage of American films on the British market, the fate of the American film in Great Britain cannot be called tragic. But it is important that American film manufacturers understand the principles governing the British Board of Film Censors. This board, at the beginning of the present year, reviewed about 60 per cent. of all the films exhibited in Great Britain. But this percentage has rapidly increased since.

"The British Board of Film Censors is managed by a committee appointed by the three branches of the film industry: the manufacturers, the exhibitors, and the renters, or middlemen, as you would call them here," said Mr. O'Connor to a reporter for the Moving Picture World. "The functions of the board, of course, are to examine the films and pass or reject those brought before them. "The practical work is done by four examiners. I was elected president, I may say, without in any way applying for the place, by a unanimous vote of all the branches of the trade, and I started my work about the middle of January of this year. My appointment is only for one year, both at the desire of the trade as well as of myself.

"The four examiners sit in a room in the office of the board. All films that are to be examined must be brought to this room. There are two screens. Two examiners sit before each screen so that two films are examined simultaneously. Films are not usually passed without the unanimity of the examiners. "My function begins when a question of principle is to be decided, and in all cases where there is either a difference of opinion among the four examiners or some doubt or hesitation in their minds as to the course they should adopt.

"I am appealed to frequently. My office is by no means a sinecure. The work of the film censor is by no means as agreeable as it appears on the surface. For, you have to consider every particular case and the principle which is involved in it. For instance, you pass on certain figures, of, say, rather scanty attire. You are apt to be flooded with pictures carrying that feature to the greatest extremes. The result of it is that our judgment has to be applied not merely on the basis of the subject filmed, we must have regard to a certain set of general principles. 

"But, on the other hand, it is impossible to lay down, even in the most carefully chosen language, general principles which cannot be proved inconsistent. For instance, one of the first things I did was to make the restrictions much more severe concerning what has become known as the 'crook' film. The principle I laid down, and which had already been laid down, was that crime should not be shown, although it is inevitably a part of human life, except as it was part of the story. If it occurred; that it should be episodic, that is to say, as it took place in life, in the life of society, as an incident, not as a representation of the whole of life. Further, that we were to exclude altogether the representation of more horrible aspects; that is, such representation as was outside the realm of true art, and besides calculated to demoralize and lower the standard. Finally, we excluded all 'crook' films in which the sympathy was with the criminal, unless it could be shown either that he was the victim of unfortunate environment, or that by his long repentance and restitution, he had purged himself of his crime.

"The film trade was generally unanimous in its assent to these rulings. And yet an incident occurred which illustrates that the censorship of films is not so simple as it appears. I got an admirably written letter, a story which, under the rulings I have just set forth, would apparently have to be excluded. The letter tells the story of a man who had been his dramatis persona a trainer of thieves, several thieves, a burglar, and a murderer. It was simply a cleverly disguised version of 'Oliver Twist,' which, of course, has been produced hundreds of times in the history of the trade. I would never think of rejecting. My answer was that the rules laid down by the censors were not the same as the law, which, whatever the results, must be interpreted literally. Statute law has to be interpreted according to the exact phraseology, no matter what the original purpose of the law was. But the rules the censors lay down are a representation of the interpretation of the men who make them, and that interpretation, of course, must be in a broad and general fashion. "I do not wish to mention the names of the examiners because they are men who wish to avoid all publicity. They are known to the film trade. They are all modest men who want to do their work in silence. I may say, however, that one of these men is a University graduate and a man of very high intelligence. Another is a man who was a high official in a bank for many years. He has a pension and has taken up the work of the board more or less to escape the effects of being idle after so many years of active work. The third man is a very prominent and intelligent man; and the fourth has been associated with me for forty years and is a very competent man. He cannot speak too highly of the industry and patience and conscientiousness of these men. They sit from 10 o'clock in the morning until 6 or 7 in the evening every day, year in and year out, to perform these functions. "Exhibitors do not as a rule appear in behalf of their pictures. They have a right to appear, if they wish. Of course, also, if an exhibitor desires to consult me on any question I am always at his service. I am glad to say that sometimes, I think, I have managed to be of some use.
to the exhibitor by making suggestions to those who have offered their films for criticism before being passed upon.

"I need not say that when a great film is presented to me in which vast sums of money have been sunk—although I cannot allow even that fact to influence me in my judgment—I try to make suggestions that will help to pass it. One film, for instance, I saw five times, each time occupying three and one-half hours. I am glad to say changes I suggested were adopted and the film is now a great success.

"The trade does not question our judgment in any way whatever. I can remember that they have come to the board over and over again and we have to act as a dictator. They trust in our judgment. We have the responsibility and they in no way desire to weaken it."

Ince Goes to Art-Craft-Paramount

Producer Will Continue to Work in California—To Have Full Rein Over His Productions.

HOMAS H. INCE, well known director and producer, whose resignation from the formerly widows-controlled Film Corporation was reported two weeks ago, has completed arrangements with the Famous Players-Lasky Corporation whereby all Thomas H. Ince productions will henceforth be released by Artcraft and Paramount. This deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry.

By the terms of the agreement, which was entered into with Mr. Ince by Adolph Zukor, Hiram Abrams and Walter E. Greene for Famous Players-Lasky, Paramount and Artcraft respectively, all productions which Mr. Ince advises personally will be released by Artcraft and all others by Paramount.

Mr. Ince will continue to make his producing headquarters in California and expects to return to the coast in short time to begin active work on productions under the new releasing arrangement.

My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions," declared Mr. Ince in discussing his new affiliation. "I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor."

Mr. Zukor paid a high compliment to Mr. Ince in the few brief remarks which he made concerning this important transaction.

"As a producer and as a man Thomas Ince has always commanded my highest admiration and respect," declared Mr. Zukor. "There is an individuality stamped upon every one of his productions which gives it a flavor all its own. They are a sort of American melodrama, the pictures with a punch which the red-blooded American likes to see. That is why we proffered the tremendous facilities of our distributing organization to Mr. Ince when we learned that he was free to make new distributing arrangements."

"The well-recognized genius of Mr. Ince will be untrammeled in the production of his pictures and he will have full rein over his own extremely efficient organization. We may therefore look to Mr. Ince for the best of which he is capable, with his exceptional personality and genius finding complete expression in every production that bears his name."

Sennett, Too, Goes With Paramount

MACK SENNETT, known throughout the world as producer of Keystone comedies, completed arrangements Friday, June 29, with Paramount Pictures Corporation for the release of all his future productions through Paramount. Mr. Sennett the previous week had severed his connection with the Triangle Film Corporation and there had been much conjecture as to his future plans. Mr. Sennett is to produce independently, and will issue a two-reel comedy through Paramount every other week.

For several days Mr. Sennett and Charles O. Bauman, business associate with Mr. Sennett in his new enterprises, have conferred with Adolph Zukor, president of the Famous Players-Lasky Motion Pictures Corporation, had been in conference in New York with Adolph Zukor, president of the Famous Players-Lasky Corporation, and Hiram Abrams, president of Paramount Pictures Corporation. In the conference, Butler Graham was Mr. Sennett's attorney in the transaction.

Mr. Sennett stated that he will leave for the Pacific Coast next week and will produce his pictures in Edendale, Cal. In his announcement regarding his new association with Paramount Mr. Sennett did not refer to the players who will appear in his company.

Coming directly after the announcement that Thomas H. Ince also produces through Paramount and Artcraft, the statement of Mr. Sennett's association with Famous Players-Lasky created considerable comment in motion picture circles.

Jack Sennett is the creator of the style of comedies he produces—pictures which have created laughs the world over.

Thomas Ince, who on June 28 announced that he had decided to release productions through Artcraft and Paramount, was not in town. Artcraft's thirty-four hours after the deal had been consummated, Ince had packed bag and baggage and was headed for the balmy climes of California without knowing exactly where he will produce.

Several California exhibitors have offered to build a studio for Ince, without cost to him, provided he will locate in their locality. It is certain that Ince's studio will be built near Los Angeles, the film-producing center of the United States.

Triangle Issues a Statement

The following statement was issued from the offices of the Triangle Distributing Corporation on June 28 to all exhibitors:

"During the past few weeks there have been carried in the trade papers and motion picture journals many rumors about the future of the Triangle. At first we felt it would be best not to comment on these one way or the other, but after due consideration, we feel that the exhibitors are entitled to know the true status of conditions.

"For this reason, we take great pleasure in announcing to you and to every other exhibitor of films that Triangle was never more assured than it is at present. A complete reorganization and consolidation of the producing plants has made it possible to bring the production of a picture down to an artistic business proposition, making it possible to spend a specified amount of money for each picture, wherein the entire value goes into the production of the picture itself, a plan that has heretofore not been followed.

"The direction of all productions will be in the hands of the best directors that can possibly be secured—the plan of organization making it possible for these directors to work almost as one on the production of any picture. In this way, full advantage is given to the exhibitor of every dollar spent upon each production.

"After productions have been made they will all undergo the most rigid criticism by people capable of passing on the merits of a production, and when any picture falls below the standard it will not be released but another will be substituted in its place, assuring every exhibitor of a consistent program of the highest quality at all times.

"There will be Stars in future productions such as have been on Triangle productions in the past; but it will be the intention to help the pictures and service at the same time that he is advertising such Stars.

"We are perfectly willing to submit our future business policies to the business men in the exhibiting end and we do not think that we need indulge in a detailed analysis. Our service will not be excelled by any distributing organization today. It will be our desire to operate and assist and help the exhibitor to make the Triangle Program an asset to his house. Our pictures will be made from well-known plays that carry an advertising value at all times."
Chaplin Signs With Exhibitors' Circuit

Famous Comedian To Receive $1,075,000—Will Produce Eight Pictures at Rate of One Every Two Months

HARLIE CHAPLIN has contracted with the First National Exhibitors' Circuit to produce eight pictures. He is to receive a salary of $1,000,000 and a bonus of $75,000. Chaplin will produce one comedy every two months. He will begin work on the first as soon as he has completed his present work on his last Mutual release.

Official announcement of the signing of Chaplin has not yet been made by the Exhibitors' Circuit. Los Angeles despatches state that the comedian made the announcement of his new affiliation on Saturday, June 30. This intelligence followed that of Friday from Chicago, which was to the effect that Mr. J. S. Selznick had held conferences with him in the Congress Hotel there, but had given no information as to the purpose of the meeting. It was learned, however, that Chaplin had been signed before the Chicago meeting, and that that meeting had been held mostly for the discussion of the distribution of the new Chaplin pictures.

In this connection much significance is attached to the fact that Lewis J. Selznick, head of the Selznick Enterprises, Inc., and Adolph Zukor, president of the Famous Players-Lasky Corporation, were in Chicago and in the Congress Hotel during the meeting of the Circuit, men. Mr. Selznick and Mr. Zukor did not attend the meeting. That the presence of Mr. J. S. Selznick in Chicago during the meeting had something to do with the signing of Chaplin by the Circuit is the belief of well-informed film men. This is especially credible in view of the fact that the Exhibitors' Circuit have had distribution on Chaplin's service for some time, and that one of the big factors to be decided before announcing the acquisition of the comedian was to come to a decision on a method of distribution of the pictures. Mr. Selznick's access to the Circuit, which controlled others, and Mr. Zukor's control of Paramount, through his position with Famous Players-Lasky, is well-known.

These members of the Exhibitors' Circuit in attendance at the signing in Chicago on Friday were S. W. Ethel, president, and J. D. Williams, general manager, of New York; Robert Lieber, Indianapolis; E. Mandelbaum, Cleveland; E. B. Clark, Pittsburgh; Thomas Saxe and J. E. Saxe, Mutual; E. M. Selznick, Chicago; Paul J. Bruder, St. Louis; Al Gillgham, Detroit; N. H. Gordon, Boston; Mr. Gattstein, Seattle; J. H. Kunsky, Detroit; E. H. Hudson, Dallas; Harry Trol, St. Louis; T. L. Tally, Los Angeles, and Aaron J. Jones, Nate Ascher and Adolph Linchick, Chicago.

The meeting on Friday was preceded by a luncheon on Thursday. Chaplin is to have a free hand in the production of his pictures, but is to understand that each picture will be two reels in length, and he will have sixteen months to make them—one every two months; but no arbitrary release date. Chaplin, it is stated, will especially aim at making his pictures of a higher and better quality than any yet turned out by him. Every one of the pictures he makes for the Exhibitors' Circuit will be of high class in every respect as he can make it. In the event that a picture is finished and finally is believed not to come up to the desired standard, Chaplin will destroy it and immediately begin over again. It is the comedian's avowed intention, with this series of eight pictures, to establish an artistic reputation rather than amassed money.

The salary paid Chaplin—$1,075,000—is the highest ever paid a man in any walk of life for a like period of time. Under his Mutual Contract Chaplin receives $670,000 a year for two years, but was given recently offers of $300,000 for twelve pictures, but he turned down the proposition.

Each of the twenty-five members of the First National Exhibitors' Circuit will be taxed a pro-rata sum to pay Chaplin's salary.

President Wilson Calls Upon Film Industry

William A. Brady, Responding for Associates, Declares Every Co-operation Will Be Extended.

WASHINGTON, D. C., July 14—The motion picture industry, which has been requested to step up and "do its bit" in much the same manner as the newspapers, and it is President Wilson who has made the request, in a letter addressed to the president of the executive committee of the Motion Picture Industry, the President states that the film has come to rank as the very high medium for the dissemination of public intelligence, and, since it speaks a universal language, it lends itself importantly to the presentation of America's plans and purposes.

This is perhaps the reason why that the motion picture industry has been so officially acknowledged. It puts it on the plane with the newspaper and the magazine, or perhaps slightly above either of these in some respects, in the medium of its messages. It speaks a universal language to the industry and the appointment of Mr. Brady as chairman of the motion picture committee to bring about the many things that can be accomplished by the utilization of the motion picture screen, as Mr. Brady's reply, are contained in the following letters:

Washington, D. C., July 14, 1917.

Mr. William A. Brady, New York City.

It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to the unusually important factor in the development of our national life. The film has come to rank as one of the highest channels of communication, and, since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes.

May I ask you, as chairman by my appointment, to organize the motion picture industry in such manner as to establish direct and authoritative cooperation with the Committee on Public Information, of which Mr. George Creel is chairman?

It is much to ask, but my knowledge of the patriotic service already rendered by you and your associates makes me no count upon your generous acceptance.

Sincerely and sincerely yours,

WOODROW WILSON.

Mr. Brady's reply is as follows:

New York, June 30, 1917.

The President of the United States, the White House, Washington, D. C.

Dear Mr. President:

I accept your highly esteemed favor of June 25 requesting me as chairman by your appointment to organize the motion picture industry in such manner as to establish direct and authoritative cooperation with the Committee on Public Information of which Mr. George Creel is chairman.

In the full appreciation of all that is entailed in bringing about the desired conditions the desire of the industry will throw its weight the last inch into the task confronting the American people. I am gratified to have been asked to lead the devoted men and women of the motion picture world who have already shown themselves so loyal to the cause of their country that they have gone beyond the simple task of entertainment. I hereby assure you of the united concertions and patriotic support of the entire industry in America.

I have the honor to be Your obedient servant,

WILLIAM A. BRADY.

President National Association of the Motion Picture Industry of America.

Universal Shows Pershing in France

Scenes of General's Greeting at Sea Port and in Paris Arouse Great Enthusiasm at Rialto.

The value of the motion picture screen as a medium for the dissemination of news is demonstrated by the release last week of a special edition of a moving picture weekly.

The Universal has issued a film 650 feet long showing the arrival of General Pershing in France and his reception there. This film came across on the same ship which brought the still photos published by the New York Herald Tribune. It was shown at the Rialto on Thursday night without subtitles. On Friday afternoon it was exhibited to the trade in which all its screens are run during the week at the Rialto House on Friday night. By that time 150 copies were in circulation covering the length and breadth of the country.

The picture shows the arrival of General Pershing in France and his reception there by Bisets of English military officers. Then we see him board the train for Paris, leave the train at the station, and driven through the streets followed by immense throngs to his hotel. And we see him address a few words to the multitude from the balcony of the hotel.

The scenes are clear. There are as many as a dozen close-up scenes of General Pershing. These are the only long shots of the general which have been obtained for the screen. None were taken while the troops were at the Mexican border. General Pershing would not allow a moving picture photographer to travel with the troops.

The picture will be offered to the Federal Government. It may be used by the Public Information Committee which has been requested to have four-minute speeches delivered each night in practically every motion picture theatre in the United States by a corps of fifteen thousand volunteer speakers. To provide for the use of the picture in such a program, titles have been prepared and placed in the daily newspapers, calling attention to the significance of the scenes shown. Some of the titles are strained and forced, but on the whole they are satisfactory.

When this picture was shown at the Rialto enthusiasm ran high. Appreciation was freely granted the picture. It was broken only by the laughter provoked when General Pershing rubbed his nose vigorously as he was leaving the ship.
WRITE US EARLY AND OFTEN

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

Pennsylvania Holds Sixth Convention

John O'Donnell of Philadelphia Elected President—G. W. Sahner Is National Vice-President.

The sixth annual state convention of the Motion Picture Exhibitors' League of Pennsylvania, opened promptly at 10:30 A. M. on Monday, June 25, in the auditorium of the American Photoplayer Company, on the eighth floor of the Parkway Building. G. W. Sahner, president, and F. J. Herrington, national organizer, were the principal speakers and struck the important topic of censorship. They said that it had proved a farce so far as regulation was concerned and that it had worked harm to the moving picture business. The prediction was made that the censorship would soon pass away.

E. J. Cattell, who represented Mayor Smith, delivered an address of welcome. The response was made by John O'Donnell, president of the Philadelphia Exhibitors' League.

The report by the registration committee showed that nearly forty out-of-town members had arrived on the first day.

At 1:30 P. M. the doors of the main exhibition room were thrown open to the public and presented a most inspiring sight. American flags were in evidence everywhere and the exchange booths and exhibitions were made up in a very attractive manner.

B. Amsterdam, chairman and treasurer; C. H. Goodwin, secretary; S. B. Blatt, master of ceremonies, and John O'Donnell and B. Shindler, general exhibition committee, had done their part well and every detail was worked out in clock-work style. Every available bit of floor space was sold. Among the handsomest of the exchange booths were Pathe, where Pearl White on Tuesday night gave out hundreds of carnations to a large crowd of admirers. J. Milder of the Selznick Corporation had a handsome booth, as did the George Kleine Poster Company, World Film Corporation, Peerless Feature Film Exchange, the Ideal, the Supreme, the American Fotoplayer, the Bluebird and Universal, Airsweet, Metro, Fox and Mutual.

The first night brought immense crowds. The public swarmed in, and for a time everything loose at the booths was being grabbed by the souvenir hunters. H. Osborne of Pathe, gave out pretty souvenirs, pin cushions and puzzles. At the Bluebird booth V. R. Carrick and Allen May were busily engaged in holding the crowd in check, while Violet Mersereau, the Bluebird star, read palms and told fortunes for the benefit of the Red Cross. The sum of $41.50 was collected and turned over to the society. Over at the World Film booth, Alice Brady, Caryle Blackwell, Harley Knoles, the director, and Madge Evans were the center of attraction and received many admiring glances from the movie fans.

Dancing, motion pictures and refreshments kept everybody in good humor, and there seemed to be nothing lacking for a general good time. In addition souvenirs were distributed to all visitors at the booths and an especially appointed ladies’ committee distributed flowers and patriotic emblems. On this committee were Mrs. J. O'Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. Greenberg, Miss M. Reeves and Miss M. Strain. The ladies' committee also arranged automobile tours for the wives and relatives of the delegates.

Tuesday's Session.

The main feature of Tuesday’s meeting was the discussion by Mr. Sahner of another pending bill of a tax of a cent a foot on moving pictures and the subject of barring children under sixteen years of age from attending the picture theaters unaccompanied. Sam Spedon, of the Moving Picture World, delivered an interesting speech upon the public’s relations to the silent drama. W. Stephen Bush also spoke.

On Tuesday night the grand banquet was held at the Adel- phia Roof, where a large number of exhibitors and exchange men with their friends and families were brought together.

The special guests of the evening were Miss Pearl White of Pathe, who made a speech and later enjoyed several dances with a few lucky boys; Gertrude Hoffman, C. R. Seeley and W. A. S. Douglas. The Vitagraph visitors were Marion Fouche and William Dunn. All of these guests attracted considerable admiration and held the attention of everyone.

After the usual photographic stunt the orchestra opened the ceremonies with "The Star Spangled Banner." In addition to the tenor, Thomas Murray, there was home talent—J. Heenan of the Vitagraph, and Allen May of the Bluebird, who sang well.

J. O'Donnell acted as toastmaster. He introduced George W. Sahner, the president, for the initial speech. Then followed Pearl White and C. R. Seeley. During Mr. Seeley's speech he made an impressive point concerning the future welfare of the exhibitors. The other speakers of the evening were Fred Herrington, John Clark, manager of Paramount, G. Meeker of World, George Denbow of Fox, Harvey Dey

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas League at Galveston.............................. July 9 and 10
E. H. Hulse, president, Galveston, Texas.

National League Convention and Exposition at Chicago............................. July 14 to 22
Headquarters of Exposition—14th Masonic Building, Chicago

Virginia Exhibitors at Ocean View........................... August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.
of Peerless, B. R. Tolmas of Mutual, H. Osborne of Pathé and Dave Starkman.

The winners of the Liberty Bond, awarded to the best dancing couple of the evening, were Mr. and Mrs. J. O’Donnell, awarded the committee, consisting of Pearl White, George Denbow, George Meeker and A. Osborne.

**Wednesday’s Session.**

An important meeting was held on Wednesday morning when the following nominations were made and elections held in accordance with the program:

For state president, John O’Donnell, Philadelphia; first vice-president, Charles O. Baird of Portage, Pa.; second vice-president, A. H. Mace, Quakertown, Pa.; secretary, Charles H. Shilling, representatives, H. C. Klein of Pittsburgh. All of the officers were elected for the ensuing year.

G. W. Sahner was elected national vice-president.

The three delegations elected to the national convention in Chicago were John O’Donnell, Charles Goodwin of Philadephia, and M. Feitler.

About fifty out-of-town exhibitors were present.

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**Red Cross Booth Popular with Players**

**Articles for Raising Are Pouring In on Manager Schindler—**

**Fifteen Negotiates Will Be Represented at Seventh National Convention.**

Manager Ludwig Schindler, of the Seventh National Exposition at Chicago, reports that letters are arriving in bunches daily at the league headquarters in the Biltmore Temple evidencing the intense interest taken by exhibitors throughout the country in this year’s convention and exposition.

North Carolina will send eight delegates and eight alternates. All the delegates and exhibitors from Virginia, North Carolina and South Carolina have already made arrangements for an Exhibitors’ League Special, which will have two Pullmans and a dinner.

The following delegates will represent Mississippi: P. E. Schilling, Greenwood; E. M. Clark, Natchez; A. B. Cook, Jackson; M. C. C. Cupero, Canton; J. E. Isenberg, Greenville, and Miss M. E. Rollins, Grenada. Messrs. Schilling, Clark and Isenberg are well informed as to the requirements of their states, and will make the trip in automobiles, leaving their respective cities to meet at Memphis, Tenn.; thence they will motor to Chicago in a bunch. It is hoped that they will give themselves sufficient time in order to discount any mishaps on the way, so that they will arrive in Chicago on time for the opening of the Convention.

Exhibitors of the Northwest have promised to send the following delegates: James Glousky, Joseph Friedman and Charles Campbell, St. Paul; C. H. Hitcheock, Ed Hinz, M. A. Hopenrath, D. G. Rodgers, H. P. Greene, William H. Deeth, C. E. Van Duzee and D. W. Chamberlain, Minneapolls; H. H. Duhme, Minneapolis; K. L. Guthrie, St. Paul; C. W. Gates, Aberdeen, S. D.; also the following alternates: Oliver A. Rowe, J. B. Reisman, Bert Goldman, Mr. Cameron, R. G. Foster, C. L. Graham, E. U. Carter and Harry Breiden, St. Paul; William A. Stifles, Billy R. Watson, O. C. Stelzner, James Keough and F. W. Thayer, Minneapolis; Archie Miller, Devil’s Lake, S. D., and Tom Foster, Stanley, Wis.

Prominent moving picture players have already begun to send articles for the Red Cross booth. The very first article was received from dainty little Mary Miles Minter. Like little Mary herself, the article is dainty and pretty, and is something that the women will crave to possess. A note accompanying the article reads: “To be sold at Red Cross booth, Motion Picture Exposition, for our dear boys in the trenches. God bless them!”

Marguerite Clark has also answered the call and has announced that she will send one of her gowns for the contest, in addition to another article.

Anita Stewart has magnanimously tendered her “Godess Gown,” or any other special gown that the league might request. In addition, she will also send other articles to be raffled in support of the Red Cross organization.

This is a good beginning, and Manager Schindler is eagerly awaiting a rush of articles from other prominent players. All contributions, whether from the raffle of the articles or in addition, will be devoted to the Red Cross. The Red Cross booth will be in charge of J. W. Champion, executive secretary, Chicago chapter, American Red Cross.

E. R. & M. Brown, proprietors of Brooklyn, Mich., have donated 200 copies of the song, “Stars and Stripes Were Waving,” in aid of the Red Cross booth at the exposition. This is an excellent donation, as it will serve to excite enthusiasm.

The program of the Exposition will be completed during the week ending Saturday, June 30, Manager Schindler announces.

Opening day, Saturday, July 14, has been assigned to Goldwyn Pictures Corporation, and Mac Marsh and other Goldwyn stars will be present.

Sunday, July 15, will be Pathe day, with Pearl White, Mrs. Van. Castle, Florence Reed and other Pathe stars in attendance.

Tuesday, July 17, will be Butterfly day (Universal), with Violet Merseureau as the featured star.

Wednesday, July 18, the latter World Pictures, Brady-Marie day, with Alice Brady, Ethel Clayton, June Elvidge, Evelyn Gereley, Madge Evans, Carlyle Blackwell and Montagu Love as the representative players.

The closing day has been assigned to Metro, which has promised to have present Francis X. Bushman, Beverly Bayne, Edith Storey, Viola Dana and Harold Lockwood.

The Exposition opens on Saturday morning, July 14, and the convention will be opened Tuesday, July 17, at ten o’clock a.m.

The Hotel Morrison has been chosen as the official headquarters of the Seventh National Convention, and delegates are requested to write for reservations in advance, in order to be assigned the best and coolest rooms. It has 1,000 rooms, every one of which has a bath.

Manager Schindler requests all visiting delegate to apply at the head office, which will be open daily, 9 A.M. to 5 P.M., Monday, July 16, with their credentials, to receive their official badges.

One more new state has been added to the fourteen new states mentioned in the report of the committee, which have entered the league since the convention of 1910—making fifteen new states in all.

Airdomes Can’t Open Until 9 P. M.

That’s What “Daylight Saving” Means, Exhibitor Crandall of Washington Again Points Out.

Washington, D. C., June 29.

I THINK the moving picture interests of the country have overlooked a great big bet,” said Harry M. Crandall, of the Superintendence made known to the audience, in the course of his address, as a result of the passage of the Calder bill, commonly known as the “daylight saving” bill. “I think that the moving picture people are making a grave mistake when they do not make some sort of an organized protest against the measure that will perhaps wipe some of the smaller men clean out of existence. As I told you before,” continued Mr. Crandall, “our first evening show will be wiped out and the second show will take its place. I do not know if they are going to go to bed at the best, the first show of the evening does not produce much in the way of box office receipts. We are dependent entirely on our second shows.

Now that we have people who doubtlessly have not the time to figure out just how the bill is going to affect the moving picture business. We open our shows at 6:30 and run them an hour and a half. The second show commences at 8 o’clock and runs until 9:30, and the next one begins at 9:30 and runs until 11 o’clock. As I said before, the first show of the evening is not very well patronized. People do not want to go into a closed theater until it is dark. The open air theater cannot begin business until darkness descends and at this time of the year in Washington it is about 8 o’clock. Putting the clock forward an hour is only fooling the people. They are not getting anything, they are only saving labor—but they are going to bed for the first time when they will be under the moving picture industry. Now, next summer 6:30 will become 5:30, and it will be 9 o’clock before it is light. The people who have to get up an hour earlier in the morning and naturally they are going to bed an hour earlier at night. The 11 o’clock of today will be the 10 o’clock of this same day next year and if the people are accustomed to going to bed at 10 o’clock and then will go to bed at 10 o’clock. Now, it is true that these figures are very confusing, but figure it out yourself. Take a piece of paper and pencil and you will see where your first show will be a 9 o’clock show and that first show will also be your last show. You will also find that your receipts will be more than cut in half. That will be a most serious result, particularly in view of the fact that your normal attendance will be cut under the Government starts raising its big army for service in France.

“Uncle Sam looks to us to pay taxes, buy Liberty bonds, to make contributions to the Red Cross. I do not think that there is any business that pays more along this line...
Oklahoma Elects Chicago Delegates

Members Vote to Defray Expenses of President and Secretary to Convention.

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On June 19 the Motion Picture Exhibitors League of Oklahoma held its special meeting in Oklahoma City to elect delegates to the Chicago convention. Fred Herrington, national organizer, was present. An enthusiastic gathering of forty of the leading exhibitors of the state voted to send the following delegates to the Chicago convention, un instructed:

President A. B. Moonand of Shawnee, Secretary L. W. Brophy of Muskogee, S. H. Jones of Altus, John Feech of Oklahoma City, W. C. Olmstead of Oklahoma City, J. L. Olive of Chickasha, John Slocum of Mangum. Alternates: J. H. Molder of Sapulpa, Maurice Lowenstein of Oklahoma City, J. S. Clayman of Cushing, J. L. Carr of Kingfisher, H. W. McCall of Oklahoma City. All of the delegates elected agreed to attend the convention. This meeting marks the opening of a greater Oklahoma league, as the members voted to pay all expenses of their president, secretary and one delegate to the Chicago convention, and the passage of a resolution from the state legislature, in the first instance where the Oklahoma league has paid the expenses of its officers to attend the national convention.

All of the leading cities of the state were represented. Resolution was adopted to request our Senators at Washington; also P. W. Wells, president of the North Carolina League; C. W. Meighan, president of the Oregon League; G. C. Varner, president of the North Carolina League; Mr. Sams, attorney for the North Carolina League; also William Fox of New York, for the very efficient work they performed in having the war tax set aside and leaving the poor man's amusement, the motion picture theater, to escape further taxation.

L. W. BROPHY, Secretary.

OREGON LEAGUE AIDS RED CROSS.

At a special meeting of the Motion Picture Exhibitors League of Oregon, June 18, it was voted the league would co-operate in every way with the Red Cross in its campaign in Portland. Teams of speakers were permitted to plead the Red Cross cause in the picture theaters. A considerable sum over that required of Portland was raised. As evidence of the part played by the picture theaters in the campaign, the league has the following letter, addressed to Abraham Nelson, business manager.

"On behalf of the speakers' committee of the Red Cross campaign please let me express to you our sincere appreciation of the hearty co-operation our speakers have met with at the various picture houses. It was with much satisfaction we were reporting that one of the captains said he believed one of the reasons the raising of money for this cause was comparatively easy was due to the wide publicity given in the motion picture papers. We wish to feel that your organization's efforts are appreciated, and that you are doing much to make our campaign a success."

"ROBERT H. STRONG, Campaign Manager."

MARITIME EXHIBITORS SOON TO MEET.

Since the formation of the Exhibitors' League of the Maritime Provinces, the date for the first general meeting of the members. A convention to be held in the last of August or first of September is now being arranged. St. John, N. B., will be the place. Walter H. Golding, the president, with S. C. Hurley, the secretary, have their heads together regarding plans for entertainment.

EXECUTIVE MEETING OF NEW YORK LOCAL NO. 1.

The fortnightly executive meeting of the New York Exhibitors' League, local No. 1, was held at the office of the department on Wednesday, June 20, with all the officers at their respective stations. There were not more than fifteen members present and the business transacted was of the usual routine, making it unnecessary for the most part to call the representative of the Department of Public Information made an address requesting the cooperation of the exhibitors by granting permission to the "four-minute men" of the department to deliver four-minute speeches of national importance in their theaters. Upon motion the league voted unanimously to comply with the request.

Sydney Asher reported he was summoned on complaint of the Society of the Authors, Composers and Publishers to appear before the United States District Attorney. He was accused of using copyrighted music without a license from the society. The case was decided in favor of the defendant for lack of evidence.

NORTHWESTERNERS GOING TO CONVENTION.

Interest in the coming Chicago moving picture convention and exposition is keen around Minneapolis, Minn., and it is expected a record delegation of film men will go to Chicago from Minneapolis and St. Paul. The Northwest Exhibitors' Corporation, representing the 29,000 exhibitors, and alternates and the exchanges will also turn out in force if present plans carry.

Among those who anticipate being at the convention are Mrs. and Mrs. J. E. Kimball, Mrs. and Mrs. C. W. Campbell, Julius B. Reisman, Morton Nathan, Joseph Friedman and Henry J. and Mrs. Breiten of St. Paul; W. K. Howard, Ralph E. Bradlord, Harry A. Sherman, Frank A. McMenemy, James A. Keough, Robert M. Keough, A. A. Haines, Marie Gottlieb, J. George Feinberg, E. Oddy Friedman, Benjamin Friedman, Clyde Hitchcock, Max Hoppenrath, William Deeth, E. W. True, David G. Rodgers, S. A. Louis, S. N. Robinson, W. D. Chamberlain, J. W. Young, A. A. Engler, T. J. Hamlin, J. L. Johnston, William A. Lochren, Harry Graham, Julius Bernheim, Joseph Schwartzbenz, Billy W. Watson, C. L. Peavey and Henry F. Greene.

MICHIGAN DELEGATES TO CHICAGO.

The following exhibitors have been elected by the Michigan Exhibitors' League to represent the association at the Chicago convention in July: W. S. McLaren, Jackson; W. S. Butterfield, Battle Creek; S. A. Moran, Ann Arbor; King Perry, Detroit; Steve Springett, Jackson; C. E. Monand, Saginaw, and Claude B. Green, Detroit.

Mr. Cady, who is the new secretary of the Michigan Exhibitors' League, says that the executive committee will meet in the near future, at which time plans will be taken up for a vigorous campaign to round out the membership. "We must have a larger membership," writes Mr. Cady. "We will have to devise some method to procure them, because we can't make progress nor can we do the things we have in mind unless we have more members." Mr. Cady has the right spirit and we hope he will be successful.

EXHIBITORS AND EXCHANGEMEN STILL AT ODDS.

Nothing further has developed in the controversy in Iowa between the exhibemengh and the Exhibitors' League of Iowa. Many of the exhibitors are still holding out for the formation of an exhibitors' body solely under the guidance of N. C. Rice and Louis Rosenfeld, two prominent Iowa exhibitors who have been the leaders of the industry and no list of committees can be secured, in fact, affairs are no further advanced than the mere laying of plans. It might be only fair to the exchanges to place emphasis on the fact that while they really forced their way into the exhibitors' association, they all refused to hold any office or any chairmanship in any committee. They let the management of the industry in the hands of the exhibitors, simply reserving the right to vote as full fledged members.

FAY TIMCHER IN NEW YORK.

Fay Timcher, one of the bright particular comedy stars from the coast, who has been working under D. W. Griffith for the past three years, is now in New York, "freshening up."

"But I'm homesick to be back in California," Miss Timcher declares. "I miss the roses and the mountains, the sunshine and the sea. I've lost my taste for the East, I find."
Fox Announces Plans for Year

Manufacturer Will Present Annette Kellermann in a New Sub-Sea Spectacle—"Jack and the Beanstalk' Coming.

WILLIAM FOX, who has just returned from his California studios, announces plans for an auspicious output for the Fox Film Corporation during next September. The Fox organization has in the last year created a distributing organization that encircles the globe. The Fox agencies are located in twenty-seven cities of the United States, six in Canada, six in South America, five in Australia, New Zealand, and Far East, ten in England, Scotland and Wales, and offices in every other civilized country in the world.

In this connection it is worthy of mention that "Carmen," produced by Mr. Fox with artful Spanish scenery in Fort Lee, N. J., was shown in Seville, Spain, and was well received in Madrid.

Likewise "Roméo and Juliet," staged in the little New Jersey town with the costumes of the Shakespearean period, was shown on the screen in Stratford-on-Avon, England, during the recent Shakespearean festival.

"It is recognized in every foreign country that American films excel and have a worldwide appeal in theme, action and story," said Mr. Fox. "The American producers, coming into contact with the wonderful and the scene locations of France, Italy and other European countries, have defied all foreign competition.

"The war conditions have not permitted the foreign producers to stage as elaborately or expensively as we in this country, but the greatest imagination, biggest themes and most elaborate cinema creations will continue to be staged by American producers for the future.

"For the season 1917-18 I will present Annette Kellermann in a notable sub-sea picture of which George Kelson and Katherine Howard is the author. The director is John G. Adolf. Scenes at the bottom of the ocean by means of a patented submarine apparatus will inaugurate a new angle of entertainment.

"The assistance of the Smithsonian Institute of Washington and the British Museum, acknowledged in connection with Miss Kellermann's new film, also the cooperation of the United States Fisheries Commission. This picture is yet unnamed, but the new film will be more elaborate and totally different in story and action than 'A Daughter of the Gods.' It will be shown in New York this autumn.

"In response to a general demand throughout the country from women's clubs, editors, educators and others interested in the welfare of the young I have staged a series of children's fairy tales. The first, 'Jack and the Beanstalk,' will be shown at a Broadway theater not later than September. In the children's pictures all parts will be enacted by juvenile artists, selected with great care, and the films are intended for young and old. 'Aladdin and the Wonderful Lamp,' 'Treasure Island' and 'Babes in the Wood' are among the children's pictures already staged.

"William Farnum will appear at a Broadway theater in "The Conqueror," which is the life story of Sam Houston, and depicts the early political life of Texas. I believe this play will point the way to educational filming of American history, yet giving the necessary dramatic action. Mr. Farnum also appears in 'When a Man Sees Red,' by Larry Evans, and 'The Doctor,' by Ralph Connor, the Canadian author.

"Miss Theda Bara will make her initial appearance on Broadway in a picture version of Cleopatra.

"The Honor System," dealing with American social conditions, will be shown in September throughout the United States.

"Among the authors whose works I will produce during the coming winter are George Barris, S. Larry Parks, R. Randolph Lewis, Adrian Johnson, George Bronson Howard, F. McGrew Willis, Rupert Hughes. During the coming season in new films there will appear under my direction Virginia Peers, Gladys Cooper, Margaret Hamilton, Marguerite Lee, Miriam Cooper, Valeska Suratt, June Caprice and others.

"Dustin Farnum, who has been absent from the screen as well as the speaking stage for the last ten months, will be seen in "The Scarlet Letter," starring Lyn Harding, "Gold Dust," starring Morgan Conway, "Dorothy," starring June Caprice, and "The Man of the Bad Lands," by Maibelle Heikes Justice; 'North of Fifty-three,' by Bertrand Sinclair, and "The Spy," by George Bronson Howard.

"R. A. Walsh has written and staged a remarkable American story, "The Innocent Sinner." In this play Miriam Cooper is the star. I will also stage a series of comedy pictures and farces.

"A number of the New York engagements of these films will be announced shortly, as well as the name of the Broadway theaters in which they will be presented."

Mr. Fox has completed arrangements with the British and French war offices, as well as the British Admiralty, for showing films to soldiers and sailors in the European war zones. He has also made a similar offer to the War and Navy departments at Washington.

Moreno to Support Mrs. Castle

A CORDING to an announcement issued last week by Pathe, Mrs. Vernon Castle will have as her leading lady for the picture in which she appears with Antonio Moreno, one of the popular male stars of the screen.

Work on this picture has just begun at the special studio in Fort Lee, engaged for the exclusive use of the organization. The picture is for the production of Astra Pathe, under direction of George Fitzmaurice. The scenario is by Philip Bartholomae, and it is made from one of Carolyn Wells' most successful books. Mr. Bartholomae is the author of a number of successful stage plays, and his first Astra-Pathe feature "The Cigarette Girl," has just been enthusiastically greeted by the trade paper critics.

Mr. Bartholomae is also the author of Mrs. Vernon Castle's first feature, a thrilling detective play, and a number of other Astra features, soon to be released.

In addition to Mrs. Castle and Antonio Moreno, the cast selected includes John Sainpolis as the "heavy" and W. H. Gilmore in an important role.

Antonio Moreno has become very popular. "The Island of Regeneration," "Kennedy Square" and other pictures owe much of their success to his work. He has played on the stage with Mrs. Leslie Carter, Constance Collier, Tyrone Power, William Haufter and Wilton Lackay. Some of the plays in which he appeared were "C. O. D.," "The Man From Cook's," and "Thais.

The photoplay in which this splendid company of players will support Mrs. Castle is described as a thrilling one with a compelling murder mystery. It is expected that this picture will prove one of the most successful of the entire Castle series.

Antonio Moreno.

PRESIDENT ROY LIKES KING LEAR

V. L. Roy, president of the Louisiana State Normal School, has written to Pathe's New Orleans branch as follows: "We were very much pleased with the Pathe 'King Lear' photo-play last week. In fact, we have had few moving picture shows that have elicited more favorable comment than did 'King Lear.' I wish to inquire, therefore, whether we can arrange with you to lease other reels."

ART DRAMA TRADE MARK SELECTED

The prize for the best design for an Art Dramas trade mark has been won by J. L. McCurdy, of Cincinnati. Mr. McCurdy's drawing was selected out of over 14,000 submitted in the month during which the contest ran.

The successful trade mark is simple, distinctive and original.

PENNYBAKER IS MUTUAL'S MEMPHIS CHIEF

L. L. Pennybaker, formerly bookkeeper at the New Orleans branch of the Mutual Film Corporation, has been appointed manager of the Memphis branch, effective June 18, succeeding E. L. Rife, who resigned June 16.
Inter-Ocean Ready for More Business

Concern Headed by Brock and Cromelin Prepared to Transact Film Business in Any Part of the World.

THE Inter-Ocean Film Corporation, of which Henry J. Brock and Paul H. Cromelin are the heads, is about to invite the products of important film manufacturers for dissemination in all foreign markets. The Inter-Ocean Film Corporation in celebrating its first year of existence announces a notable accomplishment, namely, the disposal of the entire output of the World Film Corporation for the forthcoming year in nearly every country in the world.

This is an unusual accomplishment. Under the existing conditions, with more than the usual number of obstacles placed in the way of shipping facilities, freight embargoes and U-boat activities, the Inter-Ocean Film Corporation, after contracting for the World Film products in England, Ireland, Scotland, Wales, France, Spain, Portugal, Norway, Sweden, Russia, Denmark, India Ceylon, Burmah, Australia, New Zealand, Brazil, Argentine, Paraguay, Uruguay, Chile, Mexico and the West Indies Islands, have made shipments to all these points without loss to any client or themselves, owing to the insurance arrangements covering all consignments, which is handled by a special department within the Inter-Ocean Film concern itself.

In addition to the material other films sold throughout the world by the Brock organization, that concern also controls the now happily plentiful Speer Carbons throughout the foreign markets, and its success in landing their films abroad has been equally efficient in so far as the greatly required carbons are concerned.

An unusual organization characterizes the Inter-Ocean. The distribution of films to the most distant point does not require any greater outlay, as handled, than does the marketing of a film from this country. For a year now Mr. Brock has concentrated upon establishing his organization abroad so substantially that now his recommendation for a film play in almost any country, by cable, is the best selling talk that can be given. In other words, he has maintained a set principle, that of keeping faith with distant buyers, to such an extent that his harvest is the complete confidence of his buyers and the foreign market in general, and it is this that Mr. Brock, through the Inter-Ocean, is placing at the disposal of manufacturers.

Not a spot on earth but that the Inter-Ocean is in communication with, either by cable or personal visits of their American representative, Interpreters, translators and agents familiar with conditions in every clime and country are contingent employees, and in one day the private projection room at the offices, 220 West Forty-second street, served from buyers in seven different countries were shown film plays and heard their own languages spoken.

The accompanying illustrations show portions of the Inter-Ocean offices. The photographs in the center is that of Henry J. Brock, president and president of the organization, while that on the left is Paul H. Cromelin, vice president, but recently returned from England, where he established the British office with John H. Taylor in charge and C. Parfrey as assistant.

"We are now safely established in every country in the world," said Mr. Brock, "and now that we have the confidence of our buyers, are open to the film world to give them the productions the distribution in other lands that good quality pictures justify."

The Inter-Ocean organization as it stands can absorb at least four times the product it is at present handling.

Shipping, retorting, reassembling and renaming the picture to fit each one for its field in each territory is all handled through various transitory offices in New York.

In no few instances productions made for the American market have been slightly modified or intensified under the direction of one of the Inter-Ocean foreign agents and made especially attractive to foreign buyers. This, together with other innovations established by Mr. Brock, makes the advent of the Inter-Ocean into the field of foreign distributors of more than usual importance to the industry in general and to those manufacturers in particular who at present have none or at least unsatisfactory foreign distribution.

Ida May Park, Director

DURING the eighteen months Bluebird's program has been progressing there has always been a woman director concerned in the picturemaking for that firm—and in that time only two women have held the position. Lois Weber was a great factor in promptly establishing Bluebirds, and when she decided to begin producing on her own account Ida May Park was assigned to the work of directing Dorothy Phillips, thus keeping a woman's hand in the Bluebird game.

Miss Park had been associated with her husband, Joseph De Grasse, in producing Bluebirds, starting early in the series. She prepared scenarios for his productions and assisted him materially in the manifold details of directing features. It was Mr. De Grasse who brought Louise Lovel to Bluebirds and was also Mr. De Grasse who introduced Dorothy Phillips to the series. When Miss Phillips developed the capacity for work she has demonstrated in her monthly and oftener appearances among Bluebirds the assignment of Miss Park as an additional director for the energetic star was decided upon.

Starting with "The Flashlight" Miss Park has alternated with her husband in preparing Bluebirds with Miss Phillips the star. Her first picture was largely acted out-of-doors and Miss Park climbed mountains and waded streams with all the facility and disregard for obstructions that any man might demonstrate. The surging mob scenes in "Fires of Rebellion" were expertly handled, and in directing "The Rescue" the woman director fitted to a nicety; because the July 23 Bluebird is distinctively a "woman's feature," with society scenes and fine gowns dominating incidents to the problem-plot.

Thus has Miss Park fitted into her niche—made for herself an essential place, equal to that of most men in creating features for a program of the first class. As Miss Phillips and Miss Park are under long contract, exhibitors and their public may look forward to repeated evidences of the artistry and skill in "team work" possessed by these talented women.

Ida May Park.

General View Offices of Inter-Ocean Film Corporation.
Film Export Notes

By F. G. Ortega.

TWO well-known photoplays released during the past six months may be considered as further evidence of the interest attached to Spanish tillings. We refer to "Joan the Woman" and "The Bar Sinister," both productions of unusual merit. If the titles of these films were literally translated into Spanish or any of the other Romance languages both would lose dramatic power and create an unfavorable impression.

The original titles of "Joan the Woman" are at loggerheads with the prevalent historical conception of the subject existing outside of Anglo-Saxon countries. According to them, England had overrun and was practically mistress of the greater part of France, while the ordinary Frenchman or Spaniard regards England, at that particular epoch, as a nation conquered by a French potentate, whose descendants, knights and soldiers, who were mostly French, talked French and had imposed this language on the Britons, were fighting for supremacy against another French potentate.

In "The Bar Sinister," a wonderful photoplay of unique intensity, there is, from the foreigner's viewpoint, a bewildering amount of prejudice permeating each and every title, and a thrilling climax spoiled by Puritanic conventionality. In Latin countries (or anywhere else for that matter, as the half-breeds will bear us out) when a man loves a woman he marries her whether she is a Caucasian thoroughbred or happens to have a strain—he be black, yellow or blue.

Of course, it is immaterial to us whether the medieval rumpus was between England and France or between a French potentate and his liege lord; and we realize that the race problem is a factor that cannot be overlooked in this country with financial impunity. But motion pictures are made to entertain, a function that cannot be performed when a feeling of antagonism develops in the spectator. And such would be the result in these two cases if the titles were simply translated and not properly adapted.

Under the producing methods employed today, Spanish scenarios and American actors and directors do not mix well together. The actors are not to blame. Photoplays based on Spanish novels or dramas—and we mean all of those that have been—should not be stumbled upon anywhere familiar with the stories they are supposed to depict or with the national dress and manners of the people, if the producer cares anything for his reputation. Pictures dealing with modern American life are the best for export.

The Carenza Government has prohibited the exhibition, within the territory of the Republic, of any films in which Mexicans are systematically held up to ridicule. It is a wonder that this step has not been taken before and it would not surprise us in the least if similar measures were put in force by other Latin-American countries. These pictures do harm enough in this country, as they tend to promote race prejudice and ignorant hatred, but why any American company should persist in sending them to Mexico is past all comprehension. Even if the "pelazo" were as depraved as some of us like to paint them, there is no reason why they should enjoy paying good money to see their fake countrymen beaten up in every scene and hanged for horse-thieving in the last act.

The impression prevails among certain producers and novel exporters that unsavory moving picture themes are in demand in Latin America. This may have been caused by the foolish publicity given in the daily press and trade papers to the pornographic wave that swept through Cuba five or six years ago, or by the Spanish habit of calling a spade by its right name. Some of the critics that did most of the writing at that time about conditions in Havana could not see any difference between the regular theaters and those flourishing in the old "zone of tolerance," and this gives a color to their disclaimers.

Then again, if a Spanish empresario happens to buy a picture with nothing else in the shape of a plot than the symmetrical proportions of a lady, he will call it "The Naked Woman" and let it go at that, to the consternation of the producer who has spent valuable time and labor in devising a highly moral title.

No; pictures of this kind are not wanted in Spanish-speaking markets. It makes no difference whether they are endorsed by welfare societies or by Jack Johnson. The foreign buyer only sees in them a very tame performance for an "hombres solos" theater and something that he would not dare to show in the regular motion picture houses.

The various film exchanges established in Cuba buy annually from Europe about $40,000 worth of new films, and more than $100,000 in second hand material from both America and Europe. This does not include the pictures imported by the Universal direct from its New York office.

Export Items

By E. T. McGovern.

SANTOS & ARTIGAS, one of the largest firms importing film into Cuba, have arrived in New York, and expect to take back a number of American-made features with them.

Kurt W. Linn, export manager of the Universal, reports great demand for Universal serials all over Latin-America.

B. J. Brandon, export manager of the Oceanic Film Corp., has recently returned to Chicago after spending two weeks in New York. The Oceanic is the export branch of the Mutual.


Max Glucksman, of Argentine, has recently purchased the B. S. Moss Films and the Bray Cartoons for his territory. These deals were consummated through F. H. Knocke and Jacobo Glucksman.

Chester Beecroft has arrived safely in London. He will spend two or three months in England and on the continent before returning to New York. His new office at 301 Fifth avenue is in the capable hands of Miss Eleanor O'Keefe.

The demand for American-made film is steadily increasing throughout Latin America. In Argentine alone 16,000, 000 feet were imported in 1916, 60 per cent. of which was made in the United States.

O. F. Spahr, vice-president of the Enterprise Optical Co., reports a shipment of 22 Motograph machines to Mexico last month.

J. H. Hallberg has read "the hand writing on the wall" and is now after his share of the South American trade.

Senor P. Rosseau, the largest theater owner in Haiti, visited New York recently in quest of film of American make.

"The Deenster" and "The Barrier" are now being prepared for sale in the Spanish speaking countries by J. Frank Brockliss.

Scene from "Fires of Youth" (Thanhouser).
British Tax Hits Cheap Seat Hardest

One Estimate Says 130 Small Exhibitors Will Cancel Their Bookings in July 1—Other Interesting News from London

To describe the budget increase of the amusement tax recently announced, as meeting with the approval of the trade would be grossly untrue. In the first place the increase—nearly double the present imposition—hits hardest at the cheap seats of the house and incidentally those upon which the exhibitor depends for his income. With the exception of London and perhaps a dozen provincial cities, war conditions have rendered admission charges for more than a shilling impracticable. An aggravation to the impost is the decided increase in duties payable also the worst time of the year for the exhibitor. Charles Hawtrey states that no less than 130 small exhibitors have canceled their programs after that date in anticipation of a heavy slump. The extreme does not go so far as to tax upon seats to the value of 3d. It begins with the middle class seat, the four-penny seat of the artisan, the mainstay of every picture theater that confines itself to showing pictures without the benefit of an enlarged audience. The fares after July 1 will be sixteenpence, the sixpenny seat eightpence, and so on; just double the present tax. As is to be expected, the exhibitors' association has not been idle. A deputation visited the Treasury a few days ago, and members of the theatrical profession with a strong case for the suspension of the new tax. Their joint representations are under consideration. Should no reduction in the tax be forthcoming, it is feared that many companies, besides losing by the suspension of abolishing the cheaper seats; sixpence as a minimum has been suggested. But meanwhile the case for reduction will be pressed to the utmost and it is not unlikely that exhibitors will show on their screens for the first time into the service of their own cause.

The final sitting of the commission appointed by the National Council of Public Morals to investigate charges recently decided against a number of films was held last week. The principal witness was A. E. Newbould, chairman of the Exhibitors' Association, the Kinetograph Trade Council and a director of one of our most important exhibiting undertakings. In one of these schools thirty girls promised their teacher in 1914 they would not visit a moving picture exhibition during the war. The girls who had kept their promise (he didn't say how many) were, with one exception, able to show their class in films to more than two years ago. The moral of this, pointed out the inspector, shows the value of the film as a stimulant to concentrated attention.

Following upon the last meeting of the Kinema Commission comes the news from Paris that the French Government has appointed a body to hold similar inquiry into moving picture affairs on the other side of the channel.

The new Essanay-Linder features are, generally speaking, the subject of most favorable notice. One well-known daily newspaper printed a special article on the Linder type of humor, contending that as distinct from slap-stick, refined comedy of this type will materially uplift the cinema. Information is just to hand of the French comedian's illness out west. That everyone in the British trade wishes him a speedy recovery goes without saying, for Max has lived with us since the inception of Flicker Alley. Following letter has been sent out to Max from a wounded Tommy in a Manchester hospital and will cheer him in his convalescence.

"Sir: On behalf of the matron and convalescent patients at this hospital I feel it my duty to send an acknowledgment of your entertainment given to us at Deansgate Picture House this morning. When I last saw you it was in that place of the village of Guilmout on the 1st of June. We three are wellnigh novels. Our work as a whole is wellnigh a novel. We three have been in France since the war began. Your visit was a great encouragement to us. Life was not a game. It is a well of sadness. We three have been in France since the war began. Your visit was a great encouragement to us. Life was not a game. It is a well of sadness. We three have been in France since the war began. Your visit was a great encouragement to us. Life was not a game. It is a well of sadness."

The conversion of the Exhibitors' Association into a registered trade union is well-nigh complete. The change is to be regarded as a constitutional one only, the aims and objects of the organization remaining the same. The new organization will enable the Exhibitors' Union to rank with the other powerful industrial unions in the country and in the event of litigation it will be confronted with charges of acting in restraint of trade as is usually the case with unorganized trades. To the exhibitors the advantages of being interested in Great Britain into a single, solid body with a status conferred by the Government will furthermore dispense with the frivolous rulings of local magistrates in regard to licensing conditions. A trade union savors too strongly of democracy to be needlessly tempted to combat by our most arbitrary authorities. One of the first things to be done by the union will be the compilation of a "blacklist," that is to say, all members of the new union will have their names printed on the list, which will be sent out to different licensing and periodical authorities in the kingdom. Should any union or licensing authority that authority that would be able to see if any exhibitor infringing a condition was a member or not of the union. The secretary of the union frankly admits his dislike of publishing a "blacklist" of exhibitors outside the union and has adopted the above plan as an effective alternative.

The arrival of a destroyer flotilla of the United States navy off the coast brought forth a smart piece of topical work by those responsible for the taking of our official war films. The Admiralty announcement of the arrival was on Tuesday, on the Wednesday a full reel topical showing the flotilla entering Queenstown harbor, the landing and reception of the officers, and an excellent portrait of Vice Admiral Sims was included in the program of war pictures at the London Scala theater. There is another topical picture, by the way, which would enjoy a great vogue in America. It is now being shown in France and Switzerland, despite the chagrin and many attempts of suppression by the German Government. It is only a few feet in length, yet quite sufficient to clearly and unmistakably show the U-boat Deutschland being towed by two French cruisers.

Two of the best American films ever imported to this country have been shown to the trade during the week. At the Alhambra on Friday the Fox Company presented William Farnum in "A Romance of China" and although this is the fourth adaptation of the Dickens story offered to exhibitors, it only proves once again that careful production is the first essential in film making and one that every time. Farnum and the original book are a pair. The other subject, also unspoiled for the first time at the Alhambra, is the Frohman Amusement Corporation's psychological drama, "The Witching Hour." The new Bolton-Stewart entered is handled with a flair by the appearance of C. Aubrey Smith (lead) in "Daddy Long Legs" at the Duke of York's theater imparts an added interest to the film.

The suggested absorption of the censoring body of the British industry, the British Board of Film Censors, by the
Lease Building to Write Scenarios

John B. Clymer and Harry O. Hoyt, Expert Scenarioists, Will Specialize in Big Features.

JOHN B. CLYMER and Harry O. Hoyt, known as "writers for the screen," have leased the building at 125 West Fortieth street, New York City. Reinforced by assistants and stenographers, this organization will specialize on the writing of big feature stories, working scripts and their pictures. These men have seen service as editors and staff writers with various big producing companies.

Better stories and craftsman scenarios of a higher order have marked their initial efforts in combination. With a $100,000 annual contract the organization will contract for a general service, after the example of the successful organizations in all other lines of business.

Clymer and Hoyt believe that their interest in a picture does not end with the payment for the story or scenario. It is to their credit if the picture proves good. It is a black eye if it is bad. Thus they stand ready to assist in casting, cutting and titling.

Ivan to Feature Grace Valentine

In THE forthcoming Ivan-Humphrey production of "Babbling Tongues," Grace Valentine will be seen as the featured leading woman. Miss Valentine is quite as well known in the picture world as on the legitimate stage, and during the past two years has forged rapidly to the front in a roll of picture favorites in many co-starring ventures with Lionel Barrymore and other prominent stars.

Miss Valentine's name has long been well known on the legitimate stage, and her work before the camera is backed by twelve years of stage experience, during which time she has played a wide variety of parts. She has been identified with such well known stage hits as "Seven Days," "The Yellow Jack e t," "The Greyhound." She has played many large and successful stock engagements and enjoyed a solid year with the Morosco Producing company in Los Angeles, where she created many parts in new productions, among these being "Help Wanted" in which she appeared in the leading role for eight months during the run of this play at the Cort theater, Chicago.

Her performance in this play won her many picture offers and she then appeared for nearly a year before the camera. With the production of the farce, "Johnny, Get Your Gun," at the Criterion theater, Miss Valentine again turned her efforts to the legitimate stage and played the leading female role for many weeks, after which she created one of the chief roles in the Shubert's production in Boston of the motion of the farce, "He Said and She Believed Him," which is scheduled for a Broadway hearing next September.

A RARE PICTURE

Alpine phenomena which may not happen once in a thousand years has just been recorded with a moving picture camera by Frederick Burlingham, the Alpine photographer. Burlingham and his patrol were ascending the notorious Blumisli five-mile climb. At the summit he pointed the guide to the ice ledge to record their arrival. Hardly had he started turning the handle when the overhanging ledge cracked and almost instantly hundreds of tons of ice was precipitated into the chasm below. The guides had a narrow escape. Burlingham managed to secure the incident in magnificent detail.

ART DRAMAS COMPLETES HALF YEAR

With the release of "The Peddler," a U. S. Amusement production, the Art Dramas Program will have put out twenty-six productions, which, at one a week rate, means that it has passed through half a year of activity.
Film Merchant in Cossack Garb

John Dored, Russian Soldier, Member General Skobeleff's Committee on Relief, Here to Sell War Subjects.

JOHN DORED, whose arrival in the United States was announced in last week's issue of the Moving Picture World, is in New York, making his headquarters at the Imperial Hotel. Mr. Dored is garbed in the dress uniform of the Cossack, which denotes his rank. The purpose of his mission is to dispose of forty thousand feet of Russian subjects for the benefit of the Skobeleff committee on relief.

The subjects comprise many scenes photographed at the front—the committee under government authority being the only authorized agency permitted to take these pictures; military dramas having relation to the present war, as well as a production founded on the life of the late Grand Duke Constantine. Constantinovitch, a free translation of the original title of which would be "For His Country's Sake."

The Skobeleff committee, which is supported by the people at large as distinguished from those who have been in existence for eleven years and has done much charitable work. It possesses among other agencies of activity a publicity committee and a moving picture committee. Following the recent revolution there was a reorganization, all of the new officers being in sympathy with the democratic ideas of the people. The exclusive rights of the committee to take pictures at the front were continued.

Soldiers in health as well as those invalided who had had motion picture experience were assigned to the laboratories in Moscow. The publicity and moving picture divisions of the Skobeleff committee were transferred to the Department of Public Instruction. The most significant accomplishment is that the productions of the motion picture committee will be employed in the schools of Russia for the education of the children in the principles of the new democracy. Mr. Dored said these pictures should be sent into the most remote corners of the country.

The special representative of the Russian government will be in the United States about a month. He said he was prepared to dispose of the subjects in his possession for North and South America, for the Philippines and for France and England. He will return to Russia by way of the Pacific. While here he is anxious to receive circulars from the Motion Picture Machines designed for use in schools and assemblies. The Skobeleff committee is making widespread preparations for its educational propaganda. Mr. Dored also will engage an American representative to act for the committee after his departure.

Mr. Dored pointed out that the work of the Skobeleff committee was public in the largest sense—that all receipts were devoted to its educational activities and for the support and care of wounded soldiers and the upkeep of institutions devoted to their care.

FAMOUS PLAYERS-LASKY BOND RECORD.

When the books were closed to subscriptions to the Liberty Bond of the Famous Players-Lasky Corporation, together with reports from the studios and Paramount exchanges, showed that a total of $252,000 had been subscribed by the organization and its employees. It is a source of pride to the corporation that every one of its employees has taken at least one Liberty Bond following the action of the company itself in appropriating $100,000 for this purpose. The total of subscriptions entered at the home office of the corporation was $275,000, which includes those taken by both the Fort Lee and Famous Players studio in Fifty-sixth street.

NEW YORK CITY FILM CLUB NOTES.

The Film Club, at its last meeting, decided to hold its first annual outing and President Saunders appointed several committees for the handling of the necessary arrangements.

Congratulations were extended to Mr. Gemond of Triangle on his promotion. His successor to the management of the New York City office, C. B. Price, received a warm welcome at the meeting.

I. M. Schmertz, manager of the Variety Films Corporation, reported having had a very successful and pleasant business trip through the Western States.

WEEKLIES TO CO-OPERATE WITH GOVERNMENT.

At the suggestion of the Committee on Public Information at Washington the principal news photographers have formed an organization that will deal as an authorized body with the committee in that city. A meeting of the representatives of the leading illustrated news bureaus, syndicates and others was called a few days ago by Kendall Ban ning, director of the division of pictures. Plans were made for co-operative action between the news photographers and the Committee on Public Information for handling both official and unofficial photographs during the war on a basis that will provide equitable opportunities and privileges for the large and small syndicates, photographers and dealers alike.

The International Film Service is a member of the board of representatives, the governing committee.

John Zanft, Managing Director.

IT'S a wise exhibitor who pays as much attention to the arrangement of the program for his photoplays and to the staging of pictures as he does to his booking,declares John Zanft. Mr. Zanft is known as managing director of the Motion Picture Association of America, Inc., and also supervises the presentation of the programs throughout the entire circuit of William Fox theaters in his capacity as general representative.

The same importance attaches to the arrangement of a bill in motion picture houses as to vaudeville," says Mr. Zanft. "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-class 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 Academy is the pre-release house for William Fox films in New York City and is recognized as one of the foremost photoplay theaters in the country.

Much of its success in showing nightly to its record seating capacity of 3,400 is due to the artistic methods in stagecraft which Mr. Zanft is constantly dispaying. Mr. Zanft is an old veteran of the Academy's private projection room every inch of every subject booked prior to its production before the audience.

At last year's Motion Picture Exposition in Grand Central Palace the Fox Film Corporation was represented by a booth which was artistic and genuinely attractive. The judges were so impressed with the display that they awarded it the first prize—a handsome silver cup. Mr. Zanft designed and arranged it.

LUBIN AND SAWYER TO HANDLE STARS.

After an absence of two years from Broadway, during which time he had been in Canada exploiting Metro pictures, A. H. Sawyer, the original "Zat," man of the motion picture business, has returned to the White Lights accompanied by Henry Lubin, the Canadian financier. Mr. Lubin originally bought and installed in Canada the Metro program and together with Mr. Sawyer established an organization and offices from Halifax to Vancouver. After successfully instituting the program, they have just disposed of most of their Canadian interests and are now engaged in exploiting special film productions in the States and also intend exploiting several of the better known stars.

Mr. Lubin has also the rights for Western Canada for the Bushman-Bayne serial, "The Great Secret," to the General Film Company of Canada.

Mr. Sawyer and Mr. Lubin, in addition to looking after the business interests of the company, are already at work on some of the stories, intend immediately to place in work two well-known novels with well-known stars, the films to be each seven reels in length.

The Moving Picture World, July 14, 1917
Grinding the Crank

With Thornton Fisher.

Our own little review with profound apologies to regular reviewers.

"The Man With Six Fingers." A gripping, grasping, five-reel picture of life in the zoo. Full of pathos and comedy. Undoubtedly one of the drollest bits of comedy ever shown is when little Oscar, three years old, drops the kitchen range on his father’s unsuspecting head. One of the big tense moments grip one when Waldon, the sixteen-year-old son meets his mother for the first time, she having grown too old to spend any more years from home playing bridge. The Duke of Discount is a heavy part ably played by Albert Spink, one of the heaviest men on the screen. A big surprise is put over when the Duke removes his false jerrys and shows a nick on his chin revealing him to be the heir to his grandfather’s old socks. The leading lady is a trifle too fat to play the boarding school girl, who is deported to that institution because she painted landscapes on papa’s dress shirt. However, all ends happily at the “fade-out.” The titles are acceptable, the direction is as good as could be expected of the man directing it, and the picture ought to prove very inspiring to bridge workers and pie manufacturers.

We must confess to a weakness for a desire to see ourselves in the movies. We’d like to get a rear view of ourselves walking.

* * *

And a three-quarter view of ourselves in our evening dress suit.

* * *

How our mouth animates when we talk.

* * *

And how the back of our head looks when we move it.

Remember how excited you were when the pictures were in their infancy, and for five cents you could get a hundred feet of flickers in your eyes watching a railroad train rush by. Simply a picture of a train, that was all. No plot, no actors. Now for ten cents you can see a train fall from a bridge, people get hurt, and everything.

* * *

There are two theaters in our vicinity. The girl in the ticket booth of one of them smiles at us, when we lay down our two jitneys. The other girl doesn’t. Somehow we prefer to see the pictures at the first mentioned theater.

Several theaters we have visited employ operators with sporting blood. They enjoy racing. Some day we will give the three of ’em an even start at the line and see who finishes first.

On the other hand let us record ourselves as saying that we never go to a theater but what we think of the unseen man who is loyally "grinding the crank." The very reason the public is so forgetful of him is because of his efficiency. For example, when our engine is running smoothly you never give the cylinders a thought, but when the dad blamed truck misses on one of ’em—oh, boy.

We’d sing a song for you today, but we haven’t got a song.
Spokes from the Hub

By Marion Howard.

Back to prolong life” is what I always say when in from Broadway and the lure of the theaters. A week in old New York means so much if one knows how to utilize time and make short calls. I made them in one day and that was going some! Found William L. Sherrill in his new quarters in the Times Building and in a genial frame of mind. While telling me of the success of “God’s Hand,” he commented on his son Jack’s bound into the office, much to my delight, for we fans like him tremendously and will not forget his clever work in “The Witching Hour.” Upstairs I found the Arrow Film office, only to learn that an old friend, Howell Hansell, who directed “The Deserter” and other remarkable pictures, was ill at his home in New Rochelle. Then I went up Broadway to call on Lynde Denig. **

Going over to 729 Seventh avenue I found other friends, like Louis Selznick, a member of the Boston Film Club. He was alive with news and talked prosperity. Over his sumptuous offices a greeting awaited me from the Artcraft publicity man, Pete J. Schmid, from whom I gathered information of value. Returning hotelward I found Stanley Hand ensconced in his new office with the World Film folks and congratulated him on his promotion. Then upstairs to see that prince of publicity men, Leander Richardson. Around the corner I ran into Royal Byron, of stage and screen fame, on his way for a rehearsal with the Edison company—the play, “The Life of the Photograph.” A “Pass the Italian” dropped in to see Nance O’Neil in “The Final Payment,” rather gruesome, but well acted and some good sea stuff. Too tragic for these days and not to be commended.

At the Triangle office I found the very approachable manager, who in turn put me in touch with Mrs. Toby, the capable publicity woman, with C. H. Bristol, who made my call one long to be remembered. There was the “gad hand” at Paramount headquarters and an atmosphere of hospitality everywhere there. **

Time prevented visiting studios this trip—a pleasure deferred. Saw “Peter Ibbetson” and was glad to again hear the voice of the mother love and the fine support they have given Evelyn Nesbit, who really does good work, though badly made up. Charles Wellesley, who is in many pictures here of late, was capital. The play was clean, had a big underlying theme and ended just right. It ought to go anywhere. Let it stand on merit and serve its purpose. **

Of course, a trip to the metropolis would be incomplete without a visit to the Rialto, which I found in summer dress and with new technicians. Constance Collier, Laura Hope Crews, all of whom so adorn the screen. Great play, which I predict will become one for the screen later. I forgot to mention one of the treats of my visit, and that was the film of Charles’s pictures at the Globe theater. Have already written of the private view here of two reels and how we all appreciated it. This is a play for children to see, as kiddies play an important part in all such films as historical or dramatic—alone is a mistake. It is these and far more—an intensely human play picturing actual scenes in the life of America’s great martyr. **

“That evening,” as they say on the titles, I dropped into Georgie Cohan’s theater to see “Redemption” and rather liked it on the whole. Can readily see why it grips the house because of the mother love and the fine support they have given Evelyn Nesbit, who really does good work, though badly made up. Charles Wellesley, who is in many pictures here of late, was capital. The play was clean, had a big underlying theme and ended just right. It ought to go anywhere. Let it stand on merit and serve its purpose. **

Have seen a few pictures since returning, “The Stolen Paradise,” a strong play with Ethel Clayton doing her best work this season, is one. Edward Langford served to fill the bill, but we wanted to horsewhip him at one stage of the game. His impersonation of the man physically gone blind is marvelously done, but the author made an error of time. “Oliver Twist” called out the literary set and all lovers of Dickens to the Exeter theater, which gives us “Tales of Two Cities.” A week ago a thoroughly enjoyable and full of punch. Certainly Artcraft is giving us some fine close-ups of Mary Pickford and Elliott Dexter in this. “The Man Who Made Good” gave opportunity for thely to show off the new touches and some twists which ought to make it popular. “The Silent Partner” showed further skill on the part of Marshall Nellan and was a fair Lasky offering, though not up to the standard. “Happiness” (from Triangle) was the best in a long time for its domestic and college touches and also its illustrating snobbery vs. democracy. Enid Bennett has some part and caught the house from the first. Made her a snot (thanks to yellow journalism). “The Auction of Virtue” in spite of its misleading title went well, for we rather like Naomi Childers and the Art Drama productions generally. There was a refreshing absence of sex business and a good lesson told without cant. **

Well, “The Masque of Life” is some picture and held the audience spellbound at the Park theater, where it ran a week, placed there by the American Feature Film company, Louis Mayer, president. All New York picture playgoers saw it, doubtless, and experienced the same thrills. I wonder if the Boys of the Photographers’ Art and Allied, who are involv- ing as this did some loss of life and cruelty to animals in the making, to say nothing of that wonderful scene on the chimney top with a real baby. Women about me hid their faces with this one, and the scenes of the baby and the players well cast. One missed the close-ups and wanted some on Hamilton Revelle and Rita Jolivet, who did the Pierrot and Pierrette stunts so well. The picture is great from any standpoint for those who revel in sensations, and it does have the happy ending so dear to all in this era of democracy and hoped for downfall of monarchy.

This summer I am going to visit picture houses outside of the Hub, and begin at Great Barrington, this state, en route to New York. Here I found a commodious theater, seating 1,000, managed by a live-wire young man, Earl B. Faiistanger, who is giving patrons Paramount, Pathe, World and other good pictures a lesson in entertainment. There is need in that conserva- tive town is a live newspaper—one to interest, arouse and amuse the people and to give space to entertainments worth while, such as this young man is seeking to do with little encouragement from his public. **

Here is a title that jars; “Mrs. Mayor Mitchell.” Pretty bad English for a Hearst-Parle reel, yet I saw it three times here and in New York precluding the picture of the Union Square battle. “Mrs. Doctor” and “Mrs. General” we get once in a while. Give us a censor on title editors. **

The Hub is “de-lighted” to know that Julian Eltinge is to be screened, for here he made his first hit as an amateur actor and we are proud of him. We congratulate the Laskys and anticipate the first picture.

TWO DIRECTORS FOR FAIRBANKS.

The demand from Artcraft Pictures Corporation for an increased number of Douglas Fairbanks pictures has compelled the actor to give thought to the possibilities of employing two directors. With two directors on the job, it will mean an increased amount of work on his part, but yet each picture will be in keeping with his high standard and contain the same details which he has given his previous films. The second director has not been selected.

HUMPHREY TO COVER NORTHERN INDIANA.

J. A. Humphrey has been engaged by Sidney Abel, Chicago manager for V-L-S-E, as a salesman to cover the northern section of Indiana. Manager Abel also has secured J. H. Cohen to cover Southeastern Illinois.
MANSFIELD, Martha. Born in New York City. English parentage. Is five feet, four inches tall and weighs 125 pounds. Light complexion, golden hair and blue eyes. When Max Linder came to Essanay to resume his comedy career, it was announced that he was going to surround himself with the prettiest girls to be coaxed into pictures—and you do not have to coax very hard to get any girl into the studios. Miss Mansfield was selected from the bevy of beauties to be his leading woman and she made her debut as a lead in Max Comes Across—and you could not blame Max for trying so hard to win that kiss. She also played the leads in the other Linder comedies. She has had rather a brief stage career, making her debut at the Century theater, New York, in 1915. She likes outdoor amusements but her favorite sport is horseback riding.

QUIRK, William A. (Billy). Born in Jersey City, N. J. Irish parentage. Is five feet, six inches tall and weighs 142 pounds. Blond hair, blue eyes, light complexion. Mr. Quirk made his stage debut in August, 1896. He has played in stock, with stock companies, in vaudeville and with some of the noted producers and productions, including David Belasco (in The Rose of the Rancho), Connors and Dillingham, in The Top O' the World, with James J. Corbett and others. Ten years later, in June, 1906, he made his debut as a screen actor with the Biograph, his first appearance being in The Renunciation with Mary Pickford. He played in the Muggsey series with Biograph. He has also played with Solax, Pathe, Universal and Vitagraph and at present is directing the Black Diamond comedies. Some of his best liked plays have been Billy's Shoes, Billy's Board Bill, and other "Bill" stories.

CURRAN, Thomas A. Born in Australia. English parentage. Is five feet, nine inches tall and weighs 155 pounds. Grey hair, dark blue eyes, fair complexion. Mr. Curran, though born in Australia, obtained his stage training in the United States, making his debut in San Francisco in 1897. After some years in vaudeville and stock on the Pacific coast, he returned to Australia and played for several years in Australasia, mostly in musical comedies. He returned to the States in 1912, opening in vaudeville in a dramatic sketch but changing over to the tour of Oh, Oh, Delphine, and later to the Englishman in Excuse Me. In 1913 he turned his attention to motion pictures and has played engagements with Solax, Universal and Metro, but found his best opening in the Thanhouser company, for which he played among other roles the artist in Inspiration, and Geoffrey, in Silas Marner with Frederick Warde.

RUEBENS, Alma. Born in San Francisco, Calif. Her father was French and her mother American. Is five feet, seven inches tall and weighs 130 pounds. Dark complexion, black hair and dark eyes. Miss Ruebens has had no stage experience, her debut being made in Reggie Mixes In, a Triangle, in February, 1915. She has also appeared in The Half Breed, The Americano, Truthful Tulliver and A Woman's Awakening. The Ince employment has been her only studio engagement and she has no long record of previous studio connection. She runs true to form in that she is a leading woman, but she goes all wrong on stating her fads and avocations. She does not like "all outdoor sports" and she does not pick out half a dozen of the most fashionable and specialize in these. What do you suppose she does when she is not playing leads? She studies domestic science! That's another name for efficiency housekeeping.

LA MONT, Alice. Born in New York City, French parentage. Is five feet, two inches tall and weighs 115 pounds. Dark complexion. Dark brown hair and gray eyes. Miss La Mont has had considerable stage experience in stock, working up to leads; and stock with its constantly changing roles is about the best practical experience for picture work. In pictures she has also had a wide experience, for she has played with William S. Hart, Richard Garrick and Ed. Lawrence, and you can find out a lot about screen work from those three experts, and for that matter she has played in a wide range of characters, from those of the untamed west to the effete sort of east, and she has played leads, at that, though she is still some distance from the point where she will stop having birthdays. To keep in trim for her work she goes in for outdoor sports and swims and rides.

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

STATISTICAL BUREAU.
Moving Picture World.
17 Madison Avenue, Haas Building,
New York City, Los Angeles.
Music for the Picture

IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

Example 29½ shows new dominant 7ths produced by lowering other notes in our diminished 7th. Notice the first line (marked 1). We start with the dominant 7th of the key of F. Diminish it by sharpening the lower chord (C sharp is now converted to D flat—an enharmonic change.)

Or we can lower the note G to F sharp—the same thing—

\[
\text{Dominant 7th (Diminished 7th) Don't 7th of } D, (or) B major (minor)\]

\[
\text{Diminished 7th Don't 7th of } B major (minor)\]

Ex. 29½.

and get a dominant 7th of B natural—which sounds the same as C flat. In the second line of Example 29½ (the one marked 2) we lower the note E a half tone (E to F flat). This gives us the dominant 7th chord of A flat (our C sharp being converted to D flat).

The part marked 3 shows the note C sharp lowered a half tone, which gives us the dominant 7th of F—the key we started from.

Enharmonic Changes.

In two instances above we said C sharp is converted to D flat. On the piano and organ these two notes are identical; they are played on the same key, and sound the same. The only difference is in its relation to a chord, or in the manner in which it is written. When you get used to thinking of the dominant 7th chord in every key and how it resolves to its own tonic chord, you cannot help but think of the exact notes in the chord. In example 29½, line 2, we have lowered our E to F flat, which sounds all right, but does not resemble any things we have so far seen. However, when we think of the note C sharp as D flat, we at once recognize the chord as the dominant 7th of the key of A flat.

Example 30 may make this plainer. It shows four different keys, viz., the key of F, the key of A flat, C flat and of G.

The first line (marked W) we have seen before in preceding examples. The second line, X, is in the key of A flat. Dominant 7th built on C flat. Raising this note to E natural produces chord of the diminished 7th. Examples Y and Z are similar. The diminished 7th chords are shown, first in separate notes, then in chords in all four positions. Compare the last two measures of each line (the chords in half notes), play them together, study them well and you will understand how one may be converted to the other—mentally—while playing.

VICTROLA IN LOBBY HOLDS BUSINESS.

The Alhambra theater of Cleveland, Ohio, placed a very handsome victrola in the lobby of the theater for the entertainment of the huge crowds that were kept standing in the lobby awaiting the second show.

Did it pay?

"It certainly did," said the manager, "and it was a case of traceable returns, too. People are not fond of standing up for an hour or so under any circumstances, and our greatest problem was to hold the people who came to the theater until we could get them seated. It is very poor business to spend a lot of money in advertising to draw people to your theater and then let them go elsewhere because you cannot seat them."

"ONE LAW FOR BOTH."

The musical accompaniment to the film drama, "One Law for Both," while composed of many of the best classics, is not arranged as to build up a greater support for each climax. Therein lies the art of arranging for the moving picture, to employ music solely to accentuate the effect of the picture.

The Rachmoninoff Prelude in C sharp minor is used as an overture, which is followed by the opening theme of the Tschaikowski, March Slave, an excellent theme for such a picture, but in coupling this theme with the Old English melody, "The Lass with a Delicate Air," played both in the major and minor, the beauty of the former theme is lost and the favorite Arne melody is for a time shorn of its beauty. Among other numbers used in this score are: Waltz of the Flowers from the Nutcracker Suite of Tchaikowski, Night Song, Schumann; Rapsody No. 2, Liszt, Overture to the Merry Wives of Windsor, Nicolai, and Elysium by Oley Speaks.

F. E. KNEELAND.

FAIRBANKS CONTEMPLATING TOUR ABROAD.

Douglas Fairbanks is entertaining the thought of touring around the world next summer provided war conditions do not interfere with his present plans. It is his intention to do a series of five-reel plays for release through the Arctraft, dealing with an American touring abroad, whose romance takes him to the various foreign countries. He will be accompanied on this trip by Director John Emerson and four prominent players. Director John Emerson has purchased a theme upon which will be based these European releases. The combined dramatic and educational value of these Arctraft pictures should create a tremendous demand for them from exhibitors.

DAZEY MOVES TO SANTA BARBARA.

Charles T. Dazey has severed his connection with the Lasky Company and has moved himself to Santa Barbara, where he will henceforth write for the American Film Company. Mr. Dazey, it will be remembered, was known for his plays "In Old Kentucky" and "Home Folks" before he began writing for the screen. Some of his latest successes are "Manhattan Madness," "Wolf Lowry," "The Flower of New York," etc. Mr. Dazey's son Frank will collaborate with him in writing for the American.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARcIGHT

House Fronts.

Evidently Brother Richardson is not too busy swinging round the circuit and Billysundaying the operators to remember the rest of us. He sends in a photograph he took down in Texas and opines it will serve as a text for an article on poster advertising. It is not above the foundation but the first story. Look at this picture. If you had money in your clothes, your best girl on your arm and common sense, which of these two houses do you think would stand the best chance of getting your money? To be fair, we'll reverse the question. Would the larger house get your amusant appropriation if it were all smeared up with eight sheets? Can you have any respect for a place that hides its shamed face behind a mass of dirty, messy looking posters? Can you have any confidence in the sort of performance you will be apt to get? Would you look for new lines, comfortable seats, good projection and bright music back of a flash like that? It is very evident that the little house is trying to get patrons from the big one by making a louder noise, but we do not think the scheme works well. People are wise these days and they have scant respect for the house all plastered with colored links. They know that the better the front the more likely they are to see a good show inside because the man who has sense enough to keep his eight sheets on the billboards and his ones in brass frames, also has sense enough to pick a good program and run in properly in clean decent and light conditions.

Too Many Caps.

A. Kuch, of the Empire, Maryville, Mo., sends in a couple of one sheet programs that would be better if the printer could experience a change of heart. The copy and layout are all right, but the printer seems to have no small display faces and uses too much all capital Roman. There is no variety. You look at the sheet and it is all the same. It is most all twelve point and too much caps. The reproduction shows something of the style, and the boxed days and prices, but the days should be dated, as the only date is a twelve point date hidden under an ornament at the top. It would be better to drop in a

tuesday

TUESDAY

10c & 8c

CENTS

Children's Matinee

4 o'clock

FEATURE—5 REELS

Paramount Pictures, with

MARGARET CLARK

Maryville's Favorite Screen Star, in

SNOW WHITE


Wednesday

WEDNESDAY

5 and 10c

FEATURE—5 REELS

Paramount Pictures, with

MARIE MURRAY

The Celebrated Broadway Favorite, in

THE BIO SISTER

A Powerful Drama of the Underworld.

eight point lower case for the smaller lines and use the full face for titles if the printer can dig nothing else, but even in a small town a printer should have a few pounds of twelve point display type. If he has not, he should at least avoid too many all cap lines. He can do that much. The heading carries the times of performance, which is a good plan. The type page is six inches wide and from ten to eleven deep according to the copy.

Ruff Stuff.

Here are a couple of specimens from Ralph Raffner, of the Liberty, Spokane. Ruff is not going in for the undressed drama. It just happened that way. Each is four columns wide and the full depth of the page, Sunday issues. The letters of "She" in the left hand examples are made of rule, apparently and the corner pieces seem to be some letter reversed and printed face down. The bottom shows how the cuts recently reproduced in the department work in. And here's a hint for hustlers. The Liberty, Seattle, ran that cut for Her Nature Dance, on the right, a week before Ruff did, so he obtained a mat from Gordon (100%); Fullerton and saved the cost of artists work and engraving, merely casting the cut. There are a number of good points in these two ads. Note in the Hart advertisement the "Starting today, stopping Wednesday Night." That fixes the date like a recent "Now—right now." The small portrait is of a new organist, Frank Monroe, and the underline is "Music you take home in your feet." Note too, the "This time" in the box beside Hart's portrait. That is better than "The story" or some equivalent. An advertisement not reproduced announces a news feature and adds "You'll see more than if you had been there." This is a line that means something, for the cameras get the best and most varied viewpoints.

Too Large.

A. L. Middleton, of the Queen, De Queen, Ark., wants a comment on his programs, be they "wonderful," "good," "bad," or "indecent." He knows that criticism sometimes helps more than praise. The program was started with the new year and the editor of the local paper, who prints the issue expressed doubt as to Mr. Middleton's ability to make it pay, but he points out that it is still going and growing. The sheet is a four page eight by eleven, three columns to the page with a little more than one page of advertising. It is set in twelve point and here is the chief objection. The twelve point type on a thirteen em slug look too large. Undoubtedly it brings results, yet it is probable that even those who read it feel that it doesn't look quite right. They would not realize the difference if the paper were set in a ten or eight point, but they would have greater confidence in what was said because then the sheet would look more like a paper and less like a hornet's
eight point would mean a lot more work and a greater expense, but it
might not be possible to get another column of advertising and get the
money back if the paper were more like a publication and less like an
advertisement. The front page of the issue to hand is given to a
tabulation of the weekly program; not the program for the week,
but the run of the program every week, by brands. The announce-
ment by dated days follows, taking slightly more than two pages, and
the rest is given to house talk and news. There is an accompanying
article on road shows of the sort that make De Queen. We recently said
something along the same lines, but it will bear repetition. Here it is:
"You know that feeling of falling from a dizzy height as in a dream?
Yes. That's exactly the feeling one experiences when seeing a big
picture production such as is offered at the Queen Theater daily, with
real actors and actresses, with all its scenic glory and everything.
Mr. Middletan had the job of getting out the program for the first week.
Of course, it is inevitable that the operators get good from the
Richardson reports of the meetings and house investigations. His operator
is also the local photographer and sign painter as well, the Queen running
only in the evening. If he will take his camera to the theater and shoot some
of the house, why the world will be glad to see it. He'll be still better
if Mr. Livingston cut down to an eight point when price permits, for
he will then be able to say more and say it more effectively. As it stands
we think the size of the type is about the only thing against the pro-
gram.

More Like It.
The Staney, Philadelphia, has come out with a regular program at
last instead of the four pages the house used for so long. It
is sixteen pages and cover, and with twenty pages at command it
is not easy to understand why the program is so poorly said.
Out of twenty pages surely the house could have afforded two
whole pages for the real program but evidently the outside advertising
loomed larger than the real purpose of the issue as these two pages
will show. That schedule of prices and phone call should have gone
to the other page and the better plan would have been published in
this and similar material on the first inside page with the
program on the double middle and nothing else on those pages even
if some advertisers are willing to pay a couple of dollars more for
that preferred space. The Staney Circuit is too large and important
to run around chasing ten cent pieces and dropping dollars in the
chase. The other prints run every two or three columns of advertising
and an eleven column of talk of varying sorts. The issue is a
better recommendation for the advertising solicitor that it is for the
editor, but at least it is a start. The Staney has been years and miles behind in its advertising. Now it has
at least made a start, though it has a long way to go to catch up.

Catchlines.
Looking through a recent issue of the paper we came upon the
advertisement of the Globe ventilators. The advertisement is nicely
done and less than one fourth of the space is for the announcement
and using the white paper as an attractor, but the top space is the
gem of the layout. It reads: "It takes more wind to blow out a
machine than to move Globe Fans." That is not merely smart. It
is genuinely clever. We cannot imagine any phrase that will con-
vey a better suggestion of extreme ease of operation. It is not possible
always to have a fan running, but it is worth studying a lot
of fans in the country to get a phrase for your own advertising that says much in less space. It
doesn't say that Globe ventilators are the best in just those words
because such advertisers' wares are the best. It conveys the same idea
in a simple yet striking word picture. Do the same with your house catchlines.

Night Displays.
The Midwest Photoplay Corporation, of Kansas City, sends in two
interesting flashlights of night displays for their attractions. The first of
these is for "The Argyle Case" and was done by the Regent, of Kansas City. We do not
like the flag, strung from the electric feed wire, though it does not cover up the right sign as much as would seem from
the picture, since the flag is strung to the wire which runs at the curb. In
the photograph it seems almost to rest against the electric
sign and cover it. The object
ion is that the hanging of the flag over the side-walk is makeshift and un-
dignified. If nothing better
this should have been draped from the top of the building, but it would be comparatively
little trouble to raise a staff on the sign itself, above the house name, and
fly the flag from that, or the staff could have pro-
tected the awning over the
sign. Even at the cost of cover-
ing up the banner. The second display is a flash fortunately in other ways that
the hanging of the flag emphasizes itself. As a matter of fact, if
persons are interested in "The Argyle Case," they will go to see the picture whether the flag flies or not. If
they are not interested, the flag will not pull them in. If it is desired to fly the flag, it should properly flash something about the building. The other flashlight shows the Twelfth Street theater, also in Kansas City, advertising Nazimova in "War Brides." Here the picture was
taken while the house was in, and a lantern looked the general display
is given. Note the picture frames at the right of the picture, and

G. G. G.

Great Cico.
You might as well get acquainted with Cico Toddes first as last, so
be among the first to write his parents for information. He may be
addressed in care of the Cahill-Igoe Com-
pany, of 259 Harrison street, and he is old in experience though young in age. He is a born advertising
hustler and a natural talent to be looked for. The Cahill-Igoe Company has created a num-
er of capital advertising devices, includ-
 ing most clever and highly advertised ad-
vertising, but young Cico promises to become
the star of the lot, and he is worth while finding out and getting your facts for ready made publicity ideas, for it is


seems to be the only general scheme has a definite local application in all
localities, but this idea promises a ready-

made publicity stunt that is inexpensive and yet which should pull business in a
place of any size. Of course, the smaller the town the more intensive can your
work be made, the bigger the

Cino, time or the one nighters and


Here is what Ralph Ruffner used for Her nature dance:
A gap, gingery gigles, guaranteed to good any groove into gracious grimace.


Sounds as though it's used to be with a circus, what? But it's a
good line of alliteration.
Here’s Another New One.

Alex T. Case, of the Maywood Opera House, Carolin, Cal., has something new. He sends in his programs with this letter:

Herewith a few samples of my weekly program on which I should be mighty glad to get your comments.

It is my aim to make my programs so attractive and readable that they will be retained by the holder, for I believe that it is the better economy to offer our patrons printing which they will glance at and then throw away.

I have adopted a policy of NAILING every program I print, addressed to one of the feminine members in each family, which insures the program going into the home.

Your department in the Moving Picture World is very valuable.

The program is a ready print colored cover 3¼ by 6¼, but in folding after printing, Mr. Case does not make the usual mat cut job of it. He does not bind the edges together, but folds so that there is a difference of an eighth of an inch. Instead of gummed paper, he uses a stamp for the sticker, the stamp adhering to the exposed eighth of an inch of the third page with the rest on the first. The address is written on the margin of the first page. Mr. Case has a self-contained program that represents a minimum of effort. Funny no one else thought of that idea. It works well, looks well and carries well. In folding it is no more trouble than in bringing the edges together. For that matter it is probable that the stamp might be turned over the even edges, if the greater portion of the stamp were on the address side to be postmarked. Mr. Case has the right idea as to the program. His makes it readable. There is merely the program announcement on page two, taking up about half of that page. The rest is cut of the plays and pictures, not press stuff, but chat about the plays; stuff people will read and really want to read, not many adjectives but information interestingly presented. The dates should be dated, but this we exaggeration we can offer. And mind you, when we say that the program is interesting we do not mean it is filled with a lot of press agent dope. It is interesting because it is not copy. As a matter of fact, it is apparently denatured where it is used at all, but most of it is rewritten, which is about the only way press stuff can be made interesting. Exhibitors think a lot of these. We hope to be able to offer more in the near future.

The program is one of the few things that are printed well which has a legitimate reason for objecting to Chautauqua, which we are going to close up shop and plug as hard to make Chautauqua a bowling success as though it were our own. And we are going to enjoy it WITH you. Just remember that the fifty-first weeks of the year, the Opera House is open for your entertainment, good business or bad, rain or shine. He’s good for the town and what’s good for the town. Don’t fight the Chautauqua. Either help it or make it help you. Subsequent programs announce that the tickets for the Chautauqua are on sale at the box office.

At It Again.

A recent program of the Third Street theater, Easton, Pa., advertises for a small farm to be used as the location for a motion picture studio. The Third Street was the first house to own its camera and make really produced documentaries, and we hope it and it has had now that it is married and settled down. There is more real help for the exhibitor in the twenty-eight pages of one of these booklets than we get over here in a year, and twenty-eight pages covers eight releases regularly now, and are getting a better result with their inside printing through a better choice of ink, but they have not hit it yet. Perhaps some shade of orange with black might do it, but the better stunt would be to print in black and not try to simulate rotogravure. A good original is always better than a poor copy, and since they cannot get from their local printers as brilliant cut-work as the Kraus Company gives, it would be better not to try to compete but to run in black and let it go at that.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

by EPES WINthrop SARGENT

(Studier of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HANDBOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to train a pressman. It tells you how to prepare newspaper advertisements, how to write form letters, posters or throwaway handbills, how to make your house an advertisement, how to make your paper a maritime business from the windy and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $1.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

SCHILLER BUILDING

THE MISTRESS

SCHILLER BUILDING

CHICAGO, ILL.

HASS BUILDING

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

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

Saying It All.

HALL CAINE, in a recent issue of the Kinematograph and Lantern Weekly, of London, is interviewed on the subject of the picturesque nature of two of his stories. He says so much that is of real value that we felt that his entire interviews cannot be read by everyone in the business. Mr. Caine is an author; not a writer of photoplays, but he sees with a clarity of vision that is too often lacking in more fully informed and yet so close to the daily grist that they lack perspective. This may be another way of saying that Mr. Caine thinks as we think, but we are glad to find our own opinions verified by so unquestionable an authority. Mr. Caine says, for example:

Creation and production in the kinema art, as in the art of any other kind, may involve two entirely different vocations. One man may, in the rarest instances, be both the author and director of his own work, but very few, very few, men should attempt both.

Caine also does not read American press notices of the innumerable stars and directors who "both write and direct all their own plays." Perhaps he has mercifully been spared the infliction of looking at the machine-made product. There are very, very few men who are not interested in both departments equally, and realising it in action, but fully half the producers do this very thing, and there does not seem to be one single manufacturer of pictures in these United States who has not been interested in the artistic, scenic, dramatic, photographic, and his pictures and trace the reason. Again Mr. Caine says:

I think that imaginative writers may very well devote themselves to this art alone in future. I think not unlikely that great scenario writers may arise within measurable time, who, recognizing the limitations of the kinema, and at the same time realising its developments, will create stories that will be moving to the eye as are those which great novelists have created to the ear.

Two great stories, Mr. Caine admits, are coming to us as the future development of writers who study the art, who do not seek to exceed its limitations and yet who appreciate its possibilities. This is perhaps what we feel, and what Vachel Lindsay has said and what Walter Prichard Eaton can never understand in the whole course of his narrow, near-sighted existence. Photoplaywrights are making a great mistake if the great writers are not themselves, no matter how much the little, strung-out, little, some of the photoplays only in weak imitation of that form. The way to make photoplays is the same as to make plays in other form. We need directors who love their art, not broken down stage managers who are lost in admiration of their own work, as if the only thing they offered was to make men and women who are working with faces turned to the light, but they are still too terribly handicapped by the policies of their superiors who cannot see, after long connection with the business, what Hall Caine has seen and understood, almost at a glance. Drama is drama and story is story. Photoplay is the offspring of both but partaking more nearly the characteristics of working the same.
Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than this amount will not be acknowledged), to the editor, or both for 40 cents. Cannot use Canadian stamps.

Every live, progressive operator should get a copy of these questions. You should be surprised at the number you cannot answer without a lot of study.

From Australia.

Ordinarily I do not publish anonymous letters, but in this case will break that rule and publish a letter from Sydney, New South Wales, Australia, which is signed "Kangaroo," because of the fact that it comes from London copy has the following to say —

I have just gone through the December 2 to 23 Moving Picture World, and although a bit behind time, it can't be helped as we have so much work. It is never well worth waiting for, and it is of a better late than never. I was mightily pleased with the way you reviewed those fire underwriters, and one problem over here. I thoroughly agree with you with regards to getting the port shutters down as quickly as possible in case of fire, but I don't altogether approve your idea, though it is a very much better and quicker way than the underwriters' arrangement of metal fusible. I have one wall best shutter in front of each machine, which has a fuse wire, and I would like it to be connected to a common lead, with three levers. Two of the levers have a chain attached, which hangs over each machine on a level with the head, so that all that is required in case of accident is to pull the chain and down comes shutter, falling on rubber buffers to avoid any noise which might alarm the audience. The center lever is also attached to a common lead, which runs over the pulley, and on the end is a two-pound weight, the weight coming down from the ceiling to within six inches of the floor. This weight acts (I can't quite get the brother's meaning here, but think he means acts as a sort of counterbalance.—ED). In this chain, near the weight, is a special square link with a small roller, so that some of your operators punch holes tall same being released by a magnet. This coil is magnetised by means of a thermostat fixed over each machine. You can also control the magnet by means of a switch at the door, so there is not much chance for the shutters not coming down instantly, nor is there much chance of their dropping by accident.

In the 23rd December issue I noticed a letter from a Melbourne operator, Can't stand for him putting us so far out of date with his arguments; one, because a day for his is the only continuous show working one machine. All of our shows run two machines, and look for the very latest and best. I framed him up, and we, with our new machinery, are using as high as 110 amperes, D. C., on a 100 ft. throw, with a 32 foot picture. I guess that will make some of your boys sit up and take notice, considering their own twelve to eighteen footers. But I myself think the big picture business is all wrong. An 18 ft. picture, with not more than 100 ft. throw, using about 50 amperes, with a 60 ft. arc, is, in my judgment, ample.

I notice you fellows are doing good work on the light-ray problem, but don't you think you can get better results if you can do without the shutter, in view of the fact that it causes a loss of about 50 per cent. of the light, and there is an additional loss of something like 30 per cent. in the glass combinations of the lenses. Was thinking that if you could move the film across the aperture so fast that no movement could be detected by the eye, then the shutter useless. Do you think that could be done? Of course, you would still have to have the same stationary period. Was rather surprised to see the rate of eight cents per foot for all film damaged, whether by fire, torn sprocket, oil or water. The film punching operation would have a tough row of stands to hoe over here. We are surprised to learn that operators who are receiving as low as $5.00 per week for a 12-hour shift. We received from the Australian Federation Theatrical Employees Association, which includes everyone in the show business. Our disputes are settled in the courts, and we are waiting for our decision next month. We may not get all we ask for, but you can't always sometimes call. It's like putting in a claim for damages, you can't get what you asked. Please, how know how I can get one of your handbooks. Have you an agent over here? It would be a good scheme if you did have one. I hope you have a good time this season. I will write later on.

Yes, Kangaroo, the roast was coming to the fire underwriters, all right. They certainly do pull some raw stuff, and in certain respects, exceed a minimum amount of common sense as applied to operator room problems. While I am unable to entirely understand your port-shutter scheme, it looks like an efficient and very thorough plan. You have been working hard on the light ray problem, and I believe, advanced to a point of pretty thorough knowledge of the condensing system. The next thing is to evolve, or attempt to evolve, a more efficient method of condensing the light, or in other words, one which will do away with the greater proportion of the present spherical aberration. No, film cannot be moved with any such degree of rapidity in an intermittent movement. All this has been thoroughly tested out by machine manufacturers, and the six to one magnification with all the sprocket holes will stand up under. I don't know where you get the idea, but the price range is anything as say $5.00 per week. If any such statement has appeared in the Projections Department it was a typographical error. We have, however, in the small towns, particularly in the Southeastern and South Carolina and some of the other southern states, operators working as low as six and seven dollars per week, but this by no means represents any general condition. Operators' wages may fairly said to range from $12.00 to $40.00 per week, though there are extremes both ways, some receiving as low as $5.00 and some as high as $50.00. I am on the trip now, this being performed in Cincinnati, Ohio, and up to date, broadly speaking, while it has been a strenuous experience, I have been thoroughly entertained, and has been attended with some surprising experiences. I have not expected to be received so cordially, nor had I supposed that both operators and managers would be so hospitably entertained as to cheerfully remain up until three or four o'clock in the morning listening to what amounts to a thorough technical lecture, and, in some demand that I speak longer. We have been able to put the lights out and proceed by daylight. I appreciate your kind wishes and the slowly awakening co-operation of the Auditorium, whose friendships and good cheer I would like to have a carefully made sketch of that port-shutter system, if you will be so kind.

A Clever Device.

In Ft. Smith, Arkansas, I saw a very clever little device, the invention of Capt. Deonier, operator Joe theater, which, while I cannot approve of its use, because I am a firm believer of the operator being his own alarm clock, insofar as the arc is concerned, still I feel it but just to give Brother Deonier credit for his ingenuity, In Which you are a Nobody.

Deonier has a General Electric Mercury Arc Rectifier, which sets in the corner of his room just back of the machines. He has constructed a small wooden box, probably six inches wide and 2½ inches thick. This box is open on one side, and contains a curved metal apron hinged loosely at its upper edge. When this box is set down near in, and facing the main reactance of the rectifier, the magnetic action attracts the apron and pulls its lower edge outward a distance in direct proportion to the strength of the magnetic flux in the main reactance, which latter will vary with the amperage flowing. On top of the little box Brother Deonier has mounted a small buzzer, and around the leg of the rectifier, just under the regulating reactance coil, he has soldered an old motor coil, and wired through the aforementioned apron and a non-magnetic contact just back of it. The motor coil supplies the current necessary to work the buzzer, and the operator is as follows. When the magnetic flux is pulled out, away from the contact, and the buzzer is dead, but when the amperage at the arc drops the magnetic flux in the reactance of the rectifier is lowered, and the abron drops back against the contact, whereupon Mr. Buzzer gets busy and notifies the operator that it is time to feed the carbons.

I really had to laugh when I saw that thing work—for it certainly did work, and worked to a hard-boiled finish.
He Had Trouble.

Robert Smith, Madison, Florida, presents the following:

Am an interested reader of the department. I run a Power's Six B. pulling 60 amperes through a Fort Wayne Compensator. At present I am using carbons, which, although they give a dandy light and are very easy to handle, don't last as long as it seems to me they ought to. Also they burn in a queer kind of way, as indicated by the unevenness of the friction plate. Can you tell me what is wrong; also what carbon is best. Every once in a while my motor makes a grinding noise. Is it because the friction plate wears so long that it seems to be doing so much work? Could you tell me the way to regulate the tension of the aperture? In running "Civilization" a few days ago, I had new films, and the film was very sensitive, it seemed to be to rough, which I attributed to the fact that the tension was too tight, though loosen- ing it seemed to make no difference. Should not the shutter be as close to the film as possible? I use 14-inch reels, and last, when the film is almost gone, it will jerk very much, and unless I have it reeled and allow the reel to run out, it will often tear. Why couldn't manufacturers get together and standardize reels?

The sketch shows that the brother's crater forms on the back side of the carbon, which would indicate that there is a magnetic effect present. Possibly his lamp leads are coiled up in the lamp house pull them out straight and see what the effect is. The make of carbon has nothing to do with that particular matter. I couldn't tell you the best make of carbon without bringing down a thunderstorm of protest on my devoted head. As to the motor grinding, I think you will find it is due to unevenness of the friction material in the friction wheel. You will find this matter dealt with in detail in the Handbook. I would strengthen your opinion by immediately procure, price $4, from the Moving Picture World. There are almost 700 pages of text material dealing with matters of your particular interest. I am not sure you will find this knowledge worth more than the price of the book. The noise the film made was due to emulsion on the tension springs. When new films are run through they are really emulsion on the rasps which can only be avoided by using wax. I cannot take up space to redescribe this process in the department. You will find it all set forth completely in the Handbook, pages 496-495. The revolving shutter should be set at, or near as possible to the dissolving point of the light on the perforations (the position of this point varies with the length of the projection ray). (b) The distance of the condenser from the film, New Brother Smith, in order to set right in this matter I would have to consult the whole of the department, and then some. I am therefore compelled to again refer you to the Handbook, where the waste thing is dealt with in exhaustive detail. With regard to the grinders, I presume very likely the trouble is due to crooked reels. I thoroughly agree with you that there should be a standardization of reels, and that is exactly what the society of Motion Picture Engineers expects to accomplish—the standardization of reels and many other things.

Water Filled Condensors.

Harry Bowman, Jr., Greensboro, N. C., writes:

Neighbour Richardson: Once more to bother you, but would like your opinion on an idea, and cannot help being interested. I was thinking that if it was possible to make condensers hollow, with a device for keeping them full of water, and for maintaining a flow of cooling water thorough them, it would do as well as the heat rays from the lamp. Am I right, and would such a thing be practical? I should think it would eliminate condenser fog, and do away with a lot of waste. Could not you have a benefit to all who heard it. Keep on with the good work, and very few the land will resound with the praises of Richardson, the father of good projection, under whose care that same child has grown to be a lusty chap. Many thanks for your advice regarding the Power's fire. It is fixed.

I think it would not work for any one of several reasons. First, the optical effect of such a lens would be extremely hard to determine. Air is left in the liquid and evenness of its distribution would be changed, the water having different density. The same would be true when the light left the water and again entered the glass. It seems to me that the only solution would be impractical. I don't think it would work. Second, you would have four additional glass surfaces, hence, four added lenses by reflection. Third, it would be very difficult to keep the inside of the lens clean. Fourth, if a lens cracked the show would come pretty nearly being put of commission until a new lens could be put in, for the empty lens would probably just pop all to pieces; also you might have trouble in installing another lens in the hot mount without it snapping instantly. Outside of these few objections, and several more, your plan, Brother Bowman, is all right.

Lots of Flicker.

Leo Rankin, Sour Lake, Texas, comes forward with the following load of trouble:

I am using silver tip carbons below, and ¾ cord above, pulling 55 amperes. The picture is 50 feet, 3½ feet, 14 inch lens, on an old style aluminum screen. The picture is 12 feet. I have a great deal of flicker, and would like to know what, besides it, to set the shutter from the projection. I would also like to know how far should I set the condenser from the aperture plate in order to take out the flicker; also would you send a diagram for a shutter for a Power's Six A.

Brie. Rankin you probably don't realize what a large contract you are handling me. If I were to answer you completely it would take up approximately two issues of the department. In fact it is a question as to what we are dealing with; in any case I could not consider matters are dealt with exhaustively in the third edition of the Hand Book, and I would strongly advise you to stand not upon the ordering of in 44 to the Moving Picture World.

The flicker may be due to any one of two or three things, or to a combination of them all. In the first place, as you increase the brilliancy of your lamps, you increase the percentage of unburned and the nearer you can approach a 3 wing shutter having 3 blades of equal length and of equal area. The 3 ½ inch shutter 3 blades of equal width with each other the less flicker you will have, and the greater the percentage of the available light you will get at the same time. Second: The operation of the shutter (should the illumination be very faint indeed), you may expect to have considerable flicker. As to sending a diagram for a Power's Six A shutter, I could not do that. I would have to go back to the Power's Company send out, depending on you to match it to the local conditions.

Difficult Situation.

W. G. Derby, Moline, Ill., says:

I hand you herewith a circular sent to the management of the theater where I am employed. I have an opinion of an outrageous proposition, concerning the number of years it has taken myself and brother operators to perfect ourselves in our profession and I wish to express to you my opinion as to this matter expressed in the Projection Department, of which I have been a constant reader for four years past. In section 2 I allude to the Hand Book, and there is no getting around the fact that they are great books. I hope and expect that your acquaintance at the time of your visit to the Home (and yours) will be for the purpose of obtaining something which I really don't like to deal with at this time. The circular in question comes from a big film manufacturing concern, and sets forth the fact, or the purposed fact, that war conditions are going to bring about a great shortage of operators. It makes the statement, which I believe is not true, that the enlistment and draft has taken so many Canadian operators that the manager now has the necessity of purchasing many picture books, and suggests that theater men ought to at once begin to break in men who won't be drafted immediately, as well as skilled women of factory and machine experience.

This is an exceedingly difficult matter to deal with. There is no denying the fact that there exists the possibility that the industry may, by virtue of the enlistment and draft, be confronted with a shortage of skilled operators, but this department takes the position that it would even be better to temporarily close some theaters than to place the projection of current photographs and the reproduction upon the screen of the art of high class artists in the hands of hastily broken in, and therefore thoroughly incompetent old men, boys and women. It is an amazing thing that the production of which goods depends upon the skill with which they are reproduced upon the screen, would suggest such a thing as this. It amounts to a suggestion that the producer who has a good projection department, of competent, incompetent operators, and the photo play business has certainly had ample and to spare of that proportion long ago. I don't want to go into this extensively, as I do not wish to say that the proposition set forth by the film concern most emphatically does not meet with the approval of this department, and to further us to turn a blind eye to that anything the questions in that industry, to be vigorously opposed by all interests capable of effectively opposing. It is extremely easy to get the incompetent; getting rid of him is quite another job, with which this department has been wrestling for almost eight years.

Nothing Doing.

George Naker, New York City, says:

I would like to know if I cannot obtain detailed description of the Edison three-wire system in back numbers of the Moving Picture World; also can I get any information on the optical system in back numbers? I would like to have the answers to the questions which have been running in the Projection Department in book form.

Sorry, old man, but it's out of the question to answer the questions in-book form. Yes, you can get the desired information about the three-wire system and the optical system in the back numbers of the Projection Department, but it would be far, far better, and almost as cheap, to buy the "Handbook" at $4.00, and in the book you would not only get the desired information but also a world of other information that you would find to be very useful—in fact, worth many times the book's price to you.

Condenser Breakage.

The Star Theater, Rockford, Mich., orders two "Handbooks," and says:

We wish you would tell us some of the reasons why our condensers break. It is always the back ones, and we find they break quite often. Any information you may give us on this will be appreciated.

Breakage may be due to any one of a number of causes, or to a combination of several. In the first place, be sure that the ventilation of your lamp house is open and free—stopped up with carbon ash. Poor ventilation in the lamp house makes...
for excessive temperature, and this, in turn, sets up excessive conden- 
sor temperatures. The frequent breaking of the lamps is a yet further 
consequence of this. "When the lamp house is opened, be sure that the 
fan is not blowing directly on the lamp house. Be sure that your lens system is properly lined up. 
(Remark: I should not have to tell the audience that it is advisable to keep the 
lens house door open. Be sure that the fan is not blowing directly on the 
lens house. Be sure that your lens system is properly lined up."

For the longest while I have been reading the Projection 
Department, and a few months ago purchased the third edition 
of the Handbook. And now I am sorry I didn't take the 
matter of my request personally, but now I seriously intend to have 
the Handbook when it was first published as it is, in my opinion, a great work. You, however, know this, 
old friend. I don't quite see myself filling up the book, the only thing to do is study, and that I am doing. 

It interests me very much to read the various troubles and the 
new ideas of operators as set forth in our Department. I 
have noticed the difficulty some of the brothers in overcoming 
that quivering greenish light from a mercury arc rectifier bulb. It is an 
operation of the work of projection. I, myself, have overcome that 
trouble by painting the bulb black, allowing a little of the 
locally-baked mercury vapor to escape. The result is a little 
black light in the operating room. Painting the bulb does not 
in the least injury it, as I have been using my painted bulb 
almost exclusively for three years, and it has never been 
bad for yourself and the Moving Picture World success, and lots of 
improvements. 

I find is, indeed, interesting. It strikes me that the painting of 
a mercury arc rectifier bulb would not only do it no harm, but might 
also benefit the tube, since black radiates heat, and a black-painted 
bulb ought to operate much more uniformly than one of clear 
glass. Might I presume to suggest to the Honorable, the 
General Electric and Westinghouse Companies that they experiment with 
this method? I should like to see the effect of this method of painting all, except a small space at the back. This would remove one of the 
big objections to the mercury arc rectifier, the weird ghosty, not to say 
absurd, light green light beam, which floods the operating room if the 
machine is placed therein.

I would like to call attention to the remark made by Brother Caputo to the effect that, having secured a Handbook, it is up to him to study it. I would like to suggest to many Handbook owners that they rubber 
that remark real hard. There are altogether too many operators who, having purchased a Handbook, read their seven hundred pages 
through more or less thoroughly, and then lay it carefully away, never 
aein to see it until they get into trouble. The Handbook is designed 
to be in use in time of trouble, but, above and before all else, it is 
intended for the operator to study, to the end that he gain bona 
faire technical knowledge of the profession of the projection of motion 
pictures, physically and mentally. One must go beyond that, that if one expects to get the benefit one should get from the 
Handbook. And there is enough between its leaves to keep, not 
only the novices, but also those who have been in the 
of the generation, for quite some time—three or four years, say—if he thoroughly 
poses himself on all the topics contained therein.

Single Motor Drive.

Lee Rankin of Sour Lake, Texas, wants to know about the single 
motor drive. Says he has interested his manager in motor driven 
machines, and wants to know about the amount of money necessary to 
equip motion picture machines with separate motors and speed controllers. Brother Rankin wants to know about 
the single motor drive, also says he has an attachment for his 6A, and 
楗ants to know how much it will cost to equip the machines, presumably 
with a motor.

As a matter of fact, I would suggest he communicate with the Nicholas 
Power Co., 50 Gold street, New York City. They are in their best 
position to give him the desired information. With regard to driving two 
motors on one motor, I would suggest to him the Handbook, which 
contains pages 277 to 278, where he will find description of the clutches, shafts, 
etc., necessary for such work. Just what the cost would be I could not 
forecast, but there is a general idea in the Handbook that the cost of these 
were made in Sour Lake, and if he didn't, then the charge elsewhere.

No Such Animal.

George Cliff, Tacoma, Wash., makes the following inquiry:

Would like to know location of best trade school for learning 
how to become a motion picture operator; also please state age for 
beginner. I am 17 years old. Is there any special 
age for a man who runs a show in a country town? Please 
quote price of the Handbook.

With the "School of Motion Picture" proposition, I have repeatedly 
expressed my opinion on that particular proposition. All the trade schools 
I know anything about give the student the idea that after two or 
three months work you will have all the technical knowledge necessary to 
project motion pictures, and many of them actually have the ingrowing nerve to assure him that after this short course he 
will be a competent moving picture machine operator. This is not only 
absurd, but pernicious. It tends to load up the already overcrowded 
profession with a crop of incompetents. The trade school "instructor" 
merely passes on the information of the best instructor and puts his name 
under the trade school "instructor" has been misleading and injurious.

As to the age, that is a matter of local ordinances with the 
question being, is it handpicked for the school in all places? This 
department favors a minimum age of 18 years for apprentices, with 
a minimum age of 21 for full-fledged operators. Of course, if a man 
starts as an apprentice at 17, he would have an advantage for years, 
which doubtless sounds absurd, although the locomotive freeman, who 
has much less to learn, cheerfully serves as much as an eight-year 
apprentice, and sometimes even ten, though it is true he is paid a 
living wage during that time.

Probably Back Rusk.

Florida desires the following information:

How do you determine the distance between the two 
condensers? That is to say, how do you regulate the distance 
in order to get the best possible focus at the spot? Could you 
possibly illustrate the best way to set the condensers? I have 
tried several different methods but don't seem able to get a 
very pronounced spot. In fact I only get a glare at the aperture. 
Am using Power's 6B, 110 volt s. e., putting 60 an 
peres. I couldn't very well get along without our department 
in which I find things easier which are sometimes very difficult.

Also your reply to my recent letter was very helpful.

In the first place you don't "regulate the focus" by spacing the 
condensers, the focus of the spot is regulated by the condenser 
combination, the distance of the arc from the condenser, and 
the distance of the condenser from the film. All this is 
automatically taken care of for you by the apparatus. The short focal 
length of the condenser with your condenser combination, the 
distance of your condenser from the film. Your condensers should 
not be more than one-sixteenth of an inch apart. This, for reasons which 
would require too much space to set forth in the Department, I 
would suggest that you immediately order a copy of the third edition of 
the Handbook, price $4.00, from the Moving Picture World and study 
these things, meanwhile using the aforesaid chart to your optical 
system. If you will send me the following data, I will tell you what 
you ought to have, (a) kind of current you are using, (b) number of 
amperees, but you must expect more than one answer to that 
query. I am about 200 miles from New York city, the letter must be 
forwarded to me, and I must reply whenever I can get the opportunity.

Don't Quite Understand.

W. W. Walker, Chicago, Ill., says:

(A) If you had two arcs properly balanced, and could 
not strike an arc on either lamp, though test shows current 
flow, what would be the trouble? (B) If you tried to strike an 
arc and the spark appeared at the joint of contact, though you 
could not get a light, what would you answer your query? 
I thought I knew pretty much everything relating to 
trouble, but these two never occurred in my experience.

With Dunn, Chicago, says it is the lever all right, but those 
two particular things sound suspiciously to me like examination 
questions. Nevertheless I will answer them. (A) I don't know what you 
mean by "properly balanced," but if you have two 
condensers, with both amperes flowing which 
are made in Sour Lake, and if he didn't, then the charge elsewhere.

When You're in Trouble—

RICHARDSON'S

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FOR MANAGERS AND OPERATORS

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for Your Aliments!

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ot, but at the request of a few of our readers to the editor 
this department is printed herewith.
QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

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

Methods of Determining Exposure.  
(Continued.)

G. F. Wynne's "Infallible" exposure meter is also in dial form, but the sensitive paper is exposed directly, no pendulum in use, and the scales are open on the dial. In use, the glass carrying the movable scale is turned until the actinometer time is seconds upon the exposure scale to oppose the diaphragm number of the plate, as given in the list of plate speeds; the correct exposure will then be found against each stop given on the scale. There are practically only two scales of diaphragms representing the diaphragm or stop numbers, the speed of plate and the variation of exposure due to subject; and the time scale, representing the actinometer time and the exposure. The actinometer is protected by a yellow glass screen when not in use. In a smaller form the scales are on the circumference of a booklet, and the actinometer at the back. An "Infallible" Printmeter is also available for showing exposures in ordinary printing on sensitive papers, but can also be used for testing speeds of plates and papers. Beck's "Zambert" Exposure Meter gives the exposure and stop to be used, also the depth of focus to be obtained with different diaphragm apertures. The required exposure is set to the "speed" number on the next scale of the meter. The third scale corresponds to the times of darkening the sensitive paper in the actinometer attached to the meter, and shows the diaphragm aperture suitable for the given exposure. Other scales show the distances that will be in focus with the different stops used, arranged so that the focal depth of four different lenses can be found. Several other exposure meters are made on the principle of the slide rule, with scale corresponding to the factors of "plate," "opening," "diaphragm number," and "exposure" is found by simple inspection without an actinometer. They are designed for use with particular brands of plates, but can be used for similar plates.

The last types of meters described depend for their light measurement upon matching a tint or shade, a rather difficult matter for most photographers. An instrument based on the principle of the actinometer which does not require the tint to be matched, is the Steadman Actaspher. Its price is one dollar, and it may be obtained from any photo supply dealer. It indicates, as a series of openings, the speed ratio of exposure upon a strip of sensitized paper in the progression of 1, 2, 4, 8, 16. The number of gradations recorded in a given time gives the light strength and reference to a simple chart tabulated on a card, and gives the proper exposure at a glance.

Another class of exposure meters comprises those in which the intensity of the light is estimated visually by extinction through a semi-transparent medium of increasing intensity, such as J. Decoulin's, in which the exposure is judged by the disappearance of a series of small clear glass discs, with a graduated scale of densities when laid on the most important part of the image as seen on the ground-glass. Its indications are not very definite, and the proper scale changes in density after a time. A better form is "E. Degen's Normal Photometer," consisting of two sliding violet glass prisms, one adjusted for the diaphragm apertures, the other for the actinic illumination of the object. They are mounted with their other faces parallel.

In use the upper slide with prism is drawn out so that the pointer coincides with the division indicating the diaphragm aperture to be used; the object to be photographed is then viewed directly through openings at one end of the instrument, and the lower slide is drawn out and pushed back slowly till the object viewed is almost obscured. The attached pointer then indicates the exposure required, or, reversing the order, the diaphragm aperture for a given exposure can be found. Auxiliary scales are attached for very short or very long exposures. The principle of construction is that the logarithms of the times of exposure are proportional to the thickness of the colored prisms. "Infallible" exposure meter is on a similar principle, and consists of a circular metal box with dark violet glass viewing screens in the center of both sides, with obscuring iris inside the case working by revolving the back of the box. On the front of the instrument exposure tables are given for plates of every rapidity, and for diaphragm apertures from 1/3 to 1/4. Exposure meters of this type are specially applicable for open-air work where there is sufficient light for ready measurement.

Practically all of the moderately sold meters give the exposure in a manner suitable for still camera work, which is seldom convenient for the cinematographer. The following table gives the diaphragm number and shutter opening translated from the exposures usually given for still camera work. Where longer exposures are recorded for still cameras it is not possible to use the fastest plates ordinarily used in still cameras, the only exception being the ultra fast plates sometimes used for Graftex work.

<table>
<thead>
<tr>
<th>Still camera at f16</th>
<th>1 sec.</th>
<th>1/2 sec</th>
<th>1/4 sec</th>
<th>1/10 sec</th>
<th>1/20 sec</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/3 stop shutter</td>
<td>13.5</td>
<td>15.5</td>
<td>18.0</td>
<td>21.0</td>
<td>22.0</td>
</tr>
<tr>
<td>1/4 stop shutter</td>
<td>14.5</td>
<td>17.0</td>
<td>19.5</td>
<td>24.0</td>
<td>26.0</td>
</tr>
<tr>
<td>1/8 opening shutter</td>
<td>15.5</td>
<td>19.0</td>
<td>24.0</td>
<td>30.0</td>
<td>32.0</td>
</tr>
</tbody>
</table>

Focusng.

When photographing distant objects with a small opening, the lens should be set at infinity, unless there are objects in the foreground, which also appear in the picture; then it would be wise to set the lens at the hyperfocal distance if the intervening object is nearer than half the hyperfocal distance; if the object is further away, than this, then set the lens at infinity.

Hyperfocal distance means the distance from the lens to a sharply focused object, beyond which everything to infinity is in focus, and in front of which anything less than half way to the camera is also in focus.

Hyperfocal distance varies with the focal length and the diaphragm opening of a lens; and the infinity mark on a lens mount generally signifies that the lens, when set at that mark, is really set for the hyperfocal distance of the largest stop and not for actual infinity.

According to a recent investigation, under identical conditions it is a common practice among operators to do what they term "split the focus," that is, to focus on an object at such a distance as to include as much as possible of the principal objects within the front and back depth of focus.

The question of focusing on the film or on the ground glass is one of considerable importance. The opinion is general, that they get better results and save time by focusing directly on the film, and others say that the scientific and accurate way is with a fine ground glass, which gives greater lumination and ease in focusing. With good bright light there is no trouble in getting a sharp focus on the film, but when the lighting conditions are bad, the film absorbs so much of the light that it is often absolutely necessary to use the ground glass.

In cameras where the lens is mounted accurately and rigidly against the aperture plate, so that there is no chance for an accidental deviation of the distance between lens and picture aperture, a carefully calibrated focusing scale can always be relied upon, and when used with a 50-foot tape line, which is one of the indispensable articles in the cameraman's kit, will insure sharpness of definition in every scene.

Chas. Bass No Longer With David Stern.

In an article in this department for June 2, it was erroneously stated that Chas. Bass, who has purchased the camera business of Phil. G. Luber, 100 Dearborn street, Chicago, would continue his place as manager of the motion picture department of the David Stern Co. This was a mistake. Mr. Bass writes that he has resigned from the position he formerly held and will devote his entire energies to the service of his old friends and new patrons in his new capacity as proprietor of the Bass Camera Co.

He has made arrangements for handling some of the best makes of Cameras and studio apparatus under such advantageous conditions that it is expected he will be able to sell them at material reductions from the former prices.

Magnifying.

When using a supplementary lens (magnifier) as a means of bringing near objects into focus for making inserts, the focal length of the supplementary lens must be equal to the distance of the object. This holds good whatever the focal length of the camera lens.

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The Perfect Distributing System.

A REMARKABLE evolution has been going on steadily in the distributing department of the moving picture industry for several years past. To one who is familiar with the old-time policies and practices of eight or nine years ago the new systems now in vogue appear so far advanced that a quarter of a century seems not too wide a span for the progress that has been made.

In the old days, when competition between exchanges meant the disposal of the same product to the largest number of customers, at the highest rentals that could be gotten, little attention was paid to the exhibitor's point of view. Now that many makes of moving pictures are on the market and that the people have been educated to demand higher and still higher quality, as well as the required variety of subjects, the exchangers have been forced to solve many knotty problems to meet the conditions successfully.

The great distributing concerns of today were called into being to meet the emergency. Each may be compared to an intricate machine, of which the various parts are connected and interdependent, and working together with the least possible friction. The perfect distributing concern is yet to be evolved. Instead of having many intricate machines doing the work, one or two great distributing systems will do the work just as well, if not better, at untold saving to the industry. The only stumbling block that stands in the way is the fear that a just observance of equity may not be humanly possible in the treatment of the various makes of films. In other words strict, inviolate honesty is the great desideratum in the working of the perfect system.

Being an optimist, I believe that such a system is destined to come.

The foregoing thoughts were aroused by a call I made last week at the offices of George Kleine, at 63 East Adams street, Chicago, Ill. The firm, each of their chiefs, is a studied application of energy, enthusiasm and initiative, engaged in a conference which included intimately every square mile of territory in the United States, from the Atlantic to the Pacific and the Gulf of Mexico. Their conference was to do with the interests of every exhibitor in the United States who is using the K. E. S. E. service. And not only the exhibitor's interests, but those of every employee in the field too, are controlled by the various parts of the system, also included in the discussions of these three young men. Their names are M. E. Smith, E. R. Pearson and Harry Scott. Each is a division manager of a district for George Kleine. The entire country has been divided into three such districts—the eastern, the middle western and the far western. Mr. Scott supervises the eastern, Mr. Smith the middle western, and Mr. Pearson the far western, and George Kleine in the chief executive office. The triumvirate constitutes a committee of three on K. E. S. E. rental policies. Each division manager knows every employee in the eight offices under his care, from the office boy up, and each has served apprenticeship leading up to his present position.

The merit system governs every employee, and sight is never lost of any aid that contributes to a more perfect service for the exhibitor. Traveling salesmen are expected not only to secure contracts from exhibitors—they are especially enjoined to familiarize themselves with the special needs of each exhibitor and to ascertain just the kind of program that will best suit his patrons. Being on the ground he is a better judge in such cases than the branch office manager may be, and he is held responsible for any dissatisfaction that may arise from negligence. In other words, the traveling salesman must not only be proficient in the art of successful getting, he must also serve as a helper to the exhibitor in his problems.

And so it must be throughout the entire branch office force. The booking clerk has a great responsibility and he must measure up to it fully to meet the demands of the division manager. The chief aim must always be to serve the customer so well that he has no just grounds for complaint.

The shipper holds another important position, as on him it often depends whether a customer shall be able to give his show on time or not at all. Here the merit system works wonders by stimulating the shipping force to the best efforts, and each man knows that he is duly credited for good work and that his advancement is certain when an opportunity comes.

Each division manager receives at the home office in Chicago a daily report from every traveling salesman in his territory, and this keeps him in close connection with existing conditions. Thus if a salesman finds that a certain customer is not getting the most serviceable program from the branch office, his report gives that information to the division manager, and the branch office is instructed accordingly.

When one of George Kleine's division managers pays a visit to a branch office, there is no splurge in the form of wining and dining. He takes off his coat and goes to work immediately to help in getting difficulties out of the way. Indeed, one of the great telling points of the George Kleine distributing system is the all-around helpfulness of the working force in an office singly, or in all the offices combined.

Another great point is the intimacy of touch which the home office has with every branch office and with every customer in the country.

Sitting at his desk any day Mr. Kleine can tell the pulse of his business just as accurately as a physician can tell that of his patient.

Great Success of "The Tanks" Pictures.

"The British Tanks at the Battle of the Ancre" is enjoying a fine run at Orchestra Hall, thanks largely to the fine show work done by Tom North, who is handling the pictures for the Pathé Exchange, Inc.

The pictures themselves are always equal to the occasion. No one ever goes away grumbling about not receiving his money's worth. Indeed they hold one in such a grip that it is difficult for some time afterwards to get mentally rid of the vivid war atmosphere.

The great modern war monsters, the tanks, though not seen actually in firing action—as that would be impossible, seeing that it takes place only on or near the German trench about to be assaulted, and the presence of a cameraman on the scene would mean instant death—are as formidable as death itself. We see them in the pictures going ahead of the men in the trenches crushing down with colossal tread barred wire fences and every other obstacle.

The pictures will continue until Saturday, July 7, when they will be succeeded by "Les Miserables."

Chicago Film Brevities.

Clara Kimball Young made a brief stopover in the city Wednesday, June 27, Ludwig Schindler, manager of the National Exposition, was on hand to see her, and was given a verbal promise by the popular player that she would be back and assist in the success of the big show. Mrs. Young departed for New York Friday morning.

An old-fashioned smoker and free lunch party was held at the Chicago Reel Fellows' Club, Friday evening, June 29, an important business connected with the coming National Exposition was discussed.

H. M. Ortenstein, proprietor of the Vista Theater, Forty-seventh street and Cottage Grove avenue, gave a Red Cross benefit at the theater Tuesday afternoon, June 26.
Twenty-five cents admission was charged, and the entire receipts were given to the Red Cross organization. The Vista, which seats 1,000 people, was well filled. Mr. Orentstein has set a splendid example of patriotism, and it is hoped that other exhibitors throughout the country will give a special presentation in aid of the organization.

A $3,000 fire was started in the Art Dramas Exchange, Adams street and Wabash avenue, Friday, June 22, by one of the film girls engaged in the inspection department. The friction created by a pencil which came in contact with a film while it was being wound, is said to have been the cause.

Essanay has opened up its customary camp for the summer season, and it is located this year at Lake Geneva, Wis. Every year an out-door studio is maintained by Essanay at some resort, for the benefit of the warm weather, which enables the players to combine their work with a summer outing. Bryant Washburn and his company opened the new camp this year. The Golden Idol is now being produced by the Essanay company.

Watterson Rothacker, president of the Rothacker Film Manufacturing Company, desires that every visiting exhibitor to the Seventh National Convention should know that he will hold open house for them during the convention, at his plant. He gives the following directions as to how the plant may be reached:

By taxicab; by the Northwestern Elevated, getting off at Diversey station and walking past four blocks; by the Lincoln Avenue car, getting off at Diversey Parkway and walking west two blocks; or by the Southport Avenue car, getting off at Diversey Parkway and walking east half a block. Mr. Rothacker will be very glad to meet all visiting members of the entire moving picture industry at the plant, where he is confident that he will be able to interest all of them.

On July 16 a meeting of the executive council of the Advertising Film Producers’ Association will be held at the Rothacker studio. During the impending convention of the Society of Motion Picture Engineers in Chicago one day will be spent by the organization in an inspection of the Rothacker plant.

F. M. Brockell, manager of the Chicago Goldwyn offices, announces that he will be ready to begin business on Monday, July 12. The new Goldwyn offices, on the third floor of the Orpheum Theater building, are now being prepared for opening.

Harry Weiss, manager of the Lewis J. Selznick Productions, Inc., Chicago, will leave shortly on a three weeks’ automobile trip through the Middle West, in the interests of that firm. William Weinschener has been added to the sales force under Mr. Weiss’ direction.

The American Film Co., Inc., announces that Mary Miles Minter, Gail Kane, Juliette Day and William Russell subscribed $75,000 for Liberty Bonds. All the supporting players and directors also subscribed liberally, and every employee of the firm subscribed something in keeping with the income. Mary Miles Minter and her company returned recently to the American studios at Santa Barbara, after spending a fortnight among the big redwoods near Santa Cruz, where scenes for “Melissa of the Hills” were taken.

“Redemption” has taken well at the Colonial, and well filled houses have been the rule throughout the week. The Chicago press, without exception, has written complimentary criticisms on the picture.

During the week beginning Sunday, July 1, “The Little American,” Mary Pickford’s newest Artcraft feature, will be shown at the Studebaker Theater.

The Canadian rights for Selig’s “Beware of Strangers” have been purchased by the Mahan Film Company, Limited. An elaborate campaign will soon be entered upon by the company.

The Selig Polyoscope Company announces that the Hy-Art Master-plays Company, with offices at Penn avenue and Twenty-first street, Washington, D. C., has purchased the rights to “The Garden of Allah” for Maryland, District of Columbia, Delaware, Virginia and North Carolina. It is also announced that the A. G. Pontana Productions, Inc., 1225 Vine street, Philadelphia, has purchased the rights to the same feature for western Pennsylvania and West Virginia.

At the annual meeting of the board of directors of the Mutual Film Corporation, held Tuesday, June 26, in the company’s offices, in the Consumers’ Building, this city, John R. Freuler was re-elected president; Dr. George W. Hall, of Chicago, first vice-president; Crawford Livingston, of New York, second vice-president; Samuel S. Hutchinson, of Chicago, treasurer, and Samuel M. Field, of Wilmette, secretary.

The Edmund M. Allen Film Corporation has arranged for the Chicago premiere of “The Garden of Allah,” at the Colonial Theater, on Sunday, July 22, when a run of two weeks will be opened. He has been provided with a liberal ad fund for newspaper advertising and for billing this premiere, which it is expected will make a landmark in moving picture presentations, in this city.

The officers of Mr. Allen’s firm have just announced the acquisition of new territorial rights for the big Selig feature. The members originally purchased the rights to Michigan and Illinois, but have been so impressed with the excellence of the production that they have also acquired the rights to Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas, in addition. “The Garden of Allah” has had a series of notable successes. At Keith’s Hippodrome, in Cleveland; at the New Crown, in Indianapolis; and at the newest theater in Los Angeles, it has turned crowds away for several weeks.

“God’s Man,” with H. B. Warner (Frohman Amusement Company), have been booked for an indefinite run at the Studebaker. Sunday, July 2, at the Hippodrome, Manager Van Runkel owns the state rights for Illinois, Indiana and Wisconsin.

It has been announced that Jones, Linick & Schaeffer will turn the Colonial into a vaudeville house after August 15. The firm refers to the success made at this house by continuous vaudeville before it had to make way for “The Birth of a Nation,” “Intolerance,” and other big film features. Bookings for the Colonial will be furnished by the Marcus Loew Western Booking Agency.

The La Salle theater will join the ranks of dramatic play-houses on August 13, when the musical comedy, “Oh, Boy,” will start the season under the management of Comstock & Elliott, members of the theatrical organization of Elliott, Comstock & Gest.

MRS. HUMISTON SUES UNIVERSAL.

Mrs. Grace Humiston, the woman lawyer who has attained prominence through her discovery of the body of Ruth Cruger, has sued the Universal company for $20,000. The film upon which she bases her action is a part of Issue 77 of the Universal Animated Weekly (June 20). This is a brief scene showing Mrs. Humiston receiving an automobile telephone call from someone. Her facial expression indicates vexation. The main title is, “Woman Lawyer Sues Ruth Cruger Mystery.” The subtitle is, “The Woman Who Succeeded Where Police Failed.” Mrs. Grace Humiston. This scene is followed by views of Coop’s shop surrounded by crowds while search of the premises is going on after the finding of Ruth Cruger’s body.

UNITED TO TRADE OLD MACHINES.

So as to assist exhibitors in replacing old equipment and thus bring better picture to the latest type machines, the United Theater Equipment Corporation has notified its branch managers to accept old apparatus now in service in part payment for new equipment and machines. A liberal allowance will be made for used machines, and exhibitors will be able to save a considerable part of their purchase price by turning in their old equipment to United service stations. While the supply business in certain parts of the country has suffered to a certain extent, due to the war scare, United service stations report increased orders all along the line.

BIZAR Sells INTEREST IN STRAND.

Edward Bizar, a well-known exhibitor in Passaic, N. J., has sold his interest in the Strand theater in that city to A. Weinstein. Mr. Bizar is temporarily out of the business, but intends to re-enter the field in the role of a producer. Mr. Bizar will be ready to make a detailed announcement shortly, but at present he can be found at his stores in Paterson, N. J.
News of Los Angeles and Vicinity

By G. P. HARLEMAN

A Visit to the Horsley Studio

Four Companies at Work on Features and Comedies—Mary MacLaren Finishing First State Righter.

A REPRESENTATIVE of the Moving Picture World took a sight-seeing trip to the David Horsley studios this week for the first time since the increase of activities at that plant. We saw Mary MacLaren in the finishing scenes of her first state righter, "Warren's Sight-Seeing Once," which is entitled "A Daughter of the Well-Dressed Poor." The book of Henry Warren, which was being made by the veteran director, Thomas Rick- etts. While on another set we saw the new comedy company consisting of "Well-Dressed Solly" and Neal Brews, with Horace Davey on the directorial end, putting over a hilarious comedy scene. Next to them George Ovev was busily engaged in making one of his famous Cub comedies in which he has been starred by Mr. Horsley for the last two years.

Baby Marie Osborne was also on the lot doing an emotional scene under the direction of Harriss Ingraham for her next kidlet feature on the Pathé Program. Norman Manning, the genial manager of the studio, was seen by us in his office and informed us of his recent trip to Chicago in the interest of the further enlargement of the capacity of his organization.

Paralta Studio a Beehive of Activity

Robert T. Kane Has Organization Completed and Production Running Smoothly.

A REPRESENTATIVE of the Moving Picture World took a trip out to the new Paralta Studios, one day last week, and under the guidance of Kenneth A. O’Har, director of publicity, was shown around the interesting birthplace of the Bessie Barriscale and J. Warren Kerrigan feature productions. Miss Barriscale was hard at work under the direction of James Young. Howard Hickman has the chief role in support of this interesting star.

On another set we found Director Oscar Apfel, who has been responsible for many noteworthy features engaged in directing Mr. Kerrigan, in Peter B. Kyne’s story, "A Man’s Man," his first release. Kerrigan’s leading woman is Lois Wilson, formerly of the Universal forces. Robert T. Kane was conferring with his art director, R. Holmes Paul, who is responsible for all of the settings to be used in these productions. Robert Bruntont, formerly of the old Ince-Triangle studio, is studio manager, and Thomas Geraghty and H. Sheridan Bickers have been engaged to scenarioize the stories and write the sub-titles. Mr Geraghty is a well known photodramatist, recently with the Lasky and Metro companies while Mr. Bickers has to his credit several plays of the legitimate stage in England.

Universal Players Injured While Filming Scene.

Plunging head foremost from a tree limb on which they were working to the ground thirty feet below, Marie Wal-

camp, playing in the Universal serial, "The Quest of Virginia," and Clarence Wertz, another member of the company, was severely injured this week.

The accident occurred in the course of a hazardous struggle on the limb between Miss Walcamp and Wertz, who was supposed to have abducted her and was carrying her away through the treetops. As the camera started clicking Miss Walcamp battled with her captor. The players lost their balance, clutched wildly a moment and before anyone could make an effort to save them they fell to the ground.

Both were picked up unconscious and rushed to the hospital. Under the X-ray it was discovered that Miss Walcamp’s right forearm was fractured. She also suffered from slight internal injuries and Wertz sustained a sprained ankle and both suffered from bruises and shock.

A number of changes were made in the script which enabled the director to continue the work of production until Miss Walcamp and Wertz would be in condition to resume their places before the camera.

At the Fox Studios.

New dramatic productions have recently been started at the Fox Hollywood studios by Directors R. A. Walsh and Richard Stanton. Mr. Walsh’s story, which deals with a Mexican theme, has its east Miriam Cooper, Hobart Bosworth, Jim Marcus and Monty Blue. Dal Clawson is cameraman.

Richard Stanton is once more directing Dustin Farnum in a drama of international intrigue. In the cast are, besides Mr. Farnum, Winifred Kingston, William Burress, Charles Clark, Howard Gaye and William E. Lowry. Dev Jennings is presiding over the camera.

Katherine Griffiths is a new addition to the Fox studio, and so is Eva Nelson. Harry Moody returns to the company after an absence of about six months. He worked in several of the earlier Fox Film two reeler.

The rapid expansion of the William Fox studio in Hollywood continues unabated. The latest building to be projected is a large glass studio, 60 by 120 feet in area, to be placed on the western lot. The building of this big glass stage is already under way, and the completed structure should be ready within three weeks.

To find space for the new studio it was found necessary to chop down a large grove of lemon trees which covered the ground. In this day of the high price of food, the Fox studio showed its utter disregard of expenses when it hewed down trees laden with ripening fruit, merely for the hurry-

ing of the plant.

GEORGE M. COHAN USING TWO STUDIOS.

In order to save time in the production of George M. Cohan’s second Aircraft offering, "Seven Keys to Baldpate," both of the Famous Players-Lasky studios in the east are

Panoramic View of the Studios at Hollywood Taken Over by Paralta for the Bessie Barriscale and J. Warren Kerrigan Feature Producing Companies.
being used. A series of immense scenes have already been staged at the Fifty-sixth street studio in New York. At the Port Lee studio a big exterior hotel set was recently filmed and other scenes are now being taken, while at the New York studio new sets are being built.

Los Angeles Film Brevities.

Vivian Martin, the Morosco star, is now at work in that production of Frank Reichel. Immediately upon the completion of this production she will return to the Lasky studio for another.

The Helen Holmes company has completed the first episode of the new Signal-Mutual serials already put out by the same company, featuring Helen Holmes, Frederick MacMurray, and Ellwood Seabrook, setting forward under the direction of J. P. McGowan with practically the same cast as that of "The Railroad Raiders," appearing in support of Miss Holmes. Leo D. Maloney, Thomas Meighan, William Benton, Will Chapman, W. A. Behrens and Andrew Waldron remain of those who played important roles in the last chapter play.

Jewel Carmen will leave Los Angeles within a few days to rejoin William Farnum and his William Fox photoplayers in New York. When Big Bill and Director Frank Lloyd went East a few weeks ago they left Miss Carmen behind to fill a part in a forthcoming Gladys Brockwell production.

Mary Pickford, Director Marshall Neilan and a company of Artcraft players left Los Angeles last week on a special train for the northern part of the State to film exteriors for their forthcoming Artcraft production. Miss Pickford was accompanied by nearly a hundred children.

"Loyalty," the second of the Bernstein "Cardinal Virtue" pictures, has been completed, and production on "Justice," the third of the series, started. The scenario is by Wilbur Hall. It is a story of a man whose distorted sense of justice leads him to the extremes of cruelty and oppression. Murders and Betty Bronson and June Barrett, who leads the fiancée, is supported by Jay Morley. Jack Pratt and Sam Wood will direct.

Wallace Reid is now at work on a Lasky production under Robert Thornby. Dorothea Abril, who has been with the Lasky company in the capacity of ingenue for some time, will be seen as his leading woman. Others in the cast are Guy Oliver, Camille Anckwalch, Lillian Leighton, Noah Beery and Gertrude Short.

Al Smith, who appeared in character roles in the production of the Helen Holmes features, "The Lass of the Lumberlands" and "The Railroad Raiders," has returned from a vacation in order to accept a stock position with the Signal Film Corporation. Another addition to the Signal forces is Edward Hearn, who will appear in one of the leading roles in the new serial. Mr. Hearn is known to patrons of the drama, having been a leading man with Universal for more than two years. He played important parts in "The Recalling Vengeance," "The Seekers," "Idle Wives" and "The Forbidden Game."

Sessue Hayakawa and a company under the direction of William C. de Mille journeyed to San Francisco last week to film boat scenes. Florence Vidor, who scored a success in support of George Beban in "The Cook of Canyon Camp," has been engaged as Mr. Hayakawa's leading woman.

Bessie Dummer, the fourteen-year-old girl who is assistant to her father, William Dummer, in the sculpturing department of the Balboa studio, is to have casts made of herself for a statue of a water nymph, which Mr. Dummer is modeling for the centerpieces of a fountain to be used in "The Twisted Thread," Balboa's new serial. Bessie does much of the casting for her father. She inherits her mother's talent for the stage and will shortly be on the Balboa screen as a type representative of youth and beauty.

Announcement has been made this week at Universal City of the appointment of J. Grubb Alexander as scenario editor of the Central Pictures Corporation by Carl Hill, head of the manuscript department. Before entering the motion picture field Alexander was well known as a civil engineer and has produced a number of musical acts for the vaudeville stage. The new editor has been a member of the Universal scenario force for more than two years, devoting his time to the writing of original features.

Carl Hill, scenic artist, has been engaged to make a series of hand painted tapestries to form a frieze around the entrance drawing room set for the production of the latest Helen Holmes serial feature, "The Express." The frieze is a series of landscapes in panels, the entire lot covering more than four hundred square feet.

The first member of the Lasky studios to leave for Europe is Eocrin Littlefield, the juvenile and elfon actor. Littlefield departed recently for the east with the Pennsylvania ambulance corps, which, after a brief training, will be sent to France. Littlefield has been with the Lasky Company since its inception, holding down the position of office boy in the early days. He has been interested in forestry and recently was offered the telephone switchboard to become a member of the stock company. In "The Warrens of Virginia" Littlefield filled eight different parts, being given eight different characters. The bunch of folks have presented him with a handsome wrist watch, suitably inscribed and turned out to wish him good-speed.

Director Sherwood MacDonald was host to the members of the Jackie Saunders company at the Balboa studio at a party recently, which was by way of a general farewell, as upon the completion of the six Saunders-Mutual pictures director, star and supporting cast are to take individual and respective ways.

Producers and stars of the Los Angeles motion-picture circle combined for an enjoyable barbecue and dance on the afternoon and evening of July 4, the main feature of which was the presentation of a handsome silk battle flag to the Los Angeles contingent of troops.

Entertainment is.a feature of the day, with an afternoon, starting probably with a downtown parade in the morning or early afternoon. Music by several bands and an orchestra were to be continuous throughout the afternoon and evening, and also the dance hall and party grounds. Motion-picture stars from various studios were to be featured on the programme, augmented by the services of several from the legitimate stage.

Lottie Pickford, sister to Mary and Jack, and who is remembered as the feature player in the "Diamond from the Sky" serial, produced by the American Film Manufacturing Company two years ago, has recently joined the Lasky studios, and will appear in a production under the direction of George Melford.

Aileen Allen, the Mack Sennett-Keyson girl who holds the national fancy diving championships, is entered in the high diving championships which are to take place at Coronado, California, July 4.

The "Chosen Prince," an eight-reel production, dealing with the friendship of David and Samuel, has been completed by the Crest Picture Company at Monrovia, under the direction of William Mong, and under the personal supervision of Judge Lyman H. Henry, well known lawyer and author of Denver, Colorado. The subject, we are informed, is of a Biblical nature, yet not exactly religious, dealing as it does with the brotherhood of man, and partly laid in a modern locale. The company has been working on the picture for the last six months, and it is stated that forty thousand dollars has been spent on the production. C. F. Rickey and B. W. Davies, all Colorado capitalists, control the company.

Wallace Reid is the happy father of a bouncing boy, born Wednesday, June 20. Wallace says he is going to be a wonderful picture star, but Mrs. Reid (Dorothy Davenport) may have something else to say in the matter. The mother and the child are doing finely, and the popular Lasky man is wearing a smile that won't come off.

Julian Eltinge, famous female impersonator, has arrived at the Lasky studios, and started rehearsals this week, under the direction of Donald Cook.

With Gail Kane as his star and with Lon Cody playing opposite her, Director Henry King has got well into his second picture at the "Flying A" studios, at Santa Barbara. His next story will be Dan Whitcomb, who, incidentally,
was the man who wrote the most successful of the Mary Sunshine stories, which Henry King directed for Balboa.

Geraldine Farrar, the Arctraft star, and her husband, Louis Tellegan, departed this week for a motoring trip to San Francisco in Mr. Tellegan's new racing car. So far the trip has been most eminently successful, as, in a long distance message to the studio at the completion of the first day, Tellegan announced that they had passed through four towns and had only been arrested for speeding in three.

* * *

Jack Conway has left Universal to direct productions at the Triangle Culver City studios. He is the first director to be engaged by H. O. Davis. Mr. Conway has been director for Ella Hall, J. Warren Kerrigan, Orrin Johnson, Gladys Brockwell and many other prominent players.

* * *

Jack Wells, who formerly served as William Worthington's assistant at Universal, has been promoted on account of his ability to a directorship and is now directing a serial with Kingsley Benedict as its featured player.

Craig Hutchinson has been signed on a long contract by Universal to direct Victor Comedies, featuring Max Asher and Beatrice Van. Hutchinson, besides his directorial duties, is also writing his own stories.

* * *

Doug Fairbanks loaned his pugilist Bull Montana to Bill Russell the other day, saying that Bill was the only one that he would consent to using his famous sparring partner.

Lloyd Ingraham is the newest acquisition to the American roster at Santa Barbara. He will direct Mary Miles Minter, as James Kirkwood has gone to a new affiliation in New York.

* * *

Our good friend Ben Levy has been promoted by Iasadore Bernstein to a comedy co-directorship with Lee Lawson. This is the first attempt of the Bernstein Productions to invade the rapidly growing comedy field.

* * *

We saw Ben Collier, the former manager of the Superba Theater, out on the Universal lot the other afternoon and he informed us he is filling an important position with the California Film Exchange.

* * *

John Nickolaus, head of the technical department at Universal City, has left Los Angeles for a business trip which will end at Broadway, New York.

IDEAL INSTALLS AMERICAN FOTOPLAYER.

The accompanying illustration shows the newly installed Style 40, American Fotoplayer, in the Ideal theater, at 43d Street and Eighth Avenue, New York City. The house is owned by the Consolidated Amusements Company, controlling a circuit of ten theaters in New York. The Ideal is a 600-seat house, showing first run pictures, and operates continuously from 1 P. M. to 11 P. M. The Consolidated features its music and employs the product of the American Foto- player Company, 62 West 45th street, in its houses.

* * *

Muscovite Art Message Comes to America

Russian Art Film Corporation Shows First Offering Before Newest Republic's War Commission—Reception in Washington by National Press Club.

THE first of a series of motion pictures made in Russia and brought to the United States by Nathan H. Kaplan of the Russian Art Film Corporation was shown on June 27 in the grand ballroom of the Willard hotel in Washington, at a reception by the National Press Club on Ambassador Bakhmetiev and the special Russian war commission. Pushkin's "Pickovaya Dama" (The Queen of Spades) was chosen from about fifty other stories that Mr. Kaplan has already imported as being the best adapted to the audience and the occasion.

The author of "The Queen of Spades," Pushkin, is the father of Russian literature as Shakespeare is parent of ours. Russia's greatest musician, Tchaikovsky, turned it into an opera, and in this form it has been produced at the Metropolitan Opera House on several occasions, so the play is both famous and distinguished. The picture as shown was about seven reels long. It will be seen again for review and no formal account of it need be given here. Let it suffice that it is distinctly a big offering. The powerful story in the hands of the Russian artist grips and holds, especially after the hero accepts the gage sent to him from hell and walks out to what he expects is a shining fortune. He's in a long set of a sardonic nemesis though, and he goes mad.

Pushkin was a follower of Byron, and this story is Byronic but most particularly it is Russian and it runs just a bit off the beaten path of our vision. The temperament of the American is such that some of the picture's deeper connotations may escape him. For highly cultivated audiences it is great; in the ordinary theater it would go well if made much shorter. The story is there, and there is no one who would not be moved by it even as it now stands. Mr. Kaplan has many more popular stories. The writer has not seen them; but if the art of the players and writers runs as high as in this, Russian pictures are going to be popular in America and no mistake.

Mr. Kaplan took a party of friends and newspaper writers to Washington with him to see the picture and brought the Russian orchestra of twenty-five pieces to render Tchaikovsky's music. Among those noticed on the train and in the grand hall were James Beeceoff of the Exhibitors' Herald, John Edwards of the Billboard, Robert Welch and William Barry of the Motion Picture News, "Will" Gun- ning of the "Wid's," Fred Edworthy of the Exhibitor's Trade Review, Paul Sweinhardt of the New York Clipper, James McGuire of the National Board of Review and H. C. Judson of this paper. Tracy Lewis, Washington correspond- ent of the Morning Telegraph, he is looking for the Willard. L. H. Goldsoll, H. H. Van Loan and C. C. Field of the Russian Art Film Corporation acted as hosts. The New York party returned on a special car on the midnight train the same evening.

It is not yet announced just when the picture will be released to the public or whether it or some other subject will be chosen to be the initial offering. This one has only been shown, and there is that in it that makes one truly anxious not to miss seeing the others and makes him want to see them soon.

PARAMOUNT SIGNS WITH NIXON-NIRDLINGER.

In the Philadelphia Ledger of June 27 it was stated that the Paramount-Arctraft Exchange had signed a 200,000contract with F. G. Nixon-Nirdlinger circuit of Philadelphia giving the Paramount nine theaters in that city for first run pictures. According to this change of policy the exhibitors will have the advantage of dealing directly with the Paramount exchange. A representative of the Paramount confirmed the signing of the contract, which is operative on August 1. He also said the Paramount contract with the Stanley, Mastbaum Booking Association would terminate on July 31.

CONGRATULATIONS COMING TO KLEINE.

George Kleine has been fairly deluged with congratulatory letters from exhibitors since he announced that he, acting for Thomas Edison-Selig-Pathe Service, had abolished the advance deposit system. Exhibitors express themselves as believing that Mr. Kleine's standing in the industry would assure a similar announcement from many of the other big organizations.
Richardson Riding Eastward

Pueblo, Cripple Creek, Colorado Springs,
Denver and Topeka Are Visited and Left Behind

Pueblo, Colorado.

FROM Salt Lake City I made a straight dive eastward of 625 miles. The scenery I had seen many times before, yet the ride up Soldier Summit, down through wonderful cuts where the three giant engines laboriously dragging the train up past Leadville had not lost its fascination. I had friend porter wake me at 3 a., so I could look out at Palisade as we rumbled through, and finally rolled into Pueblo. I boarded the train committee and promptly side-stepped their kindly meant plans for entertainment, because Pueblo was for years my home, and there were, of course, many old friends to "dig up"; also I have reluctantly come back with one of my own; of course, call it work.

And that was how most of my few available hours were spent. I had a perfectly some-class dinner with the aforementioned relatives, who killed the fried strawberry cake and everything, shook hands with P. G. Kay and his charming wife, road my old hat on my old hat to my old hat, and called on many old time friends. I also glanced into the Pantages and Princess theaters, but would not like to comment on projection conditions in the city, because my observations were limited to permit of intelligent criticism. But the Princess operating room certainly does need attention—particularly as to its ventilation.

Pueblo is known as the "Pittsburgh of the West" since several mills employing, in ordinary times, about six thousand men. The mills are now running double time, which of course makes business correspondingly good.

At 11:30 100 per cent. of her managers and operators gathered on the stage of the Princess theater, and they proved to be an appreciative audience. For two hours they listened attentively to the message I had to deliver, after which they did to the bountiful luncheon, served on the stage, perfection of management. I saw one operator pickle between his teeth, a cheese sandwich in one hand, a bottle of dry State in the other and a plate of fodder balanced precariously on one knee. He appeared to be enjoying himself real well.

Cripple Creek, Colorado.

Somewhere back in the dim ages of the second previous week I had received a letter from the Colorado Springs Operators' Union containing a most dolorous wail. I had given, said they "more time to Cripple Creek than I had to Colorado Springs, whereas there were only two theaters running in the district; moreover, Colorado Springs had very much more in the way of sights to show than had Cripple Creek." And wouldn't I "change things to give them a chance to set their scenery forth on display, decently and in good hours, during the time that joyful committee must toil through his teeth, a cheese sandwich in one hand, a bottle of dry State in the other and a plate of fodder balanced precariously on one knee. He appeared to be enjoying himself real well.

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Cripple Creek, Colorado.

Next morning, true to promise, I boarded the automobile stage and enjoyed a nice ride through the mountains, around to the left of Pike's Peak, down to Colorado Springs, where the entertainment committee again seized upon my person, automobilized me out to and through the Garden of the Gods, shot me up the Scenic Incline half way to heaven, and only desisted when 4 o'clock came, because some of them absolutely had to get on the job or there would be a few shows in Colorado Springs which would not be pulled off according to schedule that night. This gave me time to glance at a few of the theaters. Broadly speaking, auditorium lighting con-

famous Soda Springs, incidentally filling him full of water that tasted like cotton and smelled like limburger cheese. Next we chas'd up through Williams' Canon to the Cave of the Winds, and went something less than six miles down into the earth in order to look at wonderful sights, plus nine bushels of hairpins, the same having been left by lady visitors, presumably one per visitor.

The writer annexed a nice yellow one, which will probably call for extended explanations upon his arrival in New York. When we left that cavern Manitou was two miles away, down a road that looked like a rheostat coil gone crazy, with the station stoppage farther in the distance, and it was just 40 minutes until train time. Did we loop the loop? We did! But we made it! They explained to me that the reason for this performance was that the day and a half I would be in Colorado Springs when I returned from Cripple Creek would be altogether too little to permit of showing me the sights, unless they took time by the foreshadow and pretty nearly yanked his head off.

Cripple Creek I found to be hoeing what is commonly termed a hard row of stumps. I counted twenty-five vacant storerooms in two blocks. There is one theater running regularly in Victor, viz., the Opera House, which only runs in the evening and was therefore closed, nor could I locate its manager. In Cripple Creek only the Star Theater runs regularly, evenings only, with the Empress theater, owned by the same company, open Saturdays and Sundays. The Star theater of Victor is a neat little house managed by C. F. Shepherd, with whom I had a very pleasant chat; also shook hands with his operator, whose name has, however, for the moment at least, escaped me.

Colorado Springs, Colorado.

Next morning, true to promise, I boarded the automobile stage and enjoyed a nice ride through the mountains, around to the left of Pike's Peak, down to Colorado Springs, where the entertainment committee again seized upon my person, automobilized me out to and through the Garden of the Gods, shot me up the Scenic Incline half way to heaven, and only desisted when 4 o'clock came, because some of them absolutely had to get on the job or there would be a few shows in Colorado Springs which would not be pulled off according to schedule that night. This gave me time to glance at a few of the theaters. Broadly speaking, auditorium lighting con-


ditions in Colorado Springs are better than the average, though the Empress exit lights near the screen might well have diminished brilliancy, and the exit signs of the Pike should have ruby glass behind the white letters; also the clock in the Pike is altogether too brilliant. The Princess, the leading photoplay theater of the city, has fairly good auditorium lighting, except for the ceiling fixtures in the balcony, which should be shaded so that the light would not be thrown on the front of the arch. At the Odeon, also, auditorium lighting conditions could to some extent be improved, though they are not at all bad.

The Odeon operating room is entirely too small, and has
no proper ventilation. There is no exhaust fan and no fresh air intake. At the time I visited it the room was unbearably hot. What will it be in the heat of summer? The Empress has a fair room, and the picture light on the screen has excellent tone, though it might with advantage be considerably more brilliant. The Pike operating room is very bad indeed. It hangs from the ceiling, midway of the auditorium, with the lenses forty-five feet from the screen; moreover the ports are entirely too narrow, and entirely too low, though the latter cannot be avoided, since they are as high as the present location of the room will admit. I understand, however, that they intend rebuilding this theater and will remedy the operating room faults.

Operating room equipment was in all cases at least fairly modern, and in some cases right up to date. The machines I saw were Power's, with one Baird. Current is rectified by motor generator sets mostly, though I saw one mercury arc rectifier. For the most part pictures were of approximately correct size, with screen results ranging from fair to good.

The lecture was at the Elks Club, and was preceded by a banquet which did credit to the occasion. All managers and operators were present, and afterward spoke highly of the value of the address. The city electrician and his assistant also were there, and I believe what I told them will result in at least some good. By their attitude in accepting the rather sharp criticism I gave on certain points both the managers and operators of Colorado Springs proved their broad-mindedness.

And now, wadda you think of this? The address was finished at 2.30 a.m., and when I emerged from the building there stood a big "six" and a Packardized Ford, loaded to the gunwales with Brothers D. B. Ashcroft, C. G. (Pat) Argust, J. J. Malone, A. A. Wiley and O. C. Hunt and other things. We were tossed in on top of the mess and informed that we were due to eat a "sunrise breakfast" in the mountains.

So away we went, around hairpin bends, my friends exhilarating the ride by relating, presumably for our entertainment, the number of automobilists who had met death at each curve. Well, we arrived, untangled the load, and you may now behold Big Chief Manhattan (this is for Calgary) rolling into a blanket tent, made, I suppose, from a mountain forest glade lay stretched his brave, in more or less noisy slumber. Well, we ate Ashcroft pancakes, Argust fried ham, Malone toasted bacon, Wiley scrambled eggs, drank Hunt coffee and still live to tell the tale. Truly God is good.

On our way back to the city we visited seven falls, climbed up two hundred and sixty-five steps, and then scrambled up the mountain side to Helen Hunt Jackson's grave. I never before understood why Mrs. Jackson selected this particular spot in which to be buried, but now I know. It was because she could step right out of the grave through the celestial gates into heaven. I believe if I had climbed ten feet higher, I would have bumped one of the prongs off a star, and I positively know there wouldn't have been breath enough left in my body to have wiggled the wing of a mosquito.

Most emphatically no one can accuse Colorado Springs operators of being dead ones. They took me to the station, insisted on waiting for the train, which was late, carried my baggage into the sleeper and the last words I heard were "Good bye, old man. Wish you could stay with us for a week." They are members of the Regular Feller Tribe, and in strictly good standing, too.

Denver, Colorado.

Oh, you Denver! City of the Plains! Capital of the Rocky Mountains! City of memories to this particular writer! Place where the old-time gang held forth in days of old. As the train rolled onward from Colorado Springs I was busily engaged pulling pictures of the past out from memory's archives, many of which were good to look upon. At the station the reception committee of local union, No. 230, I. A., composed of E. A. Shields, E. A. Roughner and A. Johns, accompanied by Thomas Love, manager Hanna Opera House, Hanna, Wyoming (who had come 400 miles to hear the lecture), seized our hands and grips, shaking the one and conveying the other, and automobile us up to the Albany Hotel, one of Denver's swellest temporary homes.

And now I am ashamed to say what happened, but the truth is mighty and must prevail. I didn't get a chance to visit a single Denver theater, and she has some beauties too, to say nothing of the Curtis Street White Way, which for two blocks would actually make Broadway at Forty-second street, at 11 p. m., look shabby by comparison. It hasn't the tremendous size of New York's White Way, of course, nor has it any of the wonderful electric signs Broad-

Banquet Tendered F. H. Richardson, by Denver Managers and Operators.
way boasts of, but what there is of it is a stem winding, down, then back up, and what’s more, the entire show is composed of the illumination on the fronts of the Curtis Street colony of moving picture theaters.

Between the activities of the entertainment committee of Local No. 230 and the visiting of the scenes of other days, there literally was a moment of time for anything else. If you want a good mental photograph of us while in Denver, just visualize a spinning top—that’s me in Denver. There was Otto Thun, formerly commissioner of the city of Den- ver, now president of a printing company; Harvey Garman, formerly president of the Colorado State Federation of Labor, now clerk for the Denver City Council, and Ralph Moser, formerly editor of the International Brotherhood of Stone Cutters’ Engineers’ Journal, now Denver City boiler inspector, all of them old-time pals.

The Ford Optical Company, learning that this particular reunion was going to be pulled off, proposed to send Ola Olsen, cameraman, and take some motion pictures, which proposition was instantly and enthusiastically accepted. The only trouble was we didn’t have enough to fill the car. All there was in that car were Otto Thun, Ralph Moser, Harvey Garman, John Vognitz, cameraman; Artie Johns, official chauffeur for Local 230; Henry Kartuskey, E. A. Shields and the writer. Outside of that the car was entirely empty, except for the motion picture camera and tripod. Well, I am not going to bother you with the details of all the various things that did but, let me assure you, it was plenty; also I have got a record of it in moving picture films, for which I would not object to some several simeleons in cold, hard, hard cash. It was also my pleasure to visit the home of Brother E. A. Shields and assist in the massacre of one perfectly scrumptious dinner. Also it was my privilege to say goodbye to the district which is past master in the art of saying good-bye. Midnight found the Royal Cafe, one of Denver’s best, jammed full with a practically hundred percent attendance of Denver’s moving picture theater managers, operators and exchange men, who after partaking of most gastronomically savored foods listened attentively to the gospel of better projection until 3 a.m. I understand that a portion of the membership of Local 230 was just a little bit skeptical as to the probability of my advancing anything in connection with projection with which we were not already familiar. Well, boys, how do you feel about it now? But do them justice, they at least had enterprise enough to “take a chance,” and come out and hear what I had to say. The last thing I felt in Denver was the hand of some man on the committee, as I climbed aboard the sleeper; the last thing I heard of Denver were the words “Come again”; the last I saw of Denver—well, I didn’t see it. I went inside. I didn’t want to see the old town melt into the haze of distance.

**Topeka, Kansas.**

From Denver the Rock Island came eastward 635 miles to Topeka, Kan., arriving 5½ minutes ahead of time, which knocked out the reception planned by Local Union No. 404, through its committee, C. O. Tresner, business agent; H. E. Smith, secretary-treasurer; R. A. Barnette, censor; and R. O. Vognitz, chairman board of trustees. We soon got into touch, however, and I quickly put the kibosh on their plans for joy riding, etcetera, only consenting when I saw tears in the eyes of the committee, which had one perfectly good automobile and eleven gallons of gas awaiting its pleasure, to drive out six miles and view the devastation wrought by a tornado just a few days before.

And let me inform you that a Kansas twister is nothing to be sneezed at. I had often heard of the barb being blown from trees, but I had believed it to be the vaporings of an idle imagination. Today, however, I actually saw a live, healthy tree, fully sixteen inches in diameter, with its top pulled right up, and had the barb actually up, in its hole, or stem. I took a close-up photograph, well knowing that if I returned to New York City with such a yarn unsupported by competent evidence, there are those who would say I was lying in my stringent honesty. More so than this, I saw a piece of board—one inch pine plank—which had been blown endwise into the hole of a tree some 18 inches in diameter and driven in so firmly that I was unable to move it. You may say it is rough yarn, but kind friends, I saw it with my own two optics, and I’m a firm believer in what I see. I photographed this also.

During my stay in Topeka I visited the Iris theater, where C. E. Ellett, manager; H. E. Smith, operator; the Orpheum, G. L. Hooper, manager; W. W. Reid operator; the Cozy, Lew Nathanson manager, Tom Smith operator, and the Gem, C. A. McGuigan, manager, A. H. Snyder operator. The managers of Topeka impressed me as being courteous gentlemen; also they impressed me as lacking considerably in understanding the art of displaying the photoplay to the best advantage. The operating rooms are, without exception, entirely too small; also they have ceilings entirely too low.

In the Cozy it was necessary to squeeze in past the first machine carefully, in order to get at the second.

C. O. Tresner and H. E. Smith.

In none of these operating rooms was there any sort of proper ventilation, and they must be insufferably hot in summer as well as extremely unhealthy at all times. Motiograph, Power’s and Simplex projectors are used. Hand rewinding is practiced, and that is distinctly bad. Beside the screen in most of the houses is a projection from a stereopticon located on the side wall, the same changing automatically every half minute or so. It is an advertising scheme, and is very, very bad, viewed from the projection point of view.

**On the Roll of Honor.**

Charles McGovern, of the home office of the V.L.S.E has been called to the colors.

Bruce Weyman, who was soloist at the Strand Theater for a year and a half, has enlisted in Mineola in the First Reserve Aero Squadron, from where he expects to go to France. Mr. Weyman studied in France for three years under the tutelage of De Reske.

Don McCrea, of Halifax, takes leave of the management of the Imperial Theater and joins the Army for Imperial Defense. Mr. McCrea put on the King’s uniform on July 2d, and his many friends in the picture trade wish him every success.

E. A. McQuiggan, manager of the National Film Booking Service, Inc., 804 Penn avenue, Pittsburgh, has answered the call to the colors by enlisting in the U. S. Marine Corps and is now at Philadelphia.

Ed. Schwab, who left his place as assistant manager of the Majestic Theater, LaCrosse, Wis., to join the officers’ training camp at Fort Snelling, has been commissioned for a place in the United States Army Aviation Corps.

L. B. Flintom, son of A. D. Flintom, district manager for Paramount and Artcraft, has received a commission as second lieutenant in the marine corps. He reported for duty June 23 at Winthrop, Maryland.

G. Carroll Johnston has resigned from the Shaffer Film Laboratories, Minneapolis, to become a lieutenant in the Canadian army.

W. M. Rogers, former assistant to Mr. James in his Portland enterprises, is in the United States aerial corps at San Antonio, Texas, where he is training to become a pilot, a commission which carries the rank of first lieutenant.

Roy White, operator at the Grand theater, Dallas, Ore., has joined the balloon corps of the U. S. Army. Mr. White is a professional balloonist.
Motion Picture Educator

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

Interesting Educational

Two Topical Subjects, Two Industrial, Two Travel, One Gymnastic and One Zoological.

Reviewed by Margaret I. Macdonald.

“Reclaiming Life No. 60” (Mutual-Gaumont).

THE pictures of the reclamation of the Everglades of Florida, as shown in “Reel Life No. 60,” constitute an inspiring sight. Here we see how five million acres are being drained by means of large ditches into Lake Okeechobee and how once wasted land is being converted into gardens and farms where the choicest of vegetables and fruits can be grown. Towns have also sprung up almost over night in the Everglades; and it is easy to imagine that second number of Fort Worth, which are fully illustrated. Vast beds of Bermuda onions remind one of the wealth of Texas soil.

“Jiu Jitsu” (Universal).

In the “Universal Screen Magazine No. 24” will be found several instructive illustrations of jiu jitsu methods. The holds that are demonstrated are the thumb-and-elbow throw, the hip throw, the hip throw and arm lock, the knee trip, and the stomach throw and the front strangler hold. Then we see a real bout at jiu jitsu with all the holds used, when we learn that a rear attack is a mere trifle if you know how to meet it. The picture posed by Irma Rivers, assisted by Will Bingham, is intended to show how easy it is for a small woman to hold her own against annyoers.

“The Orang Apprentice” (Educational-Ditmas).

When Raymond L. Ditmars undertook to photograph an orang serving his apprenticeship at the plumbing business, he chose a subject that cannot fail to please. It is full of grotesque comedy and shows us the orang driving in nails, pulling them with his teeth, and cutting a hole in the floor through which he receives the plumber’s tools from above. He opens a pipe and then hurries to the door to call to someone downstairs to turn off the water. Then of course he has the unpleasant task of mopping up the water, which he does quite a dexterously. When he is finished he passes the tools back down through the hole in the floor and incidentally a bucketful of water. A very amusing picture.

J. F. Leventhal Explains “Tank” Action

Skilful Mechanical Drawings Appearing in Paramount-Bray Pictograph “Eclipse of Mysteries of Submarine Tanks”

J. F. LEVENTHAL, of the Bray studios, was the first, we understand, to introduce mechanical drawing to the moving picture screen. His latest contribution which appears in Pictograph 74, is entitled “The Mechanical Operation of British Tanks.” It has been made in co-operation with the Popular Science Monthly, as were also other recent efforts. These are “The Laying of a Submarine Mine” and “Traveling Forts.”

The animated pen drawings showing the mechanism of the British tank explains that in the first place the tank is nothing more than a huge farm tractor changed in a few respects and covered over with a complete armor of hardened steel. The crew consists of three men and a gunner and from two to five gunners, who are completely protected against bullets and shrapnel, so that it is possible for them to ride across the battlefield in the face of machine gun and rifle fire without fear of being hit. The great caterpillar treads, which replace wheels, are so broad that they find traction on any sort of ground and climb hills or plough through excavations with ease. The tremendously powerful motor propels the machine steadily along, its great weight crushing down trees, fences and walls irresistibly.

Mr. Leventhal’s pen description of the exact workings of these huge war monsters will be found intensely interesting.

Roping Mountain Lions

Bob Bakker, Daring Montana Hunter, Gives Interesting Visualization of Roping Mountain Lions

ONE of the most thrilling of animal pictures was exhibited at the Strand theater the week of June 17. This picture was entitled “Mr. Bob Bakker Roping Mountain Lions in Montana,” and led us from the cabin to the scene of the capture of the tail of one of these vicious animals. Mrs. Bakker, too, is a fearless hunter, and one of the most thrilling sights in the film shows her holding fast to the animal’s tail while her husband muzzles him and ties his feet to the tree.

The passage over the mountains is made on snowshoes, with a leach of hunting dogs, to be let loose as soon as
the lion’s tracks are discovered. The lion, which is unable to make rapid headway on account of the snow, is easily trailed by the dogs as he makes for one of the nearest trees. He is sometimes kept a prisoner in the tree for a couple of days by the dogs, which stick to their post until the arrival of the master, who then climbs the tree and lassoes the lion. After the lion is made harmless by the muzzling and tying already referred to he is placed in a crate for shipping to the zoo. At this point comes the most difficult task of the removal of ropes and muzzles without becoming a victim of the enraged animal.

The pictures were accompanied by some interesting explanatory remarks by Mr. Bakker.

First Moving Picture Camera
Made for Astronomical Purposes by a Brooklyn Scientist,
Wallace Goold Levison, S. B.
By Margaret I. MacDonald.

Wallace Goold Levison, S. B.

WALLACE GOOLD LEVISON is a scientist and inventor who has lived all his active life in the city of Brooklyn. He is one of those men who have inspired to devote themselves to scientific investigation realizing that such a pursuit must not be made a bread winner, but that in order to grow and bear fruit must be developed on a background of solitude, with patient care. He was elected first president of the Brooklyn Academy of Photography, is a Harvard graduate, and is honorably connected with many scientific organizations. We are indebted to him for the first demonstration of motion in still pictures, the photography of fireworks and other self luminous subjects, and for many important developments or, more properly speaking, revelations in the world of photography. He is a life member of the Brooklyn Institute of Arts and Sciences and of the New York Academy of Sciences of which he is at present the secretary of the N. Y. Mineralogical Club. and about 1871 organized the Chemical Laboratory of the Cooper Union, probably the first established for the use of students in New York City.

If one cares to look through the files of the Brooklyn edition of the New York Herald for the issue of Sunday, April 19, 1903, there will be found an article of intense interest, especially to those who believe they know all there is to know in connection with the history of the moving picture. It will be found that the first moving picture camera was invented by Wallace Goold Levison, and that on June 26, 1888, he had recorded his right to a patent ante-dating Thomas Edison by several years. Edward Muybridge, it will be remembered, had achieved the making and projecting of moving pictures some time previous to the Levison idea of the consolidation of the work of Muybridge's several cameras into a unit. Muybridge made his pictures of galloping horses with twenty-four separate cameras, which were operated automatically in succession at a previously adjusted rate by an electrical device started by catching the horse in its progress across the field with a thread stretched across his path. The Leivison camera as foreseen was a consolidation of the Muybridge idea and carried twelve plates exposable in a second or less. At the same time Mr. Leivison had conceived the idea of using with the same mechanism a roll of sensitized flexible material of any length in the camera, although the manufacture of film was still a thing of the future. And although he had not constructed any projection apparatus such as we now have he demonstrated his idea of making a continuous negative on sensitive paper to provide positives for projection on June 13, 1888, before the Brooklyn Academy of Photography by means of a lantern slide of a mechanical drawing as seen in the accompanying cut, and suggested that such a picture of a speaker could be taken by his camera while at the same time his address was being recorded by a phonograph; and that afterward by a combination of the phonograph and zoopraxiscope the speech could be repeated, and at the same time the actions of the speaker be reproduced upon the screen.

One of the most interesting things about this camera is the fact that it was invented not for commercial purposes—but for its inventor made not the slightest effort to commercialize it—but for use in scientific research work. It was hoped to apply it for recording such astronomical phenomena as the development of the sun and eclipses of the sun, and the reason why plates were substituted for the more modern idea of the sensitized paper was because of their accuracy in recording, against the possible shrinkage of paper.


Some facts in connection with the development of Mr. Leivison’s idea are amusing as well as interesting. For instance, complaint was made against a certain Brooklyn citizen because of a high board fence, which the occupants of apartments in the adjoining building declared shut the light of day off from them. On investigation it was found that this citizen was no other than Wallace Goold Leivison, who, in a moment of enthusiasm had erected a board fence some twenty-five or thirty feet in height, and about five feet in width. On his side of the fence from top to bottom he had strung a wire having upon it a loose ring which was attachable by a light chain to the leg of a pigeon which could be caused to fly. In vain attempts to soar to the sky the pigeon could of course proceed no further than to the top of the fence, sliding back again to its former position. And while the pigeon persistently repeated these attempts to fly Mr. Leivison was busy experimenting with his new camera, using the high board fence as a background for the flying pigeon.

Wallace Goold Leivison, S. B.

Diagram of Leivison Model. Demonstrating Use of Continuous Film.

As high as $13 is reputed to have been paid for copies of newspapers containing the original announcement of the Leivison invention, which have been used as references in legal contests between moving picture interests.
Eva Tanguay Comes to the Screen

Prominent Vaudeville Artist Will Be Seen in Selznick Pictures—First Subject Ready This Fall.

EVA TANGUAY, the vaudeville headliner, is to appear as the star of a Selznick Pictures production. The Eva Tanguay Film Corporation, organized by Harry Weber and William Lecky Selznick, has completed all preparations and begun work.

Miss Tanguay brings to the moving picture screen a unique personality and a large following. For this reason she is regarded by many as distinictively a vaudeville musical star. The fact is that her vaudeville success has caused most people to forget that a number of years ago she made a name for herself in dramatic acting. She is therefore returning to her first love—"Miss Tanguay's first production will be a lavish one in every respect," said Mr. Weber. "She will be surrounded by a cast which will be in every way worthy of her talents, and no time, money or pains will be spared to have the picture in the market in the early fall."

THEATER WAR TAX NOT DEAD.

The following letter, received by North Carolina exhibitors from Representative Claude Kilchin, chairman of the House Committee on Ways and Means, which framed the War Revenue bill, indicates that all opposition to the Senate amendment proposing that, among other things, motion pictures be free from special taxation, is not yet dead.

"Messrs. Jno. C. Whitaker and J. B. Britt, Enfield, N. C.:

"Gentlemen: Permit me to acknowledge receipt of your letter of the 23d, asking my support of the Senate amendment relative to the tax on motion picture tickets or admission fares. The provision in the house bill was passed overwhelmingly—only about a half dozen votes against it—and under the rules of the House, as a House conference representing the House, I will have to stand by its position when the bill goes to conference, unless the House by a vote recedes from its position.

CLAUDE KITCHIN.

Rothapfel Entertained by Screen Club.

Samuel L. Rothapfel, managing director of the Kialto theater, was entertained at the American and Entertainers' club at the Screen Club on Saturday evening, June 30. At the head table besides Mr. Rothapfel were President Billy Quirk, Sheldon Lewis, chairman of the entertainment committee; John J. Gleason, Renold Wolf, Edwards Davis, Howard Hall and Treasurer Will C. Smith.

At 9:30 o'clock the seventy-five diners ascended to the parlors and enjoyed an excellent entertainment in which pictures were the chief attraction. Mr. Rothapfel made a stirring speech, extracts from which will be printed in next week's issue of the Moving Picture World.

Pathé Shows Departing Troops.

In connection with the announcement in all the newspapers of the United States to the effect that soldiers of the regular army have been safely landed in France it is interesting to note that a cameraman for the Hearst-Pathé News filmed the soldiers as they were leaving the American port, and that these negatives have not been hitherto used, because of the fact that they would convey valuable information to the enemy. The pictures have at last been released by the Government to be shown, and the current number of the Hearst-Pathé News shows them.

"The Planter" Wins in Nevada.

Trone Power, in the ten-reel version of "The Planter," will make its first public presentation at Reno, Nev., on June 30 by stockholders, who are local men. It received a big demonstration. The audience was enthusiastic at the climax. Hurst Brothers, owners of the Grand Theater, who have the picture, are the ones most interested, and who have ever run. The picture will be in New York for showing about July 20.

General Film Opening Three Exchanges.

As a result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company's volume of product, the order has gone out for the opening of three exchanges, the locality of which will be announced soon.

The Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

William M. Ritchey Writing for Pathe.

WILL M. RITCHEY, who photodramatized Mabel Herbert Urner's "The Journal of a Neglected Wife" and "The Woman Alone," now make Pathe's serial, "The Neglected Wife," in which Ruth Roland is now starring with great success, is at work in the Astra studio on features and serials for Pathe. Mr. Ritchey has had long and varied experience and is one of the best of the writers in the business.

He was born in Evansville, Ind., September 24, 1879. He attended college at the University of Wooster, Ohio, and later took up the study of law at St. John's University, Chicago, but gave up this intended career at the end of the second year to enter the newspaper field.

He was trained as a reporter and copy desk man in the Evening Star in Pittsburgh, Chicago and Fort Worth. For five years he was connected with the Times Demo- nitor of New Orleans.

Later he was identified with the Evening Enterprise of Los Angeles for four years. He left the Express to take up photoplay writing.

Mr. Ritchey's first connection with the motion picture industry was as scenario editor of the western branch of the Lubin Manufacturing Company, under Captain Wilbert Melville. He left the Lubin Company at the end of a year and spent several months in "free lance" work, contributing to the Selig, Vitagraph, Usona, Majestic, Reliance and other companies, and joined the Balboa staff in December, 1914.

Mr. Ritchey has written hundreds of produced photoplays in the course of his three years' connection with the industry. His most notable achievements are the authorship of the "Whö Pays?" series and "The Red Circle" serial and "The Neglected Wife," released by Pathe. Mr. Ritchey is now devoting all his energy to the creation of big, out-of-the-ordinary productions.

Kleine Releases Conquest July 14.

Arrangements and selection of the first four Conquest programs of seven reels each have been made by George Kleine and the Edison Company. Release date of the first subject has been set for Saturday, July 14, and each succeeding program of seven reels for each Saturday thereafter.

Great care has been exercised to make the most desirable selections possible and well-balanced programs consisting of from three to five subjects; one four or three reel feature and the remainder of shorter subjects, ranging from 100 to 1000 feet each. Each subject is so distinct that even though the programs are intended for distribution as a unit, each subject may be rented individually, the whole affording an exhibitor the widest possible variety.

Rohlf's in Goldwyn Financial Department.

J. G. Rohlf's, formerly at the head of the purchasing department of the Mutual Film Company, resigned from that organization when it removed its headquarters to Chicago to assume a similar position with the General Film Company. On July 9, Mr. Rohlf's takes another step forward this time to take over the responsibilities of assistant controller for Goldwyn pictures.

Evans Is Pathe Chief in St. Louis.

R. K. Evans, formerly a salesman in Pathe's Chicago office, has been promoted to the management of Pathe's St. Louis branch. G. R. Sirwell has been appointed assistant manager at St. Louis.
Miss Young Getting Ready to Produce

Meanwhile Lewis J. Selznick Appeals to the Courts in Detroit to Restrains the Garson Productions.

WITH Clara Kimball Young still engaged in visiting the principal cities of the country in the interests of her own motion picture producing company, which has just been organized, her representatives in New York are actively engaged in preparations for the beginning of actual work in film productions from Miss Young's company state. It is further stated that the first release of the new company will be made about the middle of August. The picture, it is said, was written by a well-known writer, and will be directed by an equally well-known director. White announcements will be made in the near future, it is said.

The new company's plans are stated to be such as will give Miss Young liberties in working out a screen destiny limited only by the star herself. The entire supervision of the selection and production of her pictures and the manner in which they are to be distributed has been left to Miss Young's decision. Miss Young avows that she will have nothing to do with any picture which is at all likely to run foul of censor boards.

Miss Young's trip through the South and West has been in the nature of a friendly visit to exchange men, exhibitors and the public in general.

Selznick-Garson Litigation in Detroit.

The Detroit courts have been furnishing much excitement and speculation among film men because of actions involving Harry I. Garson, the Harry I. Garson Productions, and Louis B. Selznick and the Selznick Enterprises, Inc., for Saturday, June 23, before the Detroit Circuit Court, the temporary suit brought by Mr. Selznick against Mr. Garson was heard. In this suit Mr. Selznick seeks to restrain the Harry I. Garson Productions, Inc., from doing business with Selznick Enterprises. The suit is brought on the allegation that the Garson exchange failed to make an accounting to the Selznick Enterprises since last May. Opposing this allegation, Garson's claim that Selznick has broken his contract by not being able to deliver any more Clara Kimball Young productions. The judge took the case under advisement.

Mr. Selznick, on June 23, replenished 'The Barrier' print from Mr. Garson. It was later ordered by the court to return it to Mr. Garson, the latter putting up a bond of $2,000. Michigan film men are speculated as to whether or not Mr. Garson will be able to continue handling the old Selznick prints, and whether Mr. Selznick will establish a branch office in Detroit, as has been announced. D. Leo Dennison, who was formerly with Paramount, is in Detroit, looking after the Selznick interests.

At Leading Picture Theaters

Program for the Week of July 1 at New York's Best Motion Picture House—Mary Pickford at the Strand.

The Pickford M-G-M picture, "The Little American," was the feature attraction at the Strand Theatre for the week of July 1. Presenting a story by Cecil B. De Mille and Jeanie Macpherson, this production brings home conditions involving the present great war. As Angela Moore, the little American girl who braves the war zone, Miss Pickford appears in one of the best dramatic efforts of her career. Victor Moore, in his latest farce, "Oh, Pop!"; a patriotic picture of James Montgomery Flagg, painting recruiting posters; a musical, Water Sports in Hawaii, and Tropical Review were also on the program.

Daniel Woolf and Rosa Lind were the soloists.

"At First Sight" at the Rialto.

Mae Murray was featured at The Rialto in a modern romantic comedy called "At First Sight." The story was written by George Middleton and prepared for the screen as a Famous Players production. Miss Murray appears as a happily married woman, who, just before her arranged marriage and her breezy courtship of a bashful young author make capital warm weather entertainment. Sam T. Hardy plays the author. Huge glaciers, reindeer herds and glimpses of Eskimo life were shown in a new series of animal photographs recently secured in Alaska, and Mr. and Mrs. Sidney Drew presented their latest domestic entanglement, "The Matchmaker."

Marion Rodolfo and Margaret Gilmer are the soloists.

"The Lone Wolf" at the Broadway.

The Herbert Breon production of the Louis Joseph Vance crook novel, "The Lone Wolf," opened at the Broadway Theater last Sunday night. This motion picture version of one of the most entertaining stories ever written by the prolific Mr. Vance bids fair to be a huge success. Hazel Dawn is the Lucy Shannon and Bert Lytell is The Lone Wolf.

Eighty-first Street Theater Bill.


On Thursday, Friday, Saturday and Sunday, Charles Ray, in "The Clodhopper," and Chester Conklin and Charles Murray, in "The Betrayal of Maggie," were the picture attractions.

Lina Cavalieri Paramount Star

LINA CAVALIERI, internationally celebrated Italian operatic star, has contracted to appear in productions of the Famous Players-Lasky Corporation exclusively for a period of one year. According to the agreement just entered into, Mme. Cavali eri will star in two pictures, the King of Italy that she was placed under the personal tutelage of Lombardi.

After a most successful European career, Cavalieri made her first appearance in America at the Metropolitan Opera House, where she remained a star until the opening of Oscar Hammerstein's Manhattan Opera House, where she continued as the chief stellar attraction until the close of Mr. Hammerstein's venture. After a period in Europe she joined the Chicago Opera Company.

It is planned that Cavalieri will center her producing activities in the East. Both of her productions already have been selected.

LUCILLE K. YOUNG WITH PARALTA.

Lucille K. Young has joined Bessie Barriscale's company and is now playing "Miss Merrweather's," in her support in "Rose O'Paradise," now being produced at the Paralta studios in Hollywood.

Miss Young is a native of Lyons, France, and began her stage career in vaudeville when a young girl. After playing with Thanhauer and Lybin she joined the Majestic Reliance forces in 1913. With the formation of Triangle she became identified with Fine Arts and contributed many good characterizations to its productions. Her most recent association was with the American, then joining Miss Barriscale.

KELLARD RETURNS TO THE STAGE.

Ralph Kellard, the Pathe star, has retired from the film field, temporarily at least, and returned to the speaking stage, which he abandoned for pictures about a year and a half ago; Mr. Kellard opened last week, out of town, for the spring try-out, in the leading role of "The Assassin," the new drama from the pen of Eugene Walter.
Julian Johnson Joins Selznick

Talented Magazine Editor Will Be Editor in Chief of Selznick Pictures, and Follow Product to Finish.

JULIAN JOHNSON, editor of Photoplay Magazine, has resigned from that publication to accept the position of editor in chief of Selznick Pictures. Mr. Johnson's resignation from Photoplay will go into effect as soon as the publishers engage his successor, and he will take up his new duties immediately, probably soon after July 1. In the three years Mr. Johnson has been editor of Photoplay it has grown from a small beginning until now it is recognized as the leading "fan" publication in the country. In addition to his executive position his contributions were the making of important features of the magazine. His critical department, "The Shadow Stage," established a high standard for pictures, which promises important results for the Selznick organization when the principles he advocated consistently and persistently are expressed in actual productions.

Another regular feature of Photoplay has been Mr. Johnson's editorial comments, "Close-ups," in which his knowledge of all the various phases of the industry's activities was pungently expressed.

"I have created the position of editor-in-chief of Selznick Pictures to make a place for Mr. Johnson in my organization," said Mr. Selznick. "I have known him for several years and have watched his work with great interest. I believe there are few men who have made so serious and thorough study of photoplays as he. His reviews of pictures invariably strike at the vital point, whether in praise or blame. In that sort of brains is of value to a magazine it is of double value to a producer."

"There has always been a place in my organization for some man whom I could trust to watch a production from the first the scenario is accepted to the moment the finished print is placed upon the market. I have always been looking for the man for the job. Mr. Johnson hesitated to leave the magazine field in which he has made a reputation for himself, but finally he consented when I showed him the constructive work and broad possibilities that lay before him in the position I had created."

In magazine work I endeavored to view the firm business from a constructive angle, and especially was this true in the review department, 'The Shadow Stage,' which I created," said Mr. Johnson. "For ten years I had believed in and had practiced, to the extent of my ability, constructive criticism of the drama; and I essayed reviews of photoplays at a period recent as to time, but remote as to swift epochs of the film business, where three years in a century. When I began to write screen reviews, less than three years ago, scarcely any publications except the trade papers printed such things. Now every newspaper of consequence in the United States has its department of film criticism, in the main honest and outspoken."

New Theater for Sao Paulo, Brazil

Has Two Auditoriums in Which the Shows Are Started a Half Hour Apart.

This city has now the best and handsomest hall for films in all Brazil, with the possible exception of the Olympia, in Pará. Most managers and owners have held the belief that a roof with a few supporting posts and a few boards to keep out the eyes of the curious formed a cinema. As the largest and most important firm in the business, the Companhia Cinematografica Brasileira, felt itself bound to provide a hall in keeping with the quality of the films projected. Many efforts were made to find a location that would meet favor, and the site finally chosen is right in the center of everything. Hotels, business district and parts of the residence section are within a few minutes' walk.

The last word in perfection is represented in the construction. There is a magnificent waiting room, artistically decorated with flowers. There are scenes taken from the "puzzles" of incoming attractions. These are mounted on a little balcony at the back of the waiting room, and brilliant effects are obtained from these announcements by the judicious use of different colored lights.

The hall is divided into two sections—the red hall and the green hall. The first show starts at 7:15, the second at 8:45. Two complete programs are given each night, except in the case of big things like "Civilization," when the same film is run in both halls, allowing half an hour between starts. The ordinary program lasts one hour, so that six shows are given, three in each hall. The arrangement for discharging one hall without mixing patrons consists in swinging a cable from one side of the waiting room to the other. There are two ticket offices, one of which is out of business only while one hall is being emptied. The ticket office is stationary, of course, but the ticket taker and his hench are swung to one side to allow plenty of space for the outgoing crowd.

In the red hall the decorations are in accord with the name, and the same is true of the green hall. The only fault to be found is that the color schemes are too subdued. They give a poor idea that the spectator is in a temple of amusement.

Two excellent orchestras furnish music in the halls. The players are placed below the level of the floor.

In the exterior of the building there is nothing remarkable except extreme simplicity. The building was occupied as an amusement place before the upper part was furnished.

Kalem Arms Jersey Home Guard

Rutherford Patriots Abandon Canes and Broom Handles for Kalem Rifles.

RUTHERFORD, N. J., like many other communities which have organized home guards, found it impossible to secure rifles with which to drill. The local patriots, young and old, began to chafe at shouldering sticks, canes and broom handles while learning the manual of arms and the city fathers doubled their efforts to secure honest-to-goodness guns.

Learning that the Kalem Company has a large arsenal—acquired for their military productions—Rutherford appealed to the Kalem officials, who immediately instructed their Glendale (Cal.) studio to ship two hundred rifles to Rutherford. Manager Phil Lang selected rifles practical for firing, equipped them with bayonets and shipped them to Rutherford. The illustration shows the guns being packed for shipment at the Glendale studio, Mr. Lang at the left and S. V. Boyd, studio manager and technical director, at the right.

The New Cinema Central, Sao Paulo, Brazil.
THE third annual convention of the Fox Film Corporation opened at the Hotel Biltmore Monday, July 2, with an attendance comprising practically every branch manager and one, in an extensive program of entertainment planned for them by Mr. Fox and his chiefs of staff.

During their stay in New York the delegates will occupy the famous Presidential Suite at the Biltmore, which includes a large conference room. The business sessions will begin at 10 o'clock and last throughout each of the three days, with the usual lunch intervals. These conventions were conceived by Mr. Fox as one of the best ways possible to knit more closely the great family of his organization. Reports will be read by men with expert knowledge of the film market conditions throughout the world and the condensed thought of the convention, Mr. Fox believes, will be of greatest aid to him in the production of pictures suitable for the widest possible distribution.

The list of those who will attend the Convention and the departments they represent are as follows:


Auditing—E. Waldo, H. L. Clark, Mr. Preiss and Mr. Yarnall.

Contract—H. J. Roberts, Mr. Maisch, Irving Maas, Sam Shapin and Aaron Fox.


Bursement—W. T. Wilson and Mr. Goodman.

Honor System—Cary Wilson and H. Fuld.

Requisition—Thomas W. Brady and F. B. McCure.

Foreign—Fred W. Lange and Mr. Richland.

District Managers—Harry Leonhardt, Paul C. Mooney and Lewis L. Levin.

Branch Managers—John L. Day and Sam Dembow, Atlanta; C. G. Kingsley and William Shapiro, Boston; J. E. O'Toole, Chicago; Rudolph Knoopel, Cincinnati; C. A. Brown and George Erdman, Cleveland; George C. Reid, Dallas; H. M. King and K. B. Biegen, Denver; C. H. Phillips, Indianapolis; C. W. Young and Robert J. Churchill, Kansas City; Field Carmichael, Los Angeles; W. H. Lawrence, Minneapolis; A. S. Moritz, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow and W. J. Madison, Philadelphia; G. R. Ainsworth, Pittsburgh, W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; G. R. Jermain and Wm. Alexander, Syracuse; C. F. Senning and Mr. Meyers, Washington, D. C.; Joseph B. Roden, Salt Lake City; Maurice West, Montreal; Mitchell Granby, Quebec; B. P. Rogers, Toronto.

Other Fox representatives expected to attend from all over the world.

UNIVERSAL TO HOLD CLAMBAKE.

Much interest is being manifested in the big clambake and outing which will be held under the auspices of the Universal Club on Saturday afternoon, July 7, at Donnelley's Grove, College Point. It will be the first celebration of the kind that has ever taken place in the world, and if anything like it is realized will be established as a regular annual occasion. Carl Laemmle, P. A. Powers and R. H. Cochrane will all be present as officers.

A full series of athletic events will enliven the afternoon, including a 50-yard dash, open to all; a girls' potato race; a girls' 50-yard dash; a 100-yard dash, open to all; a three-legged race for men; a girls' 440-yard dash, open to all; a two-legged race for women; a baseball throwing contest for girls; and just before the shore dinner is served, a five-inning baseball game between the office exchange employees and the laboratory workers.

Humorists Visit Goldwyn Studio

'Twas a Circus When the Funny Men and Punny Men and Their Wives and Children Went to Fort Lee, N. J.

THE American Press Humorists, with their wives and children, visited the Goldwyn studios at Fort Lee, N. J., on Wednesday, June 26, and, believe the writer, who was there, there was not a single dull moment. The studio was a circus, if smudging a bit, but it is a circus. It was a circus in the middle of a circus. The Goldwyn theatre was converted into a circus ring, and the writer could not help but feel that it was a circus. The parade was coming, and the writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. 'Twas a circus.

After the circus parade was over, the writer sat down and ate his lunch, and the writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. 'Twas a circus.

The climactic moment of the day was when Mr. and Mrs. Goldwyn visited the writer, and the writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. The writer could not help but feel that it was a circus. 'Twas a circus.
EXCLUSIVELY BY OUR OWN STAFF

“The Man Who Was Afraid”

Alice Howell and Considerable Speed Features of Two-Reel Century Comedy—Distributed on State Rights Plan.

Reviewed by Ben H. Grimm.

A LICE HOWELL and considerable speed are the features of “Automanics,” a two-reel Century Comedy for state rights exploitation. Miss Howell is first seen as the general butt around a garage. There are explosions and all sorts of other things in the opening scene that should bring laughs.

Then the vampire comes on and Alice’s fat lover is lured away. But she is not to be denied. She tries suicide, but the gas she uses only makes her float away across the sky-line. She hits the cruel earth with a bump. It is when she disguises herself with false whiskers and becomes a Jimney Jerker that the action speeds up at a pace that brings the Siver through houses and through all sorts of things.

The comedy is of the rapid-fire, hurry-up action sort, and is a thoroughly acceptable number. Directed by J. G. Blystone.

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**“The Man Who Was Afraid”**

The release will be made July 2, through K-E-S-E, Inc.

Scene from “The Man Who Was Afraid” (Essanay).

Elsie Revere. She is successful in hiding under the show of sternness and haughtiness the love that Elsie still feels for the man who has disgraced himself.

According to his wont, Ernest Maupin’s Colonel Cory is a well-drawn character. The military air of distinction, the kindness and the sternness of authority are all there. Miss Frankie Raymond gives an impressive impersonation of the de-womanized Mrs. Clune. The feelings created by this characterization are pity and contempt.

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**“Castle”**

Five-Reel Screen Version of T. W. Robertson’s Famous Old Play Made in England, With Sir John Hare and Peggy Hyland, a Vitagraph Blue Ribbon Feature.

Reviewed by Edward Weitzel.

W ITH a cast consisting of Sir John Hare, Peggy Hyland, Mary Porke, Campbell Gullan, Roland Pertree, Esme Hubbard and Dawson Milward the fine points of T. W. Robertson’s famous old play of “Castle” are brought out on the screen in a fashion to delight everyone whether familiar or not with the original work. This play, which marked an important change in English drama, the entrance of the naturalistic school of stage fiction, is such a close study of life and shows human nature so intimately and with such kindly humor and understanding of its worst and its best qualities that its story never loses its freshness.

The aristocratic George D’Alroy, who marries pretty Esther Eccles of the ballet and is forced to accept all her lower class relations including her drunken old father, is the hero of a romance that is told in the simplest possible way.

The call to war which leads to a false report of D’Alroy’s death, and his return, when rich and poor, high born and low, are brought to realize that they are all pretty much alike under their skins, brings to its close one of the stories that will always remain a part of the best traditions of English stage fiction.

The screen version has been skillfully altered to meet the requirements of its new medium. Larry Trimble, who assisted in making the scenario, also directed the production. He has had the good judgment not to add any melodramatic
features to the story by taking advantage of D’Alroy’s experience in Africa, and its effects all through the production command great praise.

Sir John Hare, who created the part of Eccles on the spoken stage, still plays that ardent old humbug and lover of strong drink with mellow art and fine humor. Peggy Hyland as Esther, the sweet and womanly, Campbell Gullan makes Sam Gerridge wholesome and likeable, and the other members of the cast belong in the same distinguished company.

**Pathe Releases**

“It Happened to Adele,” Five-Reel Photoplay Produced by Thanhouser and Featuring Gladys Leslie; First Installation of “The Fatal Ring,” and No. 10 of “The Neglected Wife.”

Reviewed by Edward Weitzel.

The things that happen to the heroines in “It Happened to Adele” prove that life gets most curiously mixed up for some people. This five-reel photoplay was produced by Thanhouser and directed by A. Alvin Dinner, the title of the opening number is “The Violet Diamond.” It is in three reels, but the other numbers will contain but two. The cast is a fine one. Beyond the cast and only Pearl White, Earle Fox, Ruby Hoffman, Warner Oland and Henry Gayell have important parts in the serial.

The character played by the star is that of Pearl Standish the richest girl in America. She is anxious for excitement and finds the note written by the veiled woman. His wife also receives a note telling her to go to a certain sanitarium, if she wants proof for a divorce. She arrives there and finds Margaret is being held as an insane person. Norwood effects the release of both women.

**“Fires of Rebellion”**

Bluebird Five-Reel Screen-Drama Featuring Dorothy Phillips a Truthful but Drab Story of a Young Girl’s Struggle with the World.

Reviewed by Edward Weitzel.

There is no shadow of a doubt that the characters in “Fires of Rebellion” are taken from life. Existence is just such a draft, disheartening affair for some people as it is depicted in this five-reel Bluebird picture. Madge, the young girl played by Dorothy Phillips with keen insight, has been brought up in a home where her drunken brute of a father makes her long to get away. John Blake, the rough but honest fellow, is a young orphan who starts to earn his own living as a chorus lady and utilizes an accidental fall from a window to get her name in the papers. She is in love with a young man who has composed an opera and helps him to get his work produced. It is a great success and Adele is more in love with the composer than ever. She is cured, when a fire breaks out and the young man saves his beloved opera and Jessup is kept from perishing. She is saved by a more discerning young fellow and has the good sense to marry him. Miss Johnston has written much better scenarios.

Gladys Leslie makes Adele attractive and is consistent to the lines laid down for her. Carey Hastings, Peggy Burke, Charlie Emerson, Clarine Seymour and Wayne Arey support the star effectively, and Van Dyke Brooke has directed the production with excellent judgment.

**The Fatal Ring.**

The new Pathe serial, “The Fatal Ring,” adapted from a story by Fred Jackson, starts off with every indication of possessing the qualities beloved by the followers of the continued-next-week picture. It is very much alive at the beginning of the first reel and before the first instalment is over the attention is firmly caught. The title of the opening number is “The Violet Diamond.” It is in three reels, but the other numbers will contain but two. The cast is a fine one. Beyond the cast and only Pearl White, Earle Fox, Ruby Hoffman, Warner Oland and Henry Gayell have important parts in the serial.

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**Scene from “The Fatal Ring” (Pathe).**

There is every indication that her wish will be gratified before the last reel. A jewel known as the Violet Diamond of Daron has been stolen from an Eastern god, and a high priestess and a band of her countrymen are in America to recover the diamond. It is supposed to be in the possession of the Standish family, and a handsome young housebreaker, one Nicholas Knox, is ordered by the priestesses to steal back the jewel. His attempt gets stuck action and, in a lively general mix-up, Pearl does a stunt over a stair rail and connects with a chandelier in a highly sensational fashion. She still has all her old joy in a free-for-all encounter.

**The Neglected Wife.**

“A Vailed Intrigue” is the title of the tenth installment of the serial in which Ruth Roland and Roland Bottinly are featured. The end of Margaret Warner’s ride wit has the veiled woman finds the girl trapped in a strange room. An attempt to blackmail Kennedy fails and, upon visiting Margaret’s room he

Madge is afraid that he will become like the rest of the married men about her and refuses to marry him. She goes to the city and secures a position as a model for the display “ads” of a maker of women’s underwear. She is properly shocked when she learns of the brevity of the garment she is to don, and refuses to carry out her part of the contract.

The manufacturer of lingerie is an old hand at snaring such innocent birds and works his scheme so successfully that the timely arrival of the foreman is the only thing that saves the model from the usual consequences of such affairs. Blake puts his arm through a glass door, walks into the room and knocks out the villain in a way that removes any doubt from Madge’s mind about the wisdom of becoming the foreman’s wife. Satisfied of her innocence, Blake takes her to her room, then tells her he is going for a marriage license. Madge is ready and anxious, but reminds him that she’d like to hear him say he loved her first. He takes the hint.

The scenes before Madge goes to the city are the best and most novel in the story. What follows is the customary list of misfortunes for the poor girl away from home. The production is satisfactory. William Stowell, Len Cheyne, Belle Bennett and Golde Maddern are the leading members of a capable support.

**The Brand of Satan**

Five-Reel Melodrama Starring Montagu Love, a Coarse Grained but Vigorous Photoplay with a Weak and Inconsistent Ending.

Reviewed by Edward Weitzel.

Right from the opening scene, “The Brand of Satan” lives up to its title. This five-reel Peerless melodrama is the work of Jere F. Looney and indicates considerable study of French fiction of which “The Strangers of Paris” is a type. It also deals with the dual personality question, the human being in whom dwells two natures, one upright and honorable, the other incarnate evil. Manuel Le Grice, who kills his victims by strangling them, escapes from prison, murders an old man and assaults his daughter after choking her into unconsciousness; and in the very next scene, his mother is mourning him in Paris, where her true story is not known.

After a lapse of twenty-nine years the son is shown as Jacques Cordet, a criminal prosecutor, highly respected and living with his mother, the Widow Cordet. To him belongs the dual personality. In the day he is the man of law, at night he becomes a criminal like his father and heads a band of Apaches who know him as "Lazard, the Stranger."
Unlike the character in the Stevenson story he has no suspicion of his terrible affliction and only realizes it when he makes the change from Lazard to Cordet, as he is trying to assault the young girl to whom he is engaged. The list of the son's crimes while dominated by the Lazard personality becomes involved with that of his father. After Manuel's execution an operation is performed upon Cordet's skull which destroys his dual personality forever and he marries his sweetheart.

Scene from "The Brand of Satan" (World).

If one is not disposed to question too closely the author's explanations as to cause and effects and has a relish for a coarse-grained but vigorous story "The Brand of Satan" will probably appeal to which we have become so accustomed that we take it all as a matter of course. It is a difficult role for Lucas, but he does not shirk it in any way, thereby proving himself to be a true artist in character analysis.

Very bright, cheering and almost inspiring is the portrayal of a modern woman by Elda Millar. She looks the part of an intelligent and entirely competent woman of today, without sacrifice of the feminine, a clean-cut and charming conception. It is the ideal represented in this role that wins straight through the story, carrying it over some difficulties which several times threaten to destroy continuity of interest. There is falling into these deaths, disintegration of it, for the approach of the crisis finds the spectator absorbed in determining how it is all to end. The release is far above most of its kind in purpose and will appeal to the best elements in any audience.

"Borrowed Plumes" is a pathetic comedy of the time when that bold Scot-American, John Paul Jones, commonly known as Paul Jones, was skirting the coast of Ireland and striking terror into the hearts of people wherever his ships appeared. Because of the reportately broadcast that he was a desperate pirate. The story is well constructed by J. C. Hawks and admirably handled by Raymond B. West. It is real of the romantic adventure and the two charming Basses Barreise and Nelda are real. The story in general is bright and pleasing to the eye, a good number to be proud of.

"Whose Baby?" holds up its end as a farce—It even has a story, a cell, that of one of the young couples having long enough to have a baby "more than a year old, which they dare not acknowledge. There is plot enough to supply a high comedy, but it soon becomes submerged in the six pence farce, too swift at times—ones cannot follow the lines of interest but rich with matter. It is a good farce, well calculated to maintain the Keystone reputation.

"The Road Between"

Marian Swayne Featured in Five-Reel Comedy-Drama Produced by Ergebograph Company for Art Dramas Program. Reviewed by Ben H. Grimm.

The value to the exhibitor of "The Road Between," a five-reel comedy-drama produced by the Ergebograph Company for the Art Dramas program, is determined not only by how an exhibitor's audience feels toward Marian Swayne, the featured lady. Take Miss Swayne and her personality out of the picture and you have a picture that will appeal only to some audiences more than would any story. This story is calculated to please those who most enjoy the work of Laura Jean Cornelia. It tells of a girl who is happy on the farm. Her stepmother is ambitious, and when her father invents a fertilizer that makes them rich, they suddenly move to the city. Here the father is caught in the net of a band of swindlers, but the family is saved from ruin by the girl. They go back to the farm, and the girl is happy with her former sweetheart.

The picture was directed by Joseph Levering. In the cast with Miss Swayne arc: Bradley Barker, Armand Cortez, Gladys Fairbanks, Frank Andrews and Kirke Brown.

"The Public Be Damned"

Food Speculation the Subject of Moving Picture in Which Charles Richman and Mary Fuller Are Featured—Produced by Public Rights Picture Corporation. Reviewed by Edward Weitzel.

The author and director of "The Public Be Damned" is S. E. V. Taylor. Charles Richman and Mary Fuller are the principal members of the cast, and the picture was produced by the Public Rights Picture Corporation. The subject matter of the criminality of food speculation it fulfills its mission. It is truthful in showing certain conditions of which most of us are fully aware, and it is well produced and excellently acted. The propaganda is held together by a love story of tender material, and of humorous incident there is not a trace.

After showing the fields and the warehouses of the United States and how the farmers toil upon the one hand to overflowing the other, the story relates the struggle made by a decent wife and a family to starve, and by her husband to find a food trust. The head of the speculators is a former suitor of Marlon Fensley, the militant heroine. He is also a member of the polygonal church ready to find a few crums in the neighborhood in the way of free meals, and his love is promised to rob those who have the money to pay the high price his trust. Politics and the state government play important parts in the fight between Mary and John Black, but Mary wins, and Black is forced to see the light. He does not marry Mary, however, steadfastly true to her husband in spite of his breaking up a farmers' combine to get just prices for their products, and they both go home to the old farm.

"The Public Be Damned" is an attempt to capitalize public interest in a vital subject now very much alive, and will probably create the usual pitiful effect. It is an insufficient, incipient practical demonstration outside the theater and do not need an object lesson on the evils shown on the screen. Outside the box office, the picture gives no evidence of any real merit, handled with the usual Hollywood methods, with Mary Fuller playing Marion Fuller with feeling and earnestness, and Charles Richman makes the most of his opportunities as John Black as John Black, Chester Barnett as Robert Merritt, Joe Smiley as Bill Garvin, and Russell Bassett as David Higgins are three members of the cast that deserve special commendation.
"The Masked Heart"
William Russell and Francelia Billington Appear to Advantage in Five-part American Drama.
Reviewed by Margaret I. MacDonald.

Quite the pleasantest sight in this five-part production from the American studios is pretty Francelia Billington, who dresses and acts the part of the young girl Katherine in "The Masked Heart" delightfully. William Russell in the role of a young man who barely escapes the meshes of a vampire's net has had better opportunities; and of the story we can only say that it follows the old, unwholesome theme of vampirism in a reduced degree. The production is made attractive by careful direction on the part of Edward Sloman.

The story treats of the manner in which the beautiful wife of a wealthy man lures a young man at a masked ball, leaves him in the taxicab in which he has accompanied her to a certain hotel and mysteriously spirits herself away to her own home, leaving no clue which he can follow when he comes to return her handkerchief.

Later, by an invitation extended by the woman's husband through a friend he becomes unexpectedly a guest at her home, and in trying to save her from the suspicion and wrath of her husband he enters the room of her husband's daughter, who has already retired, and while the father pounds on the door for admittance gains the girl's willing promise to marry him on the morrow. An effort on the part of the girl's stepmother to "put between" the youthful pair after the death of the father brings about the climax where the young wife, believing her husband faithless, is about to sail for a foreign country, when he discovers the truth and follows her.

"The Yellow Umbrella"
Little Mary McAllister Does Real Acting in the Latest Number of "Do Children Count?" Series.
Reviewed by Arthur W. Courtney.

Little Mary McAllister considerably enhances her reputation as one of the foremost child actresses of the screen by her performance in "The Yellow Umbrella," a two-reel number in the "Do Children Count?" series. Little Mary differs from most child actresses in that she does more than simply walk through the picture; she really acts. The credulity of her acting is uncanny. She wears clothes appropriate for older persons, and she wears them as an older person would.

In this picture she acts as the go-between in reconciling her aunt and Jeremiah Crozier, who quarreled with her aunt about the Civil War. Jeremiah carries a yellow umbrella as a symbol of his hatred of all women. Little Mary visits him, wins his heart, gets from him a packet of letters which her aunt returned to him, and substitutes the packet for his letters that were returned to her aunt. In this way she brings about their reconciliation.

There is always something appealing about the situation of a little child reconciling an old couple. This situation is so old that one sometimes feels that if a picture contains it, it cannot be a good picture. But this picture is different. It does not depend for its outcome simply upon the childish character of little Mary. It depends upon what little Mary does. She is the whole picture.

"The Plow Woman"
Novel by Eleanor Gates Yields Up a Wealth of Action and Incident in Strong Screen Presentation.
Reviewed by Robert C. McElravy.

So intense in its interest and crowded with action, in the latter reels, in this presentation of "The Plow Woman" that the observer wishes it might have been extended beyond the five-reel allotment.

It contains any amount of thrilling action—a fire, a violent storm, Indian raids, a saloon brawl and an avenged murder—but it has also a basic idea that is powerful and appealing. In her novel Eleanor Gates depicted the heroism and untidiness of the frontier woman, to whom this country owes a debt of lasting gratitude. In the screen presentation Mary MacLaren plays the part of the heroine plow woman, and she makes it stand out in a memorable way. In spite of the clash of tragic and semi-tragic forces continually at work in the story, the plow woman herself dominates the action and makes chief claim upon the sympathies. There is perhaps too much exciting action at times, giving a sort of jerkiness to the development. But the director, Charles Swickard, made a strong effort to include everything, and succeeds admirably in the limited space of five reels. The theme itself would have justified a longer production.

The scene of the story is the Dakota plains in the early days, and the settings and locations give a correct atmosphere to the story. H. C. De More handles forcefully the part of the dour Scotchman, Andy McAllister, and L. Shumway is pleasing as the hero. Others in the cast are Marie Hazeiten, Kingsley Benedict, Hector V. Sarno, Eddie Polo, Clara Horton, George Hupp and Tommy Burns.

"The Plow Woman" is a photoplay plus. It contains a lot of the old reliable dramatic action, but has in addition a theme of epochal significance.

"The Woman in White" (Pathes-Thanhouser).
The Pathex exchange desires to announce that according to an error the Thanhouser-made Gold Rooster play, "The Woman in White," was advertised as being in five parts, whereas the picture was actually released in six parts.

"The Woman in White" has been characterized by the reviewers and exhibitors seeing it as a picture conspicuous for its merit. Floresto La Padie in a dual role has in it an opportunity for serious emotional acting which ordinary pictures fail to give. It is predicted that "The Woman in White" will do a large business.
Bluebird Photoplays Corporation

Fires of Rebellion July 2.—This five-reel photoplay, starring Dorothy Phillips, is another story of a girl from a small town braving the dangers of a great city. It is fairly truthful, but rather conventional, and is reviewed at length on another page of this issue.

Fox Film Corporation.

THE SIREN, June 23.—A five-reel melodrama whose chief box office attraction is that there is always something doing in it. Its most exciting group of incidents is the escape of a convict. It is poorly written and the villainization of the big character is without heart interest overboard. It is poorly acted. It is poorly directed in that the characters now and then are permitted to follow the easy, and conventional, treatment. It is so poorly photographed in some of its scenes that faces are almost indistinguishable. Its new idea for making subtleties bridge across the gap in the action is bully and can be worked up. The subplot is patterned around the theme that is to follow. This is fine when the action is up or down the set; but where the action is to the right or left, the effect is the same as though the action had been stopped and then given a push. Now and then it is very good and now and then it is quite disconcerting.

Kleine-Edison-Selig-Essanay

THE YELLOW UMBRELLA (Essanay), June 27.—A two-reel number of the "Do Children Count?" series. Jeremiah carries a yellow umbrella as a reminder of the races of all women. He quarreled with Pat Hazelton's aunt about the Civil War. Dot reconciles the old couple by a clever scheme. Little Mary McAllister plays Dot. This is an interesting picture about a child that will entertain both children and adults.

THE MAN WHO WAS AFRAID (Essanay), July 2.—This picture has a stirring theme and compelling interest. It treats of the transformation of a young man, who has been a slacker in the recent trouble with Mexico. Through the influence of the girl he loves he becomes a soldier and a hero. Bryant Washburn plays this part, and is well supported by Ernest Maupin, Margaret Watts and Frankie Raymond. Fred E. Wright has directed this remarkably ably. An extended review is given on another page in this issue.

Metro Pictures Corporation.

TOOTSIE, June 11.—A dew comedy. Tootsie is a pet dog. Mrs. Drew pumping him so much that she drives her husband to seek a noiseless separation. Then she asks her mother's advice on how to get hubby back. Mother says, "Treat him like a dog." She treats him as she does the baby, and he soon becomes a pet to her and all her dog friends and gets so sick that she has to go to a sanatorium. An amusing one-reel comedy.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 78 (Universal), June 27.—Military parade in Pittsburgh, Canadian kilties recruiting in Maine, portrait study of Lord Northcliffe, H. A. Sarno and many other interesting subjects are included in this number.

WITH PERSHING IN FRANCE (Annotated Weekly Special), June 29.—This extra number of the Animated Weekly is devoted entirely to the arrival of General Pershing and his staff in France. It contains about 600 feet and gives a splendid idea of the enthusiasm aroused by the arrival of American forces there. Close-ups of big military men and the Paris crowds are shown.

Paramount Pictures Corporation.

COMMUTING (Klever), June 18.—A Victor Moore comedy which will be found fairly amusing to a certain class of commuters. The commuter in the picture takes his family to a bungalow in the country and forgets to gauge the distance between the bungalow and the depot or to discover beforehand that he has only one train a day to depend on to get to business. Of course he misses his train the first morning. Some fun is also extracted from his attempt to get home from the village with the family supplies.

Pathe Exchange, Inc.

TRAINING POLICE HORSES (International), July 1.—An interesting bit of educational on the same reel with a Happy Holligan cartoon. "The Great Offensive," number ten in the series.

THE FATAL RING (Astra), July 8.—The opening number of the latest Pathe serial featuring Pearl White is called "The Violet Diamond." The release is in three reels and promises well for the success of the serial. It is reviewed at length on another page of this issue.

THE NEGLECTED WIFE (Halbo), July 13.—Number ten of the series called "Neglected Wife," in which Ruth Roland is appearing, is called "A Veiled Intrigue," and is reviewed at length on another page of this issue.

It HAPPENED TO ADELE (Thanhouser), July 15.—Glady Leslie is the star of this five-reel comedy drama written by Agnes C. Johnson. The story deals with the struggle of an orphan girl and is loosely made. A longer review is printed on another page of this issue.

THE WATERSIDE (Hart Films), July 15.—An unusual and beautiful scenic taken in Sweden. The other half of the reel is occupied by views of Placer Gold Mining in California.

STOP! LUKE! LISTEN! (Rolin), July 15.—A one-reel Lonesome Luke knockabout farce. The expert method of the star and his support makes the picture amusing. It is up to standard for this brand.

EXCLUSIVELY BY OUR OWN STAFF

Universal Film Manufacturing Company.

KICKED OUT (Victor), Week of July 9.—A two-reel comedy number, by Harry Waite, featuring Carter De Haven and others. This is a short newspaper reporter who procures an interview with a crusty old millionaire after many futile attempts, thereby winning the editor's daughter. Another photograph, accidentally taken, of the reporter and the editor's wife, almost costs him the job and the girl, but all ends well. This is breezy in development and has many laughable situations. It is much better than the average comedy offering.

THE PAPERHANGER'S REVENGE (Victor), Week of July 9.—A comedy number, by W. Warren, featuring Ralph McCagan and others. This concerns a young husband who goes to paper the new house in which he intends to surprise the wife. The latter follows and finds him changing his trousers after making a crude effort to paper the rooms. The humor of this is too obvious and has a vulgar tendency. It falls below the average in its general appeal.

DOUBLE SURPRISE (Dison), Week of July 9.—A two-reel Western subject, by George E. Marshall, featuring Neal Hart and George Her-
reel as partners. The former is sheriff and when suspicion falls on the old man he brings him in, resigns his office and then proceeds to rescue bride, in spite of the law. George Berrell, who has shown high probability of various similar roles, is particularly sympathetic and pleasing in the solving scenes of this number. Others in the cast are Joe Rickson and Jack Johnstone, who are of the same number of the type.

THE ODD TRICK (Imp), Week of July 9.—Arthur Maude and Constance Crawley are joint authors of this number, which features Agnes Vernon, Clyde Benson, Charles Maloney, and Hill. The hero finds a pretty girl in the park, betrays by a man of a gang of crooks. He rescues her and later rounds up the gang. The action in this number is fast, the acting exceptional, and the story does please the eye.

THE WARNING (Universal Special), Rel. Week of July 9.—This is the third installment of the new serial, "The Gray Ghost." This episode shows the unsuccessful attempt of The Gray Ghost to get Hildreth at the theater where the Lott Light is at a musical comedy star. The stage scenes are various and antique. Musical comedy has not been staked as shown in years. With this installment the mystery becomes deeper than ever. Noteworthy of this week's print is a good comic number, directed by George Marshall, featuring Neal Hart and Mignon Anderson. The girl comes to a Western town and makes friends with the cowboys, who give her money, not knowing she is a crook. Later the hotel clerk, who has been reading about young Locinvar, carries her off and marries her. There is some pleasing comedy in this, and it is better than average.

THREE WOMEN OF FRANCE (Rel.), Week of July 9.—A two-reel subject, by Bess Meredith, featuring Irene Hunt, Adelaide Woods, Virginia Lee, Richard Ryan and Jack Mulhall. This is a story of the present war, some scenes from it being used at the beginning. The heroine is a girl of the French underworld, now a Red Cross nurse. She sacrifices her life for a dying soldier in order to bring her son at his side. The acting is pleasing and natural. The plot construction is not entirely smooth, but clears up as the story progresses. This has considerable strength.

MENDING THE WEDDING CLOTHES (Triangle), Week of July 9.—An unusually good comedy number, by Frederick A. Palmer, featuring Lee Moran, Eddie Lyon, Edith Roberts and two attractive babies, one white and one black, after a struggle, to take home a white child are funny and the exchange which takes place later is extremely laughable. This will go big with any audience and has some good humor in it.

A LIMB OF SATAN (Gold Seal), Week of July 9.—A three-reel subject, by Elizabeth Mackey, featuring Ruby Stonehouse as an orphan girl who has been adopted three times and returned with thanks. The character is an estivating one and the story is followed with interest. The girl runs away from the orphanage finally with an Italian musician. Later she steals money to aid a blind sculptor, but finally emerges from her troubles happily and the invention court scenes are full of interest. Martha Maddox, J. Webster Dill, Chester Bennett, Wadsworth Harris and Helen Wright are also in the cast.

KITCHENELLA (Joker), Week of July 9.—A travesty on "Cinderella," by C. B. Headley. Gay Henry plays the leading role and gets a number of laughs out of the burlesque situations. She attends a ball, wearing the missing slippers, and numerous events of the knock-about type follow. Some of the scenes are slightly jumbled, but there are numerous funny moments.

HEART AND FLOUR (L-Ko), Week of July 9.—This is a rural slapstick comedy in two reels. The grocer boy, and the townie, both love the boss's daughter. Nearly all the contents of the shop are thrown at someone in the two reels. This picture is full of action.

Triangle Film Corporation.

HER EXCELLENCY, THE GOVERNOR (Triangle).—A high comedy of American political life, showing the dominance of clean ideals over old political methods, Wilfred Lucas and Ella Millar in the leading roles, both interpreting strong characters.

BORROWED PLUMAGE (Triangle).—A spirited comedy of adventure in the times of Paul Jones, with abundant opportunity for Miss Bessie Barriscale and other bright actors.

WHOSE BABY? (Keystone).—A lively farce with a story, in the well-known Keystone style and up to the mark.

World Pictures.

THE BRAND OF SATAN (Peerless), July 9.—Montagu Love plays a dual personality role with skill in this five-reel melodrama of Paris and its underworld. The story is full of crime. A longer review is printed on another page of this issue.

Miscellaneous.

MOTHERHOOD (Minerva Motion Picture Company), July.—This is a seven-reel educational number especially suited for exhibition before school groups. The message is to teach prospective mothers how to care for themselves previous to the birth of a child, and also how to care for the baby after it is born. It is most popular among the middle minded, and does much to the advisability of vaccination. A full review will be found in the Motion Picture Educator of our issue of July 21.

THE SUBMARINE EYE (United States Pictures Corporation), June.—The present agitation over the food question is the foundation for this propagandist picture. A longer review is printed on another page of this issue.

"It Happened to Adele" Is Pathe's Leader
Also for Week of July 15 Are "Neglected Wife" and "Fatal Ring" Serials.

Gladys Leslie, "the girl with the million dollar smile," in her second Gold Rooster play, episodes of "The Neglected Wife" and "The Fatal Ring" serials, and a two-reel Lonesome Luke comedy are features for Pathe's program for the week of July 9.

"It Happened to Adele" is the title of the Gold Rooster play starring Miss Leslie. It is produced by Tanshouser under the direction of G. W. Van Nest, who also wrote and directed, and by Agnes C. Johnson, author of "The White Girl," "Her New York" and other hits. The cast includes Peggy Burke, Carey Hastings, Charlie Emerson, Justus Bur.fore, Willsie Seymour and Wayne Arey.

Pearl White stars in "The Crusading Woman," the second episode of "The Fatal Ring." Thrill follows thrill in this chapter.

"The Lively Intriguer," with eighth episode of "The Neglected Wife" serial in which Ruth Roland is the star, this is one of the strongest chapters yet in a serial with the success. A much hotter type of serial this year in the legat.


Crane Wilbur on Art Dramas
David Horsley Has Ready Several Five-Reel Subjects Directed by Lorimer Johnson.

The Crane Wilbur features, several of which are already previewed, will be previewed by David Horsley in the near future. The Initial pictures of the serials are entitled "Eye of Envy," "Third Generation" and "Into the End." These were directed by Lorimer Johnson, a producer of comprehensive experience. The Crane Wilbur features are all of five-reel length. It is also announced that a series of Western dramas starring this player is in preparation. These will be of a new sort.

Mr. Wilbur has been with Mr. Horsley for several years. During this time his work has earned him a real place in the world. Among his latest subjects are "The Morals of Men," "The Painted Lie," "The King of Make-Believe," "The Love Lie," "A Good Boy to Himself," "Wasted Years" and "The Conscience of John David."

Before joining Horsley, Wilbur was with Lubin, where he was a member of "The Band of Strife" and other productions. It is said the producer was the leading man in "The Perils of Pauline" and other serials.

Previous to entering photoplay work the player had considerable stage experience. For seven years he toured with Mrs. Fiske. His first stage appearance was at the age of fifteen, and he has been busy ever since. He is now twenty-eight years old.

NEW L-KO'S ON THE WAY.

Director General J. G. Blystone has lately completed, under the direction of his personal supervision, a series of numbers which have been sold out along novel lines. The requirements of high-speed comedies continually tax the ingenuity of directors in furnishing something new in the way of comedy, but Mr. Blystone seems to have reduced matters to a science.

Dick Smith has finished "The Sign of the Cucumber," which will present Bob McKenzie in a dual role, supported by Eva Novak, Chester Ryckman and a bunch of L-Ko girls. "Vin Moore's latest effort is called "Blackboard and Blackmail," a feature that deals in the troubles of Phil Dunham and Myrtle Sterling and L. Hutton while in pursuit of an education. "Surf Scandal" is a Noel Smith creation, full of thrills and speedy comic situations. "The Highwayman," the serial for Ham-lon and exhibit it at the Grand opera house in that city. "The Submarine Eye" is enjoying the same popularity in Ohio, where the management has booked a second week. The Studebaker theater, Chicago, also has extended its run.

Very little territory remains to be disposed of and the Williamson brothers are now devoting their attention to their next picture, which will be released early in 1918.
Shelton Pictures Corporation Formed

Harry A. Sherman, Formerly of Sherman-Elliott, Heads New State Rights

An important moving picture combination came into existence a few days ago when a group of men, headed by Harry A. Sherman, formed a company which will be known as the Sherman Pictures Corporation. This enterprising film exploiter was formerly the head of the Sherman-Elliott Company, of Minneapolis, and is considered one of the big men in the state rights field.

Mr. Sherman has taken over the Popular Pictures Corporation, of 218 West Forty-Second Street, New York; the Sun Photoplay Company, and the building now occupied by these two organizations. After the building has been thoroughly renovated and altered to suit his requirements it will be known as the Sherman Pictures Building.

The new combine will be conducted under the title of Sherman Pictures Corporation. Its destinies will be guided by Sherman as president, Assistant treasurer of the firm is Harry L. Weeks, and operating "The Crisis" in Ohio, Pennsylvania, Delaware, Maryland, Virginia and the District of Columbia, and "The Deenester" in Ohio, Western Pennsylvania and West Virginia; A. J. Bimberg, of New York, formerly treasurer of the Popular Pictures Corporation, now the treasurer of the Sherman Pictures Corporation; Milton W. Goldsmith, of New York, of the law firm of Goldsmith & Rosenthal; Colonel Fred Levy, the theatrical man of Louisville, Ky., and owner of "Joan the Woman," "The Crisis," "On Trial" and other big features for his territory, which includes Indiana, Kentucky and the seven Southern states, and Oscar Lynch, of the Otis Lithographing Company.

The company is reported to be sufficiently capitalized to handle productions of the largest size, and this, coupled with its affiliations, gives every promise that the new combine will be one of the strongest picture releasing corporations handling state rights pictures exclusively. The object of the corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements.

In addition to the general object, as above stated, the company will do business along these lines:

1. Purchase outright the world's rights for good state rights productions.
2. Exploit the world's rights for state rights productions for the manufacturer, assuming all the expense of marketing and exploitation.
3. Advance any responsible producer the cash to make or complete a satisfactory production.

The Sherman Pictures Corporation will exercise its option in the next few days for several productions, announcements of which will soon be made.

Mr. Sherman is known for his exploitation of such pictures as "The Birth of a Nation," "Ramona" and "The Crisis."

"The important thing to be remembered in this business, as I look at it," Mr. Sherman says, "is that good pictures put greater importance as an asset than anything else. I have, therefore, made it my business to handle only those productions to which I am willing to attach my name."
"Redemption" Selling Fast

One Purchaser Reported To Have Sold Part of Territory and Arranged for Bookings Totalling More Than Cost.

A N INDICATION of the worth of Julius Steger's production, "Redemption," may be found in the fact that Nathan Hirsch, who purchased the New York and Northern New Jersey rights, sold a part of the territory outright and contracted for a sufficient number of bookings of the film to completely cover the cost of the picture for his entire territory. Thus, it is reported, Mr. Hirsch, head of the Civilization-Pioneer Film Company, assured his profits before even releasing in the territory.

"Redemption," which features Evelyn Nesbit and her son, Russell Thaw, is said to be one of the quickest selling state right propositions ever offered to the buyer. Its run at the Cohen there was yesterday, stay two weeks, and remained five, combined with the prosperity it is enjoying in the many other houses where it is now playing, in spite of the weather conditions, has brought this picture forcibly to the attention of the state right buyers in 1452 Broadway, New York, who is handling the sale of "Redemption," is meeting with unusual success in disposing of the rights to the picture.

The picture is now being shown prices ranging from twenty-five cents to one dollar at Keith's Alhambra theater, New York, and various other theaters in and around New York, including Teller's Shubert, Brooklyn; Proctor's theater and Roof Garden, Newark; the Shubert theater, Newark, and Colonial theater, Chicago. Everywhere it is playing to big business, showing that its run at the Cohen was due solely to the attraction. It will open at the Forest theater, Philadelphia, shortly.

Recent purchasers of the film are Hiram Abrams, president of the Paramount Pictures Corporation, who purchased the New England rights; Jones, Linick & Schaeffer, who bought the rights for Illinois, and Stanley V. Mastbaum, who bought the rights for Eastern Pennsylvania and Southern New Jersey.

OWL FEATURES SECURES "ONE LAW FOR BOTH."

Negotiations have been concluded between the Owl Features Company, of Chicago, and the Ivan Film Productions, under the terms of an agreement by which the Owl Features Company becomes exclusive distributor of the Ivan feature, "One Law for Both," in Illinois and Southern Wisconsin. Mr. Phil Lewis, who came from Chicago especially to consummate this deal, remarked that in his opinion "One Law for Both" was one of the most remarkable box office attractions he had ever seen.

His visits to the various theaters in New York City, at which twelve prints are working every day, demonstrated to him the fact that the company had created a box office demand beyond his fondest expectations.

HALL LEASES ATLANTIC CITY THEATER.

The Criterion theater, one of the leading photoplay houses of Atlantic City, N. J., has been leased for the summer by Frank Hall, the prominent New Jersey exhibitor and state rights operator, who recently widened the scope of his activities by purchasing outright from Edgar Lewis his latest production, "The Bar Sinister."

Mr. Hall opened the seashore theater on Saturday night, June 23, with "The Whip" as the chief attraction. This will be followed by "Enlighten Thy Daughter," "The Bar Sinister," "On Trial," "Joan the Woman," "Civilization," "The Garden of Allah" and "Beware of Strangers," to all of which Mr. Hall controls the New Jersey rights. The productions are distributed in that territory through the Civilization Film Corporation, with executive offices in Newark.

Junk Paper Harms Business

Nat H. Spitzer Contends Unmounted Paper Is Preferable to and More Practicable Than Mounted.

WHAT'S the paper like? is one of the first questions the up-to-date state rights buyer asks of the man who wants him to take his pictures, according to Nat H. Spitzer, vice-president and general manager of King Bee Films Corporation. Mr. Spitzer says that the question is the same whether a man has for sale a $100,000 production with a big star or a company.

"The state rights buyer knows that the measure of the impression made by the paper on an exhibitor is the measure of the picture's pulling power — at any rate largely so," says Mr. Spitzer. "It is chiefly the paper that gets an audience together for the first time."

"Does the exhibitor attach the same absolute and relative importance to the paper as the state rights buyer? Most persons would say, off-hand, that he does; but I am of a contrary opinion. The exhibitor only too frequently allows himself to be misled in this important matter. He slurs over the question of the paper. He does not put out fresh, bright paper with every picture he buys, and it is in every way practicable for him to do so. Undoubtedly mounted paper — for that is where the trouble originates — is not essential; it is not even advisable. It gets dirtier and dirtier with each booking. Dirty paper prejudices a picture because it repels the public. Mounted paper is a great convenience if it is kept clean and shown clean; but unfortunately it is rarely clean except on first run.

"His duty to the public should oblige the exhibitor to assure that the paper is always clean and fresh and has not before been publicly exhibited. He should exert as much care in the selection of his paper as of his films and the interior equipment of his theater. Small town exhibitors are peculiarly careless in this respect, and it is to them I am mainly addressing this warning."

"I think the use of mounted paper should be discouraged if it is misused, and as each exhibitor should know and understand his audience towards the picture. In recent years the paper for motion pictures has become artistic as well as striking, and it seems to me a pity that they should so frequently be shown in a dirty and dilapidated state. It is bad business for the picture."

FORD AND CUNARD IN STATE RIGHTER.

There are no signs or evidences of Summer inactivity around the offices of the Renowned Pictures Corporation at 1660 Broadway. The Renowned is one of the newest picture corporations operating in state rights features.

The two features now being handled by Renowned "Should She Obey?" and "In Treason's Grip," have proved to be great successes, and territories are selling fast for both.

Scenes from "In Treason's Grip" (Renowned).

The first of these, "Should She Obey?", was produced under the personal supervision of Lieutenant-Governor Barrett O'Hara of Illinois, whose fame as a fighter for reform is widespread. This picture, sensational as it is, has been pronounced by statesmen and public persons to be a blow at the divorce evil.

The fact that Grace Cunard and Francis Ford are the stars of "In Treason's Grip" and are offered for the first time to state rights buyers fully accounts for its being eagerly snapped up.

FIRST CUMMINGS PICTURE "MAN TO MAN."

The title for the first release of Irving Cummings Pictures, Inc., will bear the name of "Man To Man," which is directly in compliance with the story. The release of the Cummings company will be handled by Super Pictures Corporation.
“Alma, Where Do You Live?” Ready
Newfields Producing Company Visualizes Famous Play
With Ruth MacNammy as Star.

A "Alma, Where Do You Live?" is now ready for the state rights market, according to Ralph W. Horne, president of the Newfields Producing Corporation, Woolworth Building, New York. The star of the new producing organization is Ruth MacNammy, a Negro American grand daughter of a singer, who had many war-time adventures before she was able to get back to America from her studies in Italy, she plays the part of the delightful "Alma," and was directed in it by Hal Clarendon. Few stage plays have made more of a hit than "Alma.”

Mr. Horne states the policy of his organization as follows: “We are in the market to make clean pictures of the highest type.” For their initial presentation under our own trade mark we selected "Alma, Where Do You Live?" because the brilliance of the original plot seemed to offer excellent picture opportunities. As a play 'Alma' was certainly famous, and the way in which we have elaborated the plot has made a wholesome, up-to-date love story a romance with lots of thrills. No expense has been spared in making the film, because we feel that five or six good productions a year are better than a dozen hastily constructed films. We want our name to stand for satisfaction to the state rights buyer, the exhibitor and the public.

“Our publicity campaign gives every needed help to the exhibitor. Lithographs include a twenty-four sheet, sixes, threes and ones; heralds, slides and lobby display are all excellent. Attractive advertising cuts for local use will help to put the picture over, while the universal popularity of the play and the fame of the "Alma, Sweet Alma, Where Do You Live?" song should insure attention from the public.”

“THE PUBLIC BE DAMNED” A SUCCESS.

“The Public Be Damned,” the anti-Food Trust photoplay produced by the Public Rights Films Corporation, which was seen by the public for the first time at the Strand theater, New York, during the week of June 24, has proven a sensational success, according to announcements from the offices of the corporation. Following the endorsements which the New York newspapers accorded the drama, it was offered for sale on the state rights basis and is being rapidly disposed of by the producers.

Timeliness is the keynote of the success of "The Public Be Damned," and it was this element that struck each of the dramatic critics of the Metropolitan dailies. One critic declares the production to be one of "immediate interest, as it deals with the present food situation and aims to show its causes and to point a remedy." Another states that the picture is a "sound, strong melodrama, but Mr. Hoover's endorsement leads one to believe that the subject is as fiction in its

Charles Richman and Mary Fuller, who appear in the principal roles of the drama proper, which is preceded by views of Herbert Hoover, Food Administrator, in his office, and by excerpts from Mr. Hoover's speeches, received warm praise for their part in the production. Mr. Richman is seen as John Black, the head of a predatory Food Trust, and Miss Fuller appears as the inspired girl who fights the Trust to a finish.

“GARDEN OF ALLAH” BIG HIT IN PITTSBURGH.

It is reported that "The Garden of Allah" broke attendance records during its three weeks' run at the Pitt theater, Pittsburgh. Two features that helped the picture considerably during its run were the music score and the stage setting, both of which were made under the personal supervision of William E. Patch, managing director of the Pitt theater.

"The Garden of Allah" is succeeded at the Pitt by "The Bar Sinister.

“IVAN THE TERRIBLE” STRIKES TIMELY MARKET.

The Export and Import Film Company reports a whirlwind of activity on their six-reel production of Russian life, "Ivan the Terrible. While the rough set of titles were still in the film it was demanded for exhibition by state rights buyers desiring options. Probably due to the interest in Russian affairs that is shown through the country at the present time, almost every territory in the United States now has a bid in for "Ivan the Terrible."

The production will carry with it a striking display, dwelling on the political significance of the story as well as its intense dramatic value. In making the titles for "Ivan the Terrible" great care was taken to lay stress on the historic effect of such rulers as Ivan IV, it being pointed out that in his time he was in the same absolute power as his descendant, Nicholas Romanoff. The pictures sounds the keynote of the day in indicating that the present World War will in future insure civilization against governmental tyranny of the type represented by such rulers as Ivan. The afterward of the production makes a striking reference that such surely will fulfill the prayer of "the Silent Man of the White House."

"THE BARRIER" DRAWING BIG BUSINESS.

Reports are being received by the Lewis J. Selznick offices from all parts of the country tending to prove that Rex Beach's feature film, "The Barrier," is one of the biggest successes in the history of moving pictures. Norman E. Field, manager of the Colonial Theatre, Chicago, writes: "The Barrier' drew such good business that we held it over for a third week at the Colonial. It pleased more patrons that anything we have shown since 'The Birth of a Nation.' It is a great picture."

Sol. J. Berman, manager of the New York Exchange, upon his recent trip through the Middle West and Eastern Texas received similar reports from numerous exhibitors. At the Twelfth Street Theater, Kansas City, "The Barrier' was booked for one week for its first run in that city and drew such business that it was ran for a second week. Similar reports have been received from the Pacific Coast, the Northwest and the Southeast, where "The Barrier" has been playing the big houses to capacity business.

JACOBS LOOKING FOR SCRIPT.

Anxious to duplicate the success of "Her Fighting Chance," the James Oliver Curwood drama in which Jane Grey is starring, A. H. Jacobs, of A. H. Jacobs Photoplays, Inc, is reading scripts in search of a story for his next production. Mr. Jacobs is planning the production of a new special length picture to be started immediately, but is experiencing difficulty in finding a scenario in which the telling of the story does not call for the development of too many counter plots.

MUCH PUBLICITY FOR JAPANESE PICTURE.

Unusual publicity material has been devised for "The Land of the Rising Sun," the ten-episode "Film Trip to Japan," now being released on state rights basis by the America-Japan Pictures Company, 15 William street, New York. "The Land of the Rising Sun" was conceived by John H. Gray, and Herbert Peabody, and Charles A. Strother, producers, and is destined to become one of the most important series of dramas ever produced. The Japanese atmosphere, and the eventfulness of the action, will carry the picture to the American public and make it a success. Film world comment is that the "Land of the Rising Sun" will be one of the most extraordinary productions of the year. The drama is a complete photograph of Japan and is a true representation of its people and customs. It is a remarkable story of the country’s industrial life. The "Land of the Rising Sun" will be released on state rights basis by the America-Japan Pictures Company, 15 William street, New York. "The Land of the Rising Sun" was conceived by John H. Gray, and Herbert Peabody, and Charles A. Strother, producers, and is destined to become one of the most important series of dramas ever produced. The Japanese atmosphere, and the eventfulness of the action, will carry the picture to the American public and make it a success.
“The Lust of the Ages” Ready

Lillian Walker Star in Eight-Reel Picture Produced by Ogden Pictures Corporation.

WHOLE rocks of sheep and herbs of goats, cattle and horses were used in some of the big scenes of “The Lust of the Ages,” just completed by Hollywood’s newly organized Ogden Pictures Corporation. Directed by Harry Revier, from Aaron Hoffman’s original story, and with a cast of stars to match the spectaculars with a big supporting cast, the picture was produced on a mammoth scale. Judging from reports of the private exhibitions of the picture, it is one which will be said to be particularly well adapted to the state rights field.

The herds of cattle and other animals were used in some of the scenes laid in the period between when they were invaded into the world as a medium of exchange. The “age of barter,” showing an ancient city of the Babylonian era, with primitive wheels and the early method of transport depicted in “The Lust of the Ages,” and the theme of the story continues on down through the ages to the present day.

One of the spectacular scenes of the picture depicts the Temple of Mammon—ancient and modern version—with hundreds of men and women bowing down in worship before the dollop-day as they did before the figure of Mammon in ancient times.

The Ogden Pictures Corporation, which produced the picture in accord, composed of some prominent business men in the West. Albert Scowcroft is president, Lester Park, general manager, and W. Fred Boshner secretary and treasurer. Headquarters are at Ogden, Utah.

NELSON LAUDS “THE CRISIS.”

Edward Nelson, president of the Sherman-Elliott Company, of Minneapolis, while in Chicago recently conferring with William N. Selig, spoke enthusiastically concerning “The Crisis.” He said that the extra-large historical novel should be a strong appeal to patriotism, and said Mr. Nelson. “Reports received from state rights buyers are all indicative that the picture is going big everywhere.”

Exhibitors desiring to book “The Crisis” should apply to the following: Illinois, Jones, Linick & Schaefer, Chicago; Canada, Super-Features Ltd., Toronto; Mississippi, Louisiana and Tennessee, A. B. Cook, Jackson, Miss.; Michigan, Cassino Features Film Co., Detroit; Missouri, New Grand Central Theater Company, St. Louis; Ohio, Mary & Son, Columbus; Georgia, Florida, Alabama, North and South Carolina, Indiana and Kentucky, Big Feature Rights Corp., Louisville, Ky.; Ohio, Lyons-Continental, Cleveland; District of Columbia, Virginia and West Virginia, Masterpiece Film Corporation, Pittsburgh, Pa.; New York State, Nathan A. Gros, 145 West Forty-fifth street, New York, N. Y.; California, Arizona and Nevada, P. Franklin, 107 Golden Gate avenue, San Francisco; New England States, A. Rose, Boston, Mass.

The only reservation made, so far, is that there is some territory remaining open for “The Crisis,” and those interested should communicate immediately with him at 854 McKnight Bldg., Minneapolis, Minn., which territory can be acquired includes Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Kansas, Oklahoma, Arkansas, Texas, Oregon, Washington, Montana, Idaho, Colorado, Utah, New Mexico and Wyoming.

S-M COMPANY PRODUCING CANADIAN ARMED FORCES FILM.

Edwin Bower Hesser’s story of the “American Legion” of the Canadian armed forces, which he himself plays the villain, and the heroine’s part is in the hands of Barbara Castleton. The company first went to Montreal, then to Vancouver, where it made its last scenes, and the scenes are being finished up at Toronto and are now about finishing their work at Camp Borden, Ontario, which is one of the finest of Canada’s training camps. The training of soldiers in modern trench warfare, as well as the training of officers since returned from the French front. The interiors are to be made in Philadelphia, where Ira M. Lowery, general manager of the S-M company, is arranging the sets at the Lubin studios.

BUYERS AID IN “ROBESPIERRE” EXPLOITATION.

In making territorial sales for “Robespierre,” the seven-reel special produced by Romaine E. Yost Corporation, an entirely new method of procedure is being followed by Ben Blumenthal, head of the concern. With the picture complete in every detail, he has isolated a plan which will be of intense interest to state right buyers in the exploitation of a picture of this scope. It concerns the auxiliary matter that goes with the production, and to its success.

On “Robespierre” there will be an extensive layout of material, and in the selection of its units the “Robespierre” buyers will have to exercise a decided personal judgment. Judging from reports of the private exhibitions of the picture, and from, and Mr. Blumenthal feels that buyers should know best what will work to the highest advantage of the picture.

A plan might be ideal for the metropolitan engagements of a production might not suit the requirements of second and third-class cities,” says Mr. Blumenthal. “While it is true that the mere releasing of an extra-large picture is not the whole of the matter, and the devising of the material which is calculated to draw the public interest, opinion as to selection will differ. We have all seen such instances, where the very devices that have been pronounced inadequate by the man whose money pays for it. I propose to use the consensus of opinion on such matters and be guided by the men in the field. Robespierre’ presents so many different angles for its presentation to the public that I want the final selection to be representative of the opinion of state rights buyers.”

As soon as a few contracts for the sale of “Robespierre” now under way are closed, Mr. Blumenthal will call a conference to take matters up, from twenty-four sheet posters down to the neighborhood dodger.

SPECIAL AIDS FOR “ONE LAW FOR BOTH.”

For the purpose of better exploiting “One Law for Both,” the Ivan production, various special publicity devices are being used, which are designed to be of great aid to exhibitors. Special triple expansion displays frame 9 feet wide and 10 feet high, holding all the 22 by 28 photos, the 11 by 14 photos and 8 by 10 photos on this production, as well as the trade mark of the company. These displays can have been designed and veneered for lobby display.

Drawings by famous artists have been reproduced in mat form.

Advertising mats from 14 lines single column to half a page have been devised wherein a series of patriotic and historical scheme of advertising can be resorted to by all exhibitors.

A special book giving various publicity aids as well as the reprints in mat form of most of the leading discharge of special oil paintings and the styles of paper are reproduced.

Mr. Kopfstein has also designed a special newspaper size reproduction of the great number of desirable newspaper reviews which were accorded this production.

TOBIAS BUYS “TROOPER 44.”

“Trooper 44,” the Dixon Boardman feature in five reels, has been bought out of the United States through the agency of James A. Stiles, 220 West Forty-second street, New York, to M. L. Tobias, of 727 Seventeenth avenue.

Tobias is fining out of a string of epic productions known as “traveltites,” which are to be released through a program at the rate of two a month, and the producer states that they contain a sufficient number of scenes to draw them away from the ordinary travellingogue picture heretofore used.

KAUFMAN TAKES NEW CONTRACTS.

Kaufman Specials, of Memphis, Tenn., announces that state rights have been purchased for the Terry Human-Interest Reel Release Company, for Tennessee, Alabama, Louisiana, Mississippi, Georgia, Florida and South Carolina; also Tennessee, Louisiana and Mississippi for the American War News Weekly. The first of these single reels were released on June 25, and many bookings have been reported to date. Present Kaufman recently journeyed to Brownsville, Tenn., by automobile, while additional contracts were concluded by E. Yost, a prominent theater manager operating at Brownsville and at Pontotak, Miss.

MOTOTO COMEDIES CONTINUE IN FAVOR.

The success anticipated by those who are interested in the production of the Mototo Comedy films is finding ample justification, and this knowledge will be gratifying to those who have seen the films. They are not only popularly, for Tennessee, Alabama, Louisiana, Mississippi, Georgia, Florida and South Carolina; also Tennessee, Louisiana and Mississippi for the American War News Weekly. The first of these single reels were released on June 25, and many bookings have been reported to date. Present Kaufman recently journeyed to Brownsville, Tenn., by automobile, while additional contracts were concluded by E. Yost, a prominent theater manager operating at Brownsville and at Pontotak, Miss.

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“Come Through” Declared Censor-Proof
So Declare Members of National Review Board—Mastbaum Buys Universal’s Melodrama.

COME THROUGH.” George Benson Howard’s big screen drama, which has just closed its successful run at the Strand, is expected to develop into one of the most popular state rights pictures that the Universal has ever issued. On the day the picture began its run, Stanley V. M. Mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey, with the declaration that he expected to do a record business with the Howard story. The owners of the Universal Film Manufacturing Company are also considering propositions from other well-known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

Suspense, the one essential ingredient of the successful melodrama, is in the story with more than ordinary effect, it is said, and despite the fact that much of the action transpires on the threshold of the underworld with many types of underworld characters displayed, scenes have not once been overstepped, and it has not been found necessary to eliminate a single scene out of deference to the censors. In this connection, Maj. of the National Board of Review have declared that the feature will get by every board of censorship in the country without difficulty.

ORGANIZATION PROMOTED BY LESSER GROWING.

The announcement recently made by Sol L. Lesser, of San Francisco, of his plans to promote a merger of state rights men throughout the country, supplemented with a partial list of those who have already pledged themselves to the organization, has added a number of the Star Photo Distributors, Inc., the list includes:

M. Rosenburg, of the De Luxe Feature Film Co., Seattle; Harry W. Hagens, of the Supreme Feature Film Co., Minneapolis; L. Goldstein, of the Supreme Photoplay Corporation, Denver; Leon D. Netter, of the Masterpiece Film Attractions, Cleveland; and George T. Smith, of the Supreme Feature Films, No. Pittsburgh, Pa. Several other buyers have affiliated themselves with the movement and their names will be announced shortly, it is stated.

Leon D. Netter, who has secured a franchise in the national organization for the state of Ohio, is due to travel to San Francisco shortly to complete financial arrangements for carrying on his work and to greet old friends in the trade.

In an all-night presentation of the “Alice of Sawdust,” Mr. Lesser stated that exhibitors seem to favor films of six or seven reels, either taken from some popular book or with some well-known star. He added that the public is demanding films that show the East in a new light, and the fact that the conditions now prevailing in the West are to their liking, as the plan gives them an opportunity to present attractions desired by their patrons, and at the same time get pictures that return them a profit.

CENTURY COMEDIES GAIN ATTENTION.

Since Alice Howell entered the constellation of comedy stars the competition has increased the interest of state rights buyers in the general subject of comedies. “Balloontoons,” Miss Howell’s first picture, is expected to prove a woman comedy rival to male comedies, and her reception was encouraging in the extreme. Then followed “Automaniacs” and “Mr. Black and Miss Black,” attractions that added further, to the early establishment of Miss Howell in popular favor as a leading lady.

General Director J. E. Blystone has now completed a fourth comedy for distribution under the Century brand entitled “Alice of Sawdust,” with Miss Howell doing all sorts of breakneck circus stunts in her quest for laughter. While it is likely that no circus ever traveled with just exactly the equipment Mr. Blystone provided for Miss Howell’s “show,” it is equally certain that never before has so much fun been manufactured with the saw-dust ring and aerial equipment as the basis of operation.

Century Comedies are distributed to state rights buyers by Julius Stern, president of the corporation, from his office in the Mecca Building, New York.

“TANKS AT ANCRE” RUNNING AT GLOBE.

Following the announcement that Pathe’s five-reel special official government picture, “The Tanks at the Battle of Ancre,” has been booked at Charles Dillingham’s Globe Theater, New York, it is now stated that the Maj. of the Director of Manager Vogel, of Orchestra Hall, in co-operation with Tom North, manager of Pathe’s Super-Feature Department, who is in Chicago for the Motion Picture Convention.

SHERMAN BUYS “I BELIEVE.”

Harry A. Sherman, head of the newly-formed Sherman Pictures Corporation, has purchased the exclusive right to “I Believe” from George Loane Tucker, who wrote the scenario and directed the production.

The transaction came on the heels of the announcement that one of the largest and most important combinations ever formed in the moving picture industry was brought into existence when a group of men headed by Mr. Sherman formed a company which will be known as the Sherman Pictures Corporation.

“I Believe” is said to be of a size and importance that will make it rank favorably with the productions Mr. Sherman has handled in the past.

NEWARK RUN OF “GOD’S MAN” EXTENDED.

An indication of the appeal and box-office value of the latest Frohman Amusement Corporation super-production, “God’s Man,” is the success which that production has enjoyed through the past week’s run at the Goodwin theater, Newark, N. J. Although the original booking was for but four days, the management of the house, impressed by the business, extended the engagement for another four days, and at the termination of this second period were prevented from a further extension because of the inability of the Mammoth Film Corporation, distributors of the production for the Northern New Jersey territory, to withhold a print from other bookings.

MORE FOREIGN RIGHTS TO “DEEMSTER” SOLD.

India, Burma, Ceylon and Brazil figured in territorial sales on Hall Caine’s “The Deemster” during the week. David P. Howells bought the rights to the first named three countries, and the Reit Lesser Trading Company purchased the rights to Brazil.

Foreign territory on “The Deemster” seems to be going unusually well. Practically every country that is open to a venture of this nature has been disposed of by W. E. Shallenberger, president of the Arrow Film Corporation, and J. Frank Brocklis.

“WHO SHALL TAKE MY LIFE?” AROUSES INTEREST.

The forthcoming Selig feature film, “Who Shall Take My Life?” is said to be already arousing the expectations of territorial rights’ buyers, notwithstanding the fact that the drama has not been exploited. The drama, written by Mathilda Heikes Justice, is said to present an interesting argument against capital punishment.

“PERSUASIVE PEGGY” COMPLETED.

Mayfair’s first production, “Persuasive Peggy,” is completed and M. A. Schlesinger, president of the company is so impressed with the work done by Peggy Hyland, Mayfair’s first star, that he has selected Director Charles J. Brabin to collaborate with Miss Hyland and the authoress, Miss Maravene Thompson, to do the cutting and titling, believing that they can obtain the best results because of their intimate knowledge of the story.

Mr. Schlesinger’s policy is one of exacting supervision over every conceivable detail and of his energy has been devoted to the successful production of the first Mayfair film. It is primarily due to Mr. Schlesinger’s untiring efforts that the success of “Persuasive Peggy” is virtually assured.

Mr. Schlesinger is preparing to announce the trade showing of “Persuasive Peggy,” which film production he says is one of human emotions that will appeal to the emotions of the picture-loving public.
Bluebird Adds "Mother of Mine"

Set for Release on August 20—Features Ruby La Fayette, Who Makes Screen Debut at Seventy-two.

Rupert Julian's production of E. J. Clawson's story and scenario, "Mother of Mine," was shown to employees of Goldwyn's, in New York, some time ago, and the unanimous vote of the jury was declared to fulfill, in every detail of story, cast and production, the requirements of that program. It was accordingly set for release August 20, following the Lynn F. Reynolds "nature study," "The Shown-Down" (August 13) and the Franklin Farnum-Brownie Vernon comedy drama, "The Clean-Up" (August 6).

"Mother of Mine" developed, in its private showing, the sincere admiration of Bluebird executives for the artistry of Ruby La Fayette, in the mother role. At the age of seventy-two Miss La Fayette worked before a camera for the first time under Rupert Julian's direction, although her stage career dates from the early sixties, and has encompassed every line of work possible to dramatic representation. Ruth Clifford will be co-star with Mr. Julian in advertising "Mother of Mine," with Ruby La Fayette featured.

Selections for the further schedule of Bluebirds will be made from four issues completed and ready to be dated up. Ella Hal's reappearance in the series will be accomplished in Jack Conway's production of "Little Miss Fix-It," furnished by J. Grubb Alexander and Fred Myton. Dorothy Phillips will be the star of "Triumph," a production made by Joseph De Grasse from Samuel H. Adams' story in Collers; Jack Cunningham's story, "The Fourth Glove," prepared for the screen by Waldemar Young and directed by Elmer Clifton will have Franklin Farnum and Brownie Vernon as stars, and Lynn F. Reynolds will furnish his final Bluebird in "Mr. Opp," created from Alice Hogan Rice's story of the same title. Having finished these subjects, Bluebird directors are all busy on new creations for autumn showings.

Gaumont Shows Pictures of France.

Motion picture exhibitors have to make money. That is their first thought. The manufacturer of pictures who keeps that always in mind is the one who is working closest with the exhibitors. This is the reason the Gaumont Company has had such success with its single-reel releases. The pictures in the current "Tours Around the World" are so well chosen that the reel will not get "cold" on the shelf, no matter how long it may be before an exhibitor has a call to run it a second or third time. Perhaps the most interesting, from the point of view of photography, are the views of Avignon, France. Avignon is the place where the Popes lived during the fourteenth century.

To balance the reel are pictures of the ruined Palace of Tiberius at Capri, and of Timbuctoo, the mysterious town on the edge of the Sahara Desert near the River Niger.

ELEPHANT STARS MAKE DEBUT AT GOLDFYN'S.

It takes something out of the ordinary to make Fort Lee villagers excited these days. When recently a large circus played through on its way to Goldwyn studios, the most hardened inhabitant had to take notice. It was not one lone circus, but an assembly of three shows—

A huge combination of elephants, camels, lions, circus tents, wagons and sideshows. Dancers, fat women, barker's, clowns and a multitude of supers, men, women and children, gave the requisite atmosphere.

A group of four performing elephants hired from the New York Hippodrome, went through their tricks for the benefit of the camera. Unfortunately, like a good many novices, they were attracted by the glare of the powerful arc lights, and gazed into them at every opportunity. The result was they had to be doctored, their eyes bathed in boric acid; they did not sleep all night, could not eat any food, and had to be carefully nursed.

They bravely stuck to the game throughout, and were out on the lot next morning, with white rings painted around their eyes, and rather shaky, but determined to finish the picture.

GOING TO SEA IN NEW YORK CITY.

No doubt by this time every one, everywhere has heard about the warship which has been constructed in Union Square, New York City, for the purpose of arousing patriotism in the youth of this city and getting enlistments for the navy, yet few know that this structure has another and decidedly important mission, in that on board it the naval recruits are actually trained. In the seventy-fifth release of the Paramount-Bray Pictographs a first-hand knowledge of how things are done on board the men-of-war will be shown.

Through the courtesy of the Navy Recruiting Bureau the Bray Studios, Inc., were permitted to take this picture, and it is their belief that it will serve to acquaint millions of young men throughout the country with the advantages and benefits which they are sure to derive through serving their country in this branch of the service.

SPOOR GIVES SOLDIERS PATRIOTIC PRINT.

George K. Spoor, president of Essamay, donated a print of Bryant Washburn's latest feature, "The Man Who Was Afraid," to the First Illinois regiment to be used for recruiting purposes. The soldiers secured the use of one of the big downtown Chicago theaters and exhibited the picture there amid a military demonstration. The entire regiment paraded the Loop district, headed by the regimental band. Banners were displayed advertising the showing of the picture, admission to the theater being free. Recruiting agents were on every corner, stopping men and asking them to enlist and advising all who refused to "Go see 'The Man Who Was Afraid.'"

K-E-S-E released the film and is preparing to aid exhibitors in getting the co-operation of recruiting officers for their showings of the production.
**General Steadily Growing**

Addition of Four Reels a Week Soon To Be Followed by More Until Volume is Attained.

With the promise of a four-reel feature release each week, the General Film Company is top off its present regular supply of shorter length features. The real problem facing the General Film Company now is its recently predicted increase of product. The new material is being put on gradually, since the greatest of discrimination is now being employed, but a product double what it was a week ago is already in sight.

General Film will, in a short time, have ready for release a group of not less than ten four-reel dramatic subjects with popular stars in them, upon which the finishing touches are being put in the laboratory. These will be marketed promptly under the name of Sunset Features, to distinguish them from the many shorter length features with which the exhibitors are already familiar. General Film and Harold Bolster predicts that these will be hardly launched before there will be other additions of subjects different from the General Film company's distribution.

Including the new product now on the way General Film has a list rather formidable for bulk and noteworthy for consistent character. It includes in current releases: Dramas—A four-reel series; the Sellig two reeler and one-reeler; the O. Henry two-reel Broadway Star Features.

Comedy Dramas—The "Black Cat" features from Essanay in twenty-five-minute lengths; two-reel O. Henry Broadway Star Feature comedy-drama subjects, which alternate with O. Henry dramas.

Series—"The Further Adventures of Stingarees," one reel; "The Sparkle Comedies," one reel; "Hi, Pokes and Jobs," one reel; "Johnny and His Mothers," one reel; "Ham and Bud," one reel; "Bickel comedies," one reel; Sellig one and two reel comedies.

Educational—"Wa-Mo World Library," one reel, weekly.

The augmenting of product has taken place spontaneously and in a period devoted by General Film mainly to reinforcing the available and developing film. This second stage of development of a bigger, more efficient sales service, and in the midst of the introduction of concentrated merchandising methods. This part of the task has been so far completed that the attention of the management is now given more freely to the increase of subjects to be handled by its improved machinery.

**SPOOR WOULD EXCHANGE SUGGESTIONS.**

So long as the producer is making up advertising material as well as the pictures themselves the Essanay company believes that there should be a more direct route for exhibitors' ideas than through the distributing companies. Especially is this true in cases such as theirs, where they are releasing through two different channels and have lately placed "On Trial!" with the First National Exhibitors' Circuit.

"We are always endeavoring to secure suggestions from practical exhibitors and fully realize that it is to our advantage, and therefore as it is to their advantage that they develop their end of the business along the lines which will evoke the best results," said President Spoor. "As a step toward that directive spirit toward the producer among the many capable theater managers in our country we are requesting them to feel free to call upon us at all times to exchange experience and each one idea and anything which would be of use to us in issuing material and pictures to their liking."

"So there is no demand for the novelty advertising on the Linder pictures that we will undoubtedly continue to issue material of this sort on other series and features as soon as we are assured that exhibitors are anxious to make use of such novelties on their five-reel productions."

**UNMASKING THE MEDIUMS IN PICTOGRAPHS.**

In the seventy-fifth release of Paramount-Bray Pictographs the third of the successful "Fantasma" picture Mediums, which have been made with the cooperation of Hereward Carrington, one of America’s foremost psychologists, will be shown. This subject has to do with "materialization" just as the first Mediums had always been the most spectacular and least understood of all the examples of mediumistic power.

Carrington has spent a lifetime on the subject of "spiritualism" and was probably the first to uncover the methods used by the mediums in carrying out their materializing acts. Carrington has always been so that a so-called astral body materializing and the deception is quite as remarkable as if done before a select few in some mysterious laboratory.

In the picture Mr. Carrington does the "materialization" and then explains it.

**GEORGE HANLON SEES DAUGHTER.**

One of the most interested spectators at the private showing at "The Golden God" last week was George Hanlon, one of the famous Hanlon Brothers and father of Alma Hanlon. Mr. Hanlon has been retired for some years, but he will be remembered by all older theater-goers for "Fantasma" and "Superba," two spectacles which held the boards for a generation.

**TALLY AND LOEW VISIT THE "CIRCUS."**

T. L. Tally of the West and Marcus Loew of the East, met at the Goldwyn studios in Fort Lee, N. J., last week and were photographed with Samuel Goldfish, president of the Goldwyn Pictures Corporation, and Alfred Weiss, vice-president of the Goldwyn Distributing Corporation, out "on the lot," where a pretentious circus spectacle which is featured in Mae Marsh's third play was being photographed.

The two motion picture magnates were among the hundreds of notables of the stage, screen and society who have journeyed across the Hudson River during the past week to see one of the biggest pictures of the current season in the making. Mr. Tally owns and conducts a palatial motion picture house in Los Angeles, while Marcus Loew controls many theaters in New York City.

All photographic traditions require that the principals of a picture must be identified from left to right. Owing to the fact that the left wing of the accompanying snapshot is occupied exclusively by those who were contributing no more than atmosphere to the circus scenes the batting order will be presented from right to left. Omitting the great, great, great-grandson of Julius Caesar and the two upholstered camels, the first four figures, right to left, is Mr. Tally of Los Angeles, Mr. Goldfish, Mr. Loew and Mr. Weiss.

**METRO Duplicates The Original "BANNER."**

The flag that inspired the national anthem of the United States, "The Star Spangled Banner," will be seen in the forthcoming Metro wonderplay, "The Slacker," in which Emily Stevens returns to the screen. It is not the original flag that flew over Fort Henry, at Baltimore, on that memorable night when the British fleet attacked the American fort, but it is an exact duplicate.

The national emblem at that time consisted of fifteen stripes and fifteen stars, but that particular one measured 40 by 30 feet. The duplicate which is screened in "The Slacker" measures the same as the original.

**STANDARD BOOKINGS INCREASE.**

Having booked up almost every important house in its territory, the Standard Film Corporation, which distributes the Art Dramas program for Iowa, Kansas, Missouri, Minnesota and Nebraska, has set out to introduce the pictures in the smaller towns, and in the past week it has succeeded in contracting for one a week in Waukegan and Menlo and for two in Armstrong, Iowa. These towns are respectively, 250, 350, and 400 in population.

The Des Moines office of the Standard also succeeded in securing a first run contract for the Majestic theater in that city.

**COMING SELIG-HOYT COMEDIES.**

The Selig Polyscope Company has announced the next group of Hoyt farce comedies to be released in K-E-S-E. The titles and release dates are: July 5, "A Rag Baby," July 23, "A Runaway Colt," August 6, "A Dog in the Manger." Each of the Hoyt farce comedies are two reels in length and feature William Fawcett, James Harris and Amy Dennis. J. A. Richmond continues to direct them. These comedies faithfully follow in Chaplin's plots of true American life, but laughable situations have been added.

**BLANCHE SCHWD TO BE FEATURED.**

Baby Blanche Schwed, who so ably supported George Beban in "The Alien," will shortly be seen under the Junior Players' banner in a one-act comedy drama featuring the little talented star. "A Bit of Life" is the first release, and is to be followed with two one-reel subjects every month.
Goldwyn to Show at Exposition

THE Goldwyn Pictures Corporation is ready to invite the exhibitors of America to see the first of its productions which have been made since the opening of its New Jersey studios in January. Seven Goldwyn pictures have been completed and the eighth and ninth productions are about to be begun. At least four and perhaps more of these pictures will be shown for the first time to American exhibitors each morning during the exhibition of the Exhibitors’ League of America, in Chicago, July 14 to 22.

Arrangements have been made with Jones, Linick & Schaefer whereby Goldwyn will hold a morning trade showing each day at the Colonial theater on Randolph street and exhibitors will be admitted to these showings by invitation.

The schedule calls for the showing of two productions each day under the auspices of F. M. Brockell, manager of the Goldwyn offices in Chicago, and officers of the company from New York.

Mae Marsh, Goldwyn star, who has been honored by having the first day of the exposition designated as "Mae Marsh Day," will attend several of these morning showings and meet many of these exhibitors.

Samuel Goldfish and other officers of Goldwyn will be present in Chicago throughout the exhibition to meet men who have contributed to the growth of the industry.

EMILY STEVENS IN "A SLEEPING MEMORY"”

Emily Stevens, star of the forthcoming Metro wonderplay de luxe, "A Sleeping Memory," has in the stellar role of the picturization of E. Phillip Oppenheim’s popular novel, a role that for dramatic opportunity surpasses anything this gifted artist has had since she made her debut in the silent drama. Like Miss Stevens, Mr. Mills, himself a star, has in the part of Powers Flasek, a role that fits him like a glove. Mr. Mills always gives a studied and finished portrayal of any part for which he is cast.

"THE LITTLE TERROR" (Bluebird).

Violet Mersereau’s seventh-Bluebird, "The Little Terror," was intended for release July 23, but a delay, in perfecting the negative required that July 30 be the ultimate date when the pretty blonde ingenue should come again to greet her legion of admirers through a screen medium. Rex Ingram made the production in Bluebird’s Leonia (N. J.) studio, managing the only company working in this series in the East.

To reflect circus incidents essential to the early scenes in the photoplay a traveling show was halted on its tour and detained until a series of thrilling episodes were recorded—in which an essential plot required that a trapeze performer should fall to his counterfeit death. Miss Mersereau, in these incidents, impersonates an equestrienne, and gives some surprising duplications of a regular circus girl’s performance, bareback.

Then the routine of the scenes are relegated to everyday surroundings of affluence—for the circus waltz gets into high spirited adoption and the sprinkles the proceedings with abundance of natural comedy. Sidney Mason was Miss Mersereau’s leading man in creating "The Little Terror," with Mrs. Brundage, Jack Raymond, Ed Porter, Robert Clugston and Ned Finlay also working under Mr. Ingram’s direction in preparing what is declared to be one of the best features Miss Mersereau has furnished to the Bluebird series.

Scene from "The Little Terror" (Bluebird).

"The Range Boss" Coming July 16

Essanay Will Follow the Gardner Picture a Week Later With "The Golden Idiot." 

TWO big features are to be released by Essanay in the coming weeks. "The Range Boss," the first, is scheduled for July 16. This will be followed by "The Golden Idiot" on July 23. Both films are to be handled by K-E-S-E.

The showings of these productions will be run at all branch offices of the releasing organization. This is the second of Essanay’s series of Westerns, following "Land of the Longhorns" and features Jack Gardner, the former musical comedy star. The story is based on a cowboy romance and is replete with rapid-fire action of the red-blooded type. Ruth Kellogg and Carl Stalling are the leading players of Gardner’s supporting company. W. S. Van Dyke was the director.

"The Golden Idiot" is Bryant Washburn’s next feature. It is a two-reeler dealing with a man’s return, after a trip to Europe, to his native town and wins out. The picture introduces a three-legged dog for some decidedly novel action. It was produced by Arthur Berthelet.

Each of these pictures has a screen time approximately of sixty-five minutes.

THREE GAUMONT SINGLES FOR JULY 15.

It is an interesting program of single reels which comes from Gaumont through Mutual the week of July 15. The first release of the week is "Tours Around the World," No. 12, released July 17. First in importance upon this reel in Avignon, France. On the same reel are pictures of Timbuktu, the city said to be 5,000 miles from the edge of the desert; and the river, 400 miles of the River Niger. A third section shows the ruined palace of Tiberius upon the Island of Capri, Italy.

The second release of the week is "The World’s Greatest Weekly," No. 133, July 13. This contains the latest news of the world obtainable for motion pictures. The war pictures are sent from the Societe des Establissements Gaumont in Paris.

"Reel Life," No. 64, is released July 19. "Incandescent Mantles," tells in pictures how these aids to illumination are manufactured. "The Boy Scout Signal Corps," shows the youth of the nation being trained for work that may well fit into the war school of some future time. "The Coconut" shows at various periods of growth, and also some grotesque carvings of the rind of the fruit. Other sections of the reel are "A Novel Bicycle Race" and "Leaves from Life."

SEVEN-REELER ON TRIANGLE PROGRAM.

An innovation in program features is the seven-reeler production, "The Flame of the Yukon," starring Dorothy Dalton, which Triangle will release on July 1 with "Her Excellency the Governor." The spectacular effects and dramatic power of this picture was doubled by the release of "The Range Boss" among the great cast of Triangle achievements. The fact that it is two reels longer than the regular program plays might indicate that it was designed as a "special." This is not the case, the story by Monte M. Katterjohn demanded seven acts in order to realize its full power and coherent development. For that reason the play was decided by a delay and that policy will be followed with other Triangle plays that merit greater length than five reels.

Miss Dalton as "The Flame," presents a picturesque figure as the Carmen of Alaska, queen triumphant of the Midas dance hall during the stampede of gold-crazed prospectors on the banks of the Yukon, in '95.

HINTS OF COMING CHAPLIN "WESTERN."

While he has not made known definitely the character of the production, he has hinted that it will be a "western." If the idea is worked out it will probably be a burlesque on the typical western "movie."

Mutual’s comedian is back at the Lone Star studio at Los Angeles for a five-reeler, "The Flame of the Yukon." When "The Immigrant," completed, Chaplin declared a vacation for all hands and started for northern California with his brother. He has no definite plans, but there will be work on "The Immigrant" and returned after his rest, full of energy and enthusiasm for his next picture.

Harry Parvin, Chaplin’s leading woman, hurryed to the old home town, Lovejoy, Nev., where she spent the gap between pictures.

HINTS OF COMING CHAPLIN "WESTERN."

Robert B. Mantell, Jr., son of the tragedian, will have an important role in Triangle’s "Drama," "When You and I Were Young." Mantell appeared with his father in Shakespearean repertoire for several seasons, and has also spent considerable time in stock.

Harry Benham will play the principal male role in this production. Also in support of Alma Hanlon will be Florence Short.

MANTEL, JR. IN APOLLO PLAY.

"The Range Boss" Coming July 16

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Contracts for First Year's Output of Twenty-six Productions of New Company.

S TANLEY V. MAUSTBAUM, who shares with Marcus Loew of New York, the record of controlling or booking movies into theaters, is able to add his name to the increasing list of hundred thousandaires under the direct control of Pennsylvania's most powerful exhibitor.

Goldwyn's managers in his nineteen American branches, as well as his managers in Canada and Great Britain, are now on duty since June 1st, and announcement is about to be made of the signing of important exhibitors in most of the large American and Canadian cities.

The equipping of all the branches in the United States has been completed, and New York, and Goldwyn finds itself completely installed in nearly every case within thirty days after the signing of its leases. In each office a large and completely equipped projection room has been fitted up.

Goldwyn is making its own positive prints of its productions in its own Fort Lee laboratories, and day and night shifts are now being operated to lay down prints of its various pictures in all of the Goldwyn branches, to enable managers to rent films on the basis of personal inspection by exhibitors instead of relying upon written guesstimates and promises. Trade showings will be held in all of the branches in July.

REGINA BADET IN "NO GREATER LOVE."

Miss Regina Badet, the French emotional actress, is presented in the role of Sadunah, the Dancer, in the Selig Rod Seal play, "No Greater Love." Producers have just announced that William Le Queux is a life drama of today, being the story of a woman's heart. Sadunah, the Dancer, has a daughter whose wishes are to be completely disregarded, and she wishes to shield from the life the mother had led. Pursuing her own ambition, Sadunah marries a rich financier and when her daughter, who is very serious, learns of her, she will lose all his money, she tempts him to commit a terrible crime. But she, too, is ready to sacrifice all for mother love. The cast includes Sadunah, Badet. The artistic world has paid homage, giving her life for her child.

Badet's artistic dancing adds a great deal to the interest and proper atmosphere of "No Greater Love."

ART DRAMAS TO ISSUE MAGAZINE.

As a further aid to its exhibitors in advertising their pictures, Harry Raver announces that Art Dramas, Inc., intends to issue a weekly magazine, dealing with artistic aspects of the industry, generally and specifically, and containing, besides news, advertising suggestions, clip sheets, and other publicity material, the entire production, which will be known as the "Art Drama Magazine," will consist of eight pages, 8½x11½ inches, printed on best grade calendared paper and plentifully illustrated.

Each issue will contain press sheet matter for the current release, and also editorials, comments on the films, special articles on different phases of the film industry and other departments of the regulation trade papers.

It will be the aim of the editors, Harry Ennis and Patrick Kearney, to make it possible for pictures to have written for them in the only practical value to the exhibitor. Mr. Ennis was for a number of years motion picture editor of the New York Clipper, while Mr. Kearney was until recently editor of the Motion Picture Magazine.

THREE NEW FOX COMEDIES COMPLETED.

Hank Mann, Charles Parrott and Tom Mix have just completed three Fox-Film comedies. The Tom Mix series and the Hank Mann series have been outlined for exhibitors by Essanay, Little Mary Allister's work in "On Trial" has counted also strongly, as she is sure to carry away the honors.

Some of the better known feature houses which have booked the series are two Chicago downtown houses, the Ziegfeld and the New Strand, one on every corner. Other houses which are going to carry the” in Cincinnati; St. Joe, Indiana; the Strand, Birmingham, Ala.; Fenway, Boston; Broadway at Salt Lake City; Strand at Sacramento, Cal.; Regent at Denver; New Grand in St. Paul, Minn., and Local in Cleveland; Central in Pittsburgh; Grand in Buffalo; St. Louis in Milwaukee; New Grand in Minneapolis; Washington in Dallas, and the Keeney in Newark.

COMING APOLLO.

Frederic Rath, who wrote the story and scenario for "When You're in Love," the new Pathé-Apolo production, is now engaged in writing the continuity for the recently purchased story by Charles E. Dayez, author of "Manhattan Madness," which is a new title in this, which has for a working title "Behind the Mask."
“Mary Moreland” Leads Mutual July 9

Marjorie Rambeau Has the Title Role—“The Trap” Is the Helen Holmes Number.

A PICTURE dramatization of Marie Van Vorst’s popular novel, “Mary’s Splendid,” with Marjorie Rambeau in the title role, leads Mutual’s schedule for the week of July 9. “Mary Moreland” is the sixth of Miss Rambeau’s productions for Mutual. The Play has repeated her success before the footlights during her brief career on the screen. “Mary Moreland” is the story of a very ordinary girl from a very ordinary suburban home who, in her career as a stenographer, becomes a most extraordinary young woman. She won the love of a rich married man. How she resisted the temptation of love and won is the story that the picture tells.

“The Trap” is the title of the fourteenth installment of “The Railroad Raiders.” Mutual-Signal photoplay, released July 9, features Helen Holmes, playing the leading role, makes a daring leap from a moving train, crossing a viaduct, into a river and rescuing a “Raiders” girl. “The Railroad Raiders” have been the most sensational of her sensational screen career.

Miss Goby’s Horsley-Mutual one-reel comedy, “Jerry at the Waldorf,” is scheduled for release July 12. Jerry beats his board bill, and gets into a fashionable hotel, where his experiences in hunting a bathroom create wild commotion and eventually land Jerry in jail.

Hawaiian atmosphere has been introduced into the La Salle comedy, “When Lola Danced the Hoop,” on the Mutual schedule for July 16. Grass begirdled Hawaiian girls take a conspicuous part in the one-reel laugh provoker.

Mutual Tours, released July 19, show Havana, capital of Cuba; Algues Moris, a city of the Crusades, and picture a trip up the Nile. Red Life, the one-reel magazine, released July 15, contains “The Honeymoon of the Past,” “A Square Deal for the Baby,” “Whale Meat,” “Camp Fire Signal Girls,” “A Hasty Pudding,” “Professional Etiquette” and animated drawings from Life. The Mutual weekly released July 11 carries the latest news of the world.

CONSTANCE TALMADGE FINISHES “THE LESSON.”

Constance Talmadge’s first Selznick-“Picture, “The Lesson”—the first picture in which she has appeared as an independent star—has been completed. Director Giblyn made remarkable进展 in this production, and within four weeks of the date that Miss Talmadge was announced as a star her picture was on the screen. The release date soon will be announced.

“The Lesson” is a story by Virginia Terhune Van De Water. The first series of scenes deal with life in a small country town. Constance Talmadge has the role of a girl just out of school in the first part of the picture, a young wife in the second, and in the third she is the mature product of all her experiences.

Director Giblyn has devised a number of novel and interesting effects in this picture, and an especially worthy introduction of this latest of Selznick stars.

“LOVE BEHIND BARS” (L-Ko Comedies).

Phil Dunham, Myrtle Sterling and Lucille Hutton will be featured in the latest comedy Vin Moore has produced, under the general direction of J. G. Blystone, for the L-Ko Comedies.

Scene from “Love Behind the Bars” (L-Ko). There will be new effects used in provoking laughter and a boy as hero. Miss Sterling and Miss Hutton leading the mischief makers through many lively demonstrations.

A BIG FOUR FOR PATHE SERIAL

Four screen favorites have been engaged by Pathé for the production of a new serial which will be released under the title “The Hidden Hand.” They are Doris Kenyon, who will be starred in the production, and Arline Pretty, Sheldon Lewis and Mahlon Hamilton, who will be features.

This is the first serial in which Miss Kenyon has appeared, but she has made a screen conquest of herself in the features in which she has been starred by a number of companies. Miss Pretty has one serial to her credit. She was the featured member of the cast in “Girls of the Hidden Hand.” Sheldon Lewis is a veteran of the serial. This is the third of the chapter pictures in which he has appeared. As the Cluthing Hand in “Girls of the Hidden Hand,” his reputation was enhanced by his work as the “Iron Claw” in the Pathe serial of that name. Mr. Hamilton has been leading man for O’Brian, and his latest picture is the Lasky production called “The Undying Flame.”

The story for “The Hidden Hand” is the work of Arthur B. Reeve and Charles A. Logue. Carroll Fleming, for three years general stage director of the Hippodrome, is the director.

PALMER RELEASING THROUGH EDUCATIONAL.

Harry Palmer leaves the Mutual Program to produce cartoons under his own name, Harry Palmer, Inc. He will release his cartoons every week through the Educational Film Corporation of America. Mr. Palmer was the creator of such well-known comic cartoons as “Babling Bess,” “Twas Ever Thus,” “Movie Kilder-Ness Egg” and “Humphrey.” He is cited for animated cartoons, which to this year has been connected with the General, Kriterion, Paramount and Mutual programs.

Mr. Palmer’s cartoons dealing with timely subjects will appear weekly from 16th series, which has been started, and contain animal pictures—the first release date will be the 25th of June.

“STRICTLY BUSINESS” A NEW O. HENRY

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be released through General Film in its series of twenty-two-reel Broadway Star Films. By this note we are releasing “Strictly Business” the platonic relations of a pair of vaudeville artists, who travel together in a successful sketch, but who appear off stage on a path to courtship. It is the background for a great dramatic climax—followed by the inimitable comedy anticlimax which O. Henry uses with such galvanic effect in his short stories.

Alice Rodier, who plays the girl in “No Story,” another recent O. Henry success, is seen as the vaudeville actress. J. Frank Glendin reappears in this number.

IVAN’S “BABBLING TONGUES” READY FOR RELE-

“Babbling Tongues,” the new Ivan superplay, is ready for immediate release. Ivan, who released “This Is America” and “This Is the New World,” has been engaged for a three-month run, and the superplay will be followed by its sequel, “The Hidden Hand.” The latter picture, has been engaged three months in the making of this production. An all-star cast, headed by James Morrison and George M. Cohan, have labored valiantly to make this one of the most notable releases of the summer. Others in the cast are Arthur Donaldson, Paul Capellani, Louise Beaudet, Gladden James, Carolyn Birch, Roy Scherer and Tucker, all of whom screen and stage stars.

The story of “Babbling Tongues” was written by Mr. Humphrey and George E. Hall.

K-E-S-E NOW REleasing 15 ROLLS WEEKLY.

George Kleine’s distributing organization, K-E-S-E, is now releasing fifteen reels each week—a K-E-S-E feature of five reels, a series of “Do Children Count?” (Essanay), two reels each, a Selig Charles Hoyt comedy of two reels per week. K-E-S-E is also releasing seven reels each week, and seven reels of Conquest Pictures. In addition to this Mr. Kleine’s organization is releasing the series of films under the banner of the “Miss America,” the “Little Bess Burke serial,” “Gloria’s Romance,” with a steady call for it. He is also offering the George Kleine Cycle of Film Classics, several strong super-fat features and many non-novitational and scenic subjects.

“The Last of the Carnabys” (Pathé).

Gladys Hulette, who radiates optimism, laughter and sunshine in her pictures, stars in the Pathé Gold Rooster play, “The Last of the Carnabys” (Pathé). In this picture, the Carnabys play to a playhouse. One of the popular plays of the Carney family, a small respect of this play is the pretentious in which she has appeared, being strongly dramatic, with many tense situations, and yet without depriving her of the kind of stage that she appears at her best, a part of innocence, sweetness and youth. William Park directed the picture. Philip Bartholomew wrote the story.

“The Barrier” Continues Big Business.

Reports from the theaters which have been booking “The Barrier” continue to arrive at the Lewis J. Selznick office, with nothing but the highest praise for the picture and the business it draws.
Claun and Desmond Head Triangle July 8

Bessie Love in Circus Story, "The Sawdust Ring," will appear July 15, with Enid Bennett in "Mother Instinct."

Louise Gaum in "A Strange Transgressor," and William Desmond in "Time Locks and Diamonds" are featured on the Triangle program for the week of July 8. As Lola Montrose in "A Strange Transgressor," directed by Reginald Barker from the story by J. G. Hawks and John Lynch, Miss Gaum gives a sympathetic delineation of a woman who has cared only for indolence and luxury until her maternal instinct causes her to make a great sacrifice for the life of her little son.

The star is supported by an exceptional cast of players, including J. Barney Sherry, May Giracil, Collin Chase and Dorcas Matthews. The extraordinary gown worn by Miss Gaum and the magnificent settings required by the story lend aesthetic qualities to the vigorous drama.

In "Time Locks and Diamonds," William Desmond appears as "Silver Jim" Farrell, whose robberies have annoyed the police from New York to home. In order to raise money for a former associate, "Silver Jim" calmly removes a famous diamond necklace from under the eyes of its owner. This is his last theft, however, for he is taken voluntary captive by a woman.

The play was pictured by J. G. Hawks from a story by John Lynch and was directed by Walter Edwards. A new leading woman, Gloria Hope, makes her entrance to Triangle pictures as the sister of "Silver Jim." Others who have important roles are: Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guse, and Mitton Ross.

Due to a change of schedule, "The Sawdust Ring," the widely-heralded circus play starring Bessie Love, will be released the week of July 15 instead of July 8. This will mark the first appearance of the girl star since "Cheerful Givers," and is said to be the most elaborate production in which she has ever been featured. Enid Bennett in "The Mother Instinct" will be the other attraction on the program. Margery Wilson, who has been promoted to stardom, will appear in support of Miss Bennett.

AEROPLANE ACCIDENT FITTED THE SCRIPT.

Lex LeGrande, an aviator instructor at the Staten Island Aviation School at Midland Beach, Staten Island, unwittingly saved the Herbert Brenon Film Corporation a thousand dollars the other day, having, in his employment, a brand new Curtiss bi-plane. He was making some flight scenes for Mr. Brenon in the concluding scene of "The Lone Wolf," and as he started up he accidentally detected one of his rising runners while 25 feet off the ground. The machine at once dived to the ground and was completely wrecked, although LeGrande was fortunate to escape with a few bruises and a slight shaking up. As the cameraman was vigorously turning the crank all through the operation he secured a splendid piece of action film.

The aeroplane scene which gives the "big punch" to "The Lone Wolf" as laid out by the author shows "The Lone Wolf" and the heroine of the story escaping from France to England in an aeroplane. They are pursued by a crowd of international crooks in another plane which is wrecked, killing its occupants. LeGrande's aeroplane rose, and it would have been flashed on the screen with the dead aviator lying in the wreckage. LeGrande's accidental tumble furnished both the fall and his "big punch" machine without additional cost.

"WHAT MONEY CAN'T BUY" (PARAMOUNT).

"What Money Can't Buy," an adaptation of George Broadhurst's popular play of that name, starring Jack Pickford and Louise Huff, will be released by Paramount on July 15. This is the fourth production in which Jack Pickford and Miss Huff have appeared together. Both Tarkington's "Seventeen" created a most happy impression concerning the ability of this team of screen stars. Pickford and Huff are acting in "The Desert Man" and "Gene Stratton Porter's Freckles" served to augment.

An exceptional cast is assembled in support, including Theodore Roberts, Hobart Bosworth, Raymond Hatton, James Cruze, James Neill and Bliss Chevalier.

Fields Working on "The Corner Grocer"

William A. Brady announces, too, the coming issue of another Grandaise Play, "When True Love Dwans."

Lasky's "The Game" is at work on "The Corner Grocer," W. S. Kallis, who had the longest New York run as a spoken comedy that ever was recorded. "The Corner Grocer" was written and produced by Suffern Phillips, who says: "We are going to start "The Corner Grocer," where its career continued for 1,007 performances, outdistancing the 'Old Homestead,' which held the record up to that time. This achievement was the more remarkable for the reason that the piece was played in a foreign tongue and could not appeal to anything like the entire populace."

"When True Love Dwans," the last of the series of French photoplays purchased by the Brady International Service for the World-Pictures Brady-Made, is about to be published. Susan Grandaise, called the "sweetest girl in Europe," is the star of this play, and the cast also includes Albert Signer, whose really remarkable acting after the general attention of his Brabant-Cardin's "Mothers of France" and Regina Badet's "Atonement."

"When True Love Dwans" is said by its American sponsors to exceed not only its French original, but also "The Corner Grocer," and a story without one thought of evil. It was directed by Louis Mercanton.

Miss Grandaise is expected to come to America in person under the consignment to World-Pictures Brady-Made, as soon as she finishes the play upon which she is working with Mr. Mercanton and presents "somewhere in France." Director Brady has already provided himself with several scenarios for the use of Miss Grandaise. These are all on American topics. In this model, the "vulgar" figure which has been so long in this country in "Atonement" and "The Golden Lotus," will not join the forces of World-Pictures for three or four months.

NEW STAGE FOR LASKY STUDIO.

The tremendous production schedule which has been laid out by such successful Players Projects as "The Republic of France," in its preparation of Aircraft and Paramount photoplays, has necessitated the erection of still another new stage at the Lasky studio in Hollywood. For the week of increasing the productive capacities of the studio has been going on almost ceaselessly.

A short time ago, after the completion of stage Number 3, work was begun upon the building of a huge swimming tank in the yard. With the completion of this tank, work has been begun on stage Number 4, adjacent to the tank and so arranged that stage and tank can be used simultaneously.

The new platform will be 200 by 80 feet, the same size as stages Numbers 2 and 3. It will be fully equipped with all latest electrical appliances and telephonic devices. It is planned to devote it almost exclusively to Aircraft productions. It is planned to have at one time a number of stars completely transferred to the West Coast during the summer. It is most highly probable that the first photoplay to be staged on Number 4 will be Geraldine Farrar's first picture of the summer.

Jack Sherrill in Stiff Training.

"Live in the atmosphere of a character to be played" has evidently become the motto of Jack Sherrill, the popular Fehrenman Amusement Corporation juvenile star. For the past three weeks, since the completion of his contracting the leading juvenile role in the Author's Film Corp. production of "Hauerbach's sensational Broadway play, "The Silent Witness," young Sherrill has been hard at work under the tutelage of a masterful, lightweight topflight of acting, struggling to keep himself in shape for the lead which he will play in a coming Frohman super-production.

To be played by Jack Sherrill calls for some extraordinary athletic stunts, for which the actor is especially well equipped through the training and success of his college life.

Margery Wilson a Triangle Star.

Margery Wilson, who as a leading woman has won a following among the motion picture public, has been extended a three-year contract with the Triangle Studio. Miss Wilson's recent appearance was in "The Closhopper," in which she had the important feminine role of Millie West. She will also appear in support of Enid Bennett in "The Mother Instinct," to be released July 15. Among other Triangle successes, which have provided her with interesting roles, have been "The Desert Man," "The Last of the Ingrams," "The Gun-Fighter" and "The Bride of Fate."
"MARY MORELAND" (Mutual).

Love and business furnish the theme for Marjorie Rambeau's sixth Mutual star production, "Mary Moreland," scheduled for release July 9. The photodrama is a screen adaptation of Marie Van Vorst's novel, of the same title, one of the most popular pieces of fiction published in a long time. It was produced under the direction of Frank Powell by the Powell Producing corporation at the College Point studios.

Robert Elliott appears with Miss Rambeau in the role of Thomas Maughm, Wall Street broker. Gene LaMothe, Augusta

"SUDDEN JIM" RELEASED JULY 22.

Since the announcement that Triangle was to produce "Sudden Jim," the Saturday Evening Post story by Charles Bud- dington Kellian, one of the best sellers among novels, many inquiries have been made by exhibitors and fans as to when it will be released and whether or not it will be on the regular program. The date of release has not been fixed yet. Although the picture may exceed the standard five-reel length, it will be a program feature.

ANNA LEHR RETURNS TO TRIANGLE.

Anna Lehr, who will be remembered by critics and fans for her splendid emotional work in "Civilization's Child" and "The Burde Call," has returned to Triangle. She will appear in the leading feminine role opposite Jack Devereaux in a picture now being produced under the supervision of Allan Dwan at the Yonkers studio.

An exceptional supporting cast has been assembled. It includes George Siegmann, Frank Currier and Ed. Gillespie.

BOBBY BUMPS AND PUP CELEBRATE FOURTH.

Of course, Bobby Bumps, like any other youthful American, considers every day but a fill-in between the three most important days of the year—Thanksgiving, Christmas and Fourth of July—and probably the best of the three is the glorious Fourth. In Paramount-Bray Pictographs, release No. 75, Earl Hurd will show Paramount audiences how Bobby and his pup celebrate the day of days.

ARTCRAFT EXHIBITORS PREPARE FOR FOURTH.

Artcraft exhibitors throughout the country have made special preparations for the presentation of Mary Pickford's big patriotic picture, "The Little American," for presentation the Fourth of July week. The appeal of this photoplay, it is announced, is particularly timely and deals with the present war. Battle scenes of immense proportions and faithfully depicting past incidents in connection with the great conflict are promised by the producers.

PUZZLES IN PICTOGRAPHS.

In place of the regular cartoon subject in the seventy-fourth release of Paramount-Bray Pictographs the comedy is supplied by another set of the popular "Picto-Puzzles" by Sam Lloyd, the famous puzzle man.

Unquestionably the Picto-Puzzles will be met with delight by theater patrons.

WAR TIME ECONOMY.

The picture entitled "War Time Economy" which forms part of the seventy-fourth release of the Paramount-Bray Pictographs, the magazine-on-the-screen, has to do with as is in everyone's mind at this time. The working out of the food problem confronting the government and one means of solving it is shown in this picture.

CLOWN TOTO IS ON THE JOB.

Word comes from the Pacific coast that Toto, the famous clown, recently engaged to appear in Pathé comedies produced by Rolin, is at work at the Rolin studio, under the direction of Maurice Levesque, France. It is claimed that Toto comedies will be something new in the annals of the screen and that in the near future they will be seen on Broadway.

WELCH SUBJECT ON ART DRAMAS PROGRAM.

In spite of the announcement made last week, that Joe Welch's "The Peddler" would be released on Art Dramas Program, some confusion still exists on the matter. The production will not be a special, as first intended. It will be a regular U. S. Amusement Corporation release on the program, following "The Road Between," an Erbgob picture.

Director W. W. Beaudine is filming at Universal City a one reel comedy entitled "A Jungle Cruise," featuring William Franey, with Lillian Peacock playing opposite, and with Za Su Pitts and Milburn Moranti as his principal supporting players.

"The Boots of Beatrix" is nearing its completion in five reels at Universal City under the direction of Louis W. Chaudet. Ruth Stonehouse plays the featured role with a large supporting cast, including Roy elbows, Rogers and Stucky, David forman and Walter Belasco.

Eddy Lyons and Lee Moran, with Edith Roberts, are playing the principal roles in "Impatient Patients," a one reel comedy being filmed at Universal City under the direction of Robert F. Sherman.

Carlyle Blackwell is working 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 Greely and Muriel Ostriche.

CANADIAN GENERAL IN AMERICAN FILM.

Major General Logie, general officer commanding Military District No. 2, Canada, and commandant of Camp Borden, the big training camp near Toronto, himself appears in "For Liberty," Edwin Hower Hesser's story of the American Legion which is being directed by Romaine Fielding. Another high officer who gave his aid was Brigadier General Fassine, commander of the Canadian Legion. It is in the role of a young American officer of the Canadian army that E. K. Lincoln is starred, Romaine Fielding playing the "heavy" role, and Miss Barbara Castleton is a charming heroine.

JAPANESE PICTURES DRAWING AT RIALTO.

Continued success at the Rialto theater has been the record of "The Land of the Rising Sun," the ten-episode film in Japan, to be released serially in July, at the rate of one reel a week, by the Japan-America Pictures Corporation, 15 William street, New York City. Unusual interest has been taken in these films by the Rialto patronage, which have been seeing them at the rate of two episodes weekly.

HATCH HEAD OF K-E-S-E AT CINCINNATI.

S. W. Hatch, a widely known exchange manager of Cincin- nati, has assumed the position as branch manager of George Klein's K-E-S-E branch at Cincinnati. Mr. Hatch stands well with the trade, having served as branch manager for the General Film Company, Mutual and more recently the V-L-S-E at St. Louis and Cincinnati.

DETROIT EXCHANGE CANCELS JULY BOOKINGS.

The Madison Film Exchange, or Detroit has cancelled all bookings on "The Crisis" and "Enlighten Thy Daughter" for the month of July. This being Michigan's hottest month, John H. Kunsky, proprietor, felt that it would be better to shelve the pictures during that period and give them to exhibitors when it would be certain they would make money.

Scene from "Mary Moreland" (Mutual). Burmester, Fraser Tarbut and Edna M. Holland compose the supporting cast. The same cast has played with Miss Ram- beau in most of her Mutual productions. "Mary Moreland" provides many tense dramatic situations in which Miss Rambeau has an opportunity to display her ability to great advantage.

"ON-THE-SQUARE GIRL" COMING PATHE.

Mollie King, who is fast becoming one of the most popular stars of the screen, will appear in "The On-the-Square Girl," a Pathé Gold Rooster play to be released at the end of July. This is an Astra production under the direction of George Fitzmaurice, with a splendid cast, composed of L. Rogers Lyt- ton, Aimee Dalmores, Donald Hall and Ernest Lawford, who support beautiful Mollie King.

"The On-the-Square Girl" is a fast-moving, interest-holding feature, dealing with a little known phase of New York life, the speedy suburban club, town and country set.

THE MOVING PICTURE WORLD July 14, 1917
Picturc Theaters Projected

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CHICAGO, I11.—Flower & Meyer, 425 Jackson boulevard, plan to erect a two-story brick theater, store and office building at 2320 West Chicago avenue, to cost about $70,000.

FELLE PLAINI, IA.—L. B. Marshall has sold the Isis theater, formerly the Fredericks of the American theater.

CLINTON, IOWA.—Mr. Seaton, manager of the Grand theater at Grand Forks, N. D., has assumed management of the new theater recently purchased in this city by A. E. Poole and partners as a camoufhlade.

CRESTON, I.A.—The Willard theater is now being conducted under the management of V. H. Hoffman.

CREESE, 1A.—R. B. Bates has sold his Crystal theater to John Hale of Clarksville.

LANSING, I.1A.—The equipment of the Princess theater has been purchased by Hagedorn and Hall.

LINDEN, I.A.—Sherman Hutchins, Redfield, 1A., has the contract to erect a one-story moving picture theater, 35 by 70 feet, for Edward Wighton, to cost $45,000.

ROCK RAPIDS, I.A.—A. H. Hunt will erect a new moving picture house here.

WATERLOO, I. A.—W. R. Hiller has taken over the Kek theater formerly operated by D. E. Flora.

CHICAGO, MASS.—James Marks & Company have plans by Benjamin Robinson, 239 Main street, Springfield, Mass., for a two-story theater, store and club building, 50 by 200 feet.

CALUMET, MICH.—A large addition is being built to the Orpheum theater. This will provide for 500 additional seats.

MAPLE RAPIDS, MICH.—A moving picture theater has been opened here by Harry Terwilliger.

ALBERT LEA, MINN.—A new moving picture theater will be erected on Water street for F. T. Latta, to cost about $60,000.

BIWABIK, MNX.—William Dominic has purchased the Grand theater of E. T. Sanberg.

Bayfield, M. N. X.—Theodore Sampson has disposed of his interest in the Unique theater to Hugh Wilcox. Improvements will probably be made.

GREAT FALLS, MONT.—REPORTED that this village will erect a one-story auditorium. B. E. Culver is the village recordcr.

GRANITE FALLS, MINN.—The seating capacity of the Falls theater has been increased.

GRAND RAPIDS, MINN.—The Grand theater has been opened by Jesse Madison.

HUNLEY, MINN.—The new Garrick theater has been opened to the public.

MINNEAPOLIS, MINN.—Ruben & Finkelnstein, who own five theaters in the city, have added the Lyric to their string of enterprises. The Lyric was formerly conducted by Elliott & Sherman.

SANDBOEN, MINN.—F. M. Robinson has disposed of his interest in the Pleasure theater to R. F. Hagaman.

ST. LOUIS, MO.—Frederick Wehrenberg, 336 J. Jefferson avenue, has plans to erect a one-story moving picture theater, 52 by 117 feet, to cost $20,000.

ST. LOUIS, MO.—Melba Amusement Company, Dr. O. T. Upham, president, and Mr. A. W. Carter, treasurer, received patents for the equipment they awarded the contract for the erection of a reinforced concrete moving picture and vaudeville theater, 73 by 150 feet; sixteen-foot corridor; forced ventilation; 500新tages for movie plays. The grand floor is 1,450, to cost $50,000.

LAVINA, MONT.—S. Stein and George Radlave will erect a moving picture house.

MEDICINE LAKE, MONT.—A moving picture house has been opened here by C. F. Glencake.

COLUMBUS, NEB.—William Swan has opened a moving picture theater here. It has been named the Swan.

PREFETT, NEB.—A moving picture house has been purchased by Frank Dunn and Ray Flaherty.

FALLS CITY, NEB.—C. Nesbitt has purchased the World theater from B. R. Hatterson.

LINCOLN, NEB.—Kimball Brothers, 17th and O streets, will expend about $10,000 in remodeling the Majestic theater.

NORTHFIELD, NEB.—Joseph Beckman has disposed of his interest in the Lyric theater to Herbert Bluchel.

OMAHA, NEB.—The Omalin Amusement Company, A. H. Blank, president, will purchase the Grand Theater of Fifteenth and Douglas streets, with seating capacity of 3,000, costing about $250,000.

WASHOOG, NEB.—E. Beerman has purchased the half interest of Tom Crawford in the Bijou theater. Improvements are to be made.

NEWARK, N. J.—Arthur W. Moore, 22 Green street, has plans by Henry Bacchlin, 660 Broad street, for a two-story moving picture theater, store, office and apartment building, 125 by 150 feet, to cost $350,000.

ANTLER, N. D.—Extensive improvements have been made to the Antler opera house and a moving picture outfit inserted.

BOWMAN, N. D.—Extensive improvements have been made to the Cozy theater.

KANSAS CITY, MO.—D. Donnell has disposed of his interests in the Broadmore theater to Charles E. Hammond, of Cambridge, O. The new owner plans to make improvements and install a $10,000 pipe organ.

BALLANTINE, MONT.—The Family theater, recently destroyed by fire, will be rebuilt at once.

BENTON HIGHTON, MONT.—Mr. Holcom, owner of the Mission theater, plans to enlarge the structure.

MISSOULA, MONT.—The Missoula Amusement Company, which owns the Empress, Bijou and Iris theaters, has purchased the Missoula theater, and plans to make extensive improvements.

OUTLOOK, MONT.—A moving picture theater has been opened here by Joe Cairns.

RYEGATE, MONT.—A new moving picture house to be known as the River theater will be erected by Evert L. Hunt.

BASSETT, NEB.—The Evert building is being converted into a modern moving picture house and will be operated by Beemer.

NORTH BEND, NEB.—Edward Meyers, of Nelson, has purchased a moving picture theater here and will make improvements.

ORCHARD, NEB.—King and Drayton have leased the Rex theater to Sam Johnson.

COHOCTON, N. Y.—Jay J. Matties has purchased the moving picture theater formerly conducted by Hubert Johnson. The new owner plans a number of improvements.

COOPERTOWN, N. D.—C. A. Koast and Martin Nelson will erect a moving picture theater on Broad street.

KARNICK, N. D.—A moving picture theater will be erected here in the near future by local interests.

PHILADELPHIA, PA.—Henan & Boyle are preparing plans for additions and alterations to the Arcadia theater at 1535 Chestnut street, to cost about $10,000.

PHILIPPIRNG, PA.—A new $125,000 moving picture theater of fireproof construction is being erected in this city. It will have a seating capacity of 1,500. A. J. Flickstein will be the manager.

MORRISTOWN, S. D.—Mark Graham has purchased the moving picture theater formerly conducted by Claude Dunn.

DUNDEE, PERK., PA.—A. W. Rake and T. E. Harbottle are preparing plans for the操修 remembers to the grower of Mr. James S. Hargus.

ODANAH, W. I.—The Loyal theater, owned by Mrs. Victoria Denomie, damaged by fire, will probably be rebuilt.

STEVENS POINT, WIS.—Roy Ennor, who recently purchased the Ideal theater, will reopen the house as soon as improvements are made.

WEST ALLIS, WIS.—The Community theater, erected for George Loebel, has been opened to the public.

FRANKFORT, KY.—R. L. McLean, manager of the Grand theater here, is having the place remodeled. Pictures will be projected by Powers' latest type of machine. A mercury arc rectifier will be used.

THE ALBION CINEMA SUPPLIES CO.

LONDON, ENG.

beg to announce that they have dissolved partnership with Mr. Leslie Nolan (A. E. Ellis) and

HAVE CLOSED THEIR NEW YORK OFFICE AS FROM APRIL

THE 29th, 1917

All communications should now be addressed direct to the London office: 6, Dansey Yard, 15th Street, W. 1.
New Brunswick League Makes Good

Bill to Tax Motion Picture Tickets Is Introduced at Fredericton—Delegates Wait on Legislature and Members Back Up Plea Successfully.

By Alice Fairweather, The

S T. JOHN, N. B.—The value of organized effort has been demonstrated in the case of the exhibitors of New Brunswick. A bill was proposed in the Provincial Legislature for a tax on motion picture theater tickets. A delegation representing the Motion Picture League of the Maritime Provinces, as well as John Fredericton to discuss the matter with the Government.


Mr. Winter was appointed speaker. He dwelt merely on the question of multitudes in Fredericton and other towns throughout the Provinces.

Premier Foster agreed with the speaker that this matter was worthy of every consideration by the Government and promised to give it other. Members of the Government agreed with the premier's opinion in this regard. Premier Foster then intimated the fact that the Government had prepared a bill whereby the patron would be taxed for each and every ticket purchased, and a copy of the bill was submitted to the delegates. He found in it some measures which were rather excessive and if allowed to pass would put a strain on the patrons of the theaters as well as the managers themselves.

A head tax was asked on all tickets up to twenty-six cents and the scale of larger amounts according to the price of tickets. After several arguments were offered a clause was pencilled in the bill that a tax be graded somewhat after the manner of the Nova Scotia Act, that is, one cent tax on all tickets up to twenty-six cents. It was also pencilled in the bill that patrons of any theater, circus, carnival, baseball game, etc., etc., or any legitimate pastime be taxed according to the scale. The meeting with the Government lasted about forty-five minutes.

Just before the delegation left Fredericton it was ascertained that there was a possibility of the two-cent tax being imposed, and information to this effect was wired to the delegates of the different labor councils throughout the provinces, and night letters were sent to all exhibitors in New Brunswick, asking them to immediately wire the sitting member of their constituency, asking for his support in doing away with the two-cent tax. The bill was not seen by the Premier. A discussion was held over the bill, those opposing it taking the side that the tax would be a great amuse of the people; those in favor taking the argument that so much more money was needed for patriotic causes that the people who paid for amusements could easily pay the extra cent on every ticket.

On June 22 the bill was withdrawn. Members had received so many requests to be heard in opposition that it is left over till the next session—put off for 12 months at least.

The question will be thoroughly discussed, but for the present the New Brunswick exhibitors are free from any provincial tax.

The delegation was entertained by Fredericton motion picture men with W. W. O. Penney as head of the committee.

Newark News Letter

By Jacob Kalter, Newark, N. J.

Big Features at Goodwin.

NEWARK, N. J.—During the week of June 20 there were exhibited by Mrs. L. H. Webbe at her Goodwin theater, 683 Broadway, they are "Within the Law," "Golden Allah," "Joan the Woman," "The Bar Sinister." It seems that the Newark public will take nothing short of the best.

Bayonne Amusement Incorporation.

Bayonne, N. J.—The Peoples Amusement Company, with registered offices at 566 Broadway, filed articles of incorporation on July 11 at the office of the Secretary of State. The authorized agent of the concern is Aeron Pinkow. The incorporators of the company which is capitalized at $30,000, are Jacob Scheeter, Wolf Bass, and Morris Scheeter.

New Roadmen at Universal.

Newark, N. J.—S. E. Fried, manager of the local Universal office, at 286 Market street, announces the appointment of new roadmen. They are John Bram, Louis Kutinsky and Andrew Cohen. Business is reported as exceptionally good for this time of the year. Manager Fried regular the business. Events is much better than the Weekly. Exhibitors also welcomed delightedly the announcement that Jerry Kraker is back again at his old job of booker at the office. Miss Sally Uslender is office assistant at the branch.

New Jersey Amusement Corporation formed.

Camden, N. J.—The New Jersey Amusement Corporation has been organized here, with Haney & Carr, of Fourth and Market streets as registrants. The concern has an authorized capitalization of $125,000. The incorporators are Harry K. Ockford, John William R. Stanett and Emma D. Snyder.

S. O. Siegel with Eugenic.

Newark, N. J.—Samuel A. Siegel, formerly manager of the Newark Film Exchange, is now connected as traveling representative, through Jersey for the Eugenic Film Corporation, of the Candler building, New York. Mr. Siegel will handle Yacht's and has already booked it for four days at the Terminal theater, the William Fox house, situated on Park place and Broad street.

Playhouse, Arlington, Sold.

Arlington, N. J.—The Playhouse, 572 Kearny avenue, formerly owned by Cheyney Brothers, has been purchased by a corporation which filed papers June 19 at Trenton. The concern's trade name is given as the High Class Amusement Company of the Park New Avenue Theater. The purpose of the concern is stated as promoting amusement enterprises in the state of New Jersey, and the incorporators include Morris Scheeter, Hyman Brittow and Jacob Scheeter.

Herbert Blache Appointed Agent.

Fort Lee, N. J.—Herbert Blache, of Lenox avenue, this place, has been appointed New Jersey agent for the United States Amusement Company, incorporated under the laws of Virginia.

Exhibitor Peter J. Power Meets Tragic End

Picture Man Found Dead Near Wrecked Automobile at Presque Isle Bridge, Maine—Was One of State's Leading Exhibitors.

From John P. Flanagan, 151 Park View Ave., Bangor, Me.

B ANGOR, ME.—His fellow exhibitors of Maine will learn with unfilled sorrow of the tragic death of Peter J. Powers, of Caribou, who was killed in an automobile accident at the Presque Isle bridge on Tuesday, June 26. Just how the accident happened can only be conjectured from the position of the car when found. The indications are that he was coasting down the hill that leads to the approach of the bridge, and in some manner lost control of the machine. The plane and car indicate that he first struck the rails that guard the embankment on the right, tore across the road, tore through the fence and plunged over the bank, which at that point is about ten feet below the road. When discovered, the machine was standing right side up in neutral gear. He lay between the road and automobile, and must have been killed instantly.

Mr. Powers, who was one of the best known picture men in Maine, was born near the village of Caribou, and had lived there nearly 60 years. He owned and operated the new Gem theater, one of the finest theaters in northern Maine, and was connected with other enterprises which keep his spirit a warm hearted public spirited man, and always had a cheerful face for those met in his life. His sudden death has cast a gloom over all who knew him. A widow and four daughters survive.
Seattle News Notes.


Seattle, Wash.—The Paramount-Artcraft offices in Seattle were joined this week under the management of H. G. Rosebaum, recently manager of the local Artcraft office. The combined forces will continue at the old Paramount-Artcraft offices, 202 Central building, until a new exchange building is finished for them. The new office will have a majority of the new exchange buildings.

Reckoning for Operators' Prize.

Seattle, Wash.—The catalog of prizes for operators to be given by the World Film Corp. has been received in the Seattle World Film office. So far, there has already begun adding and subtracting points on the "report cards" of the different operators. The prizes given are for the return of World films in good condition; and it is not a contest, for each article listed is to be had for so many points. Mr. Koester tells that the condition of the films returned is already proving this innovation to be effective.

New Houses and Improvements.

Northport, Wash.—W. H. Robinson is building a theater in the village, adding 600 seating capacity. It will be completed about August first.

Vancouver, B. C.—Miss Rose Johnson is building a new theater at a mining town near Valdez.

Selkirk, B. C.—Dave Williams has bought the Eagle's Hall and has remodelled it and opened it as a motion picture theater.

Enterprise, Ore.—Mersers. Miller and Akin have remodelled their Rex theater and put in complete new equipment.

Gooding, Idaho.—A. J. Schubert, of the Arcade Grand, invested in a new Power's Ill machine when on a recent trip to Seattle.

Seattle Film Aid Red Cross Drive

Picture Business Takes Lead in Work to Raise Millions for Relief of Wounded—Slides in Every Theater—"Mercy Monday" Benefits.

By S. J. Anderson, East Seattle, Wash.

Seattle, Wash.—Motion pictures have done more than their share in aiding the Red Cross drive for funds in Seattle, By the Paramount-Artcraft offices giving showing at every performance, illustrating the work of the Red Cross and urging the sale of war bonds, the Coliseum one evening an army officer who is campaigning for the Red Cross addressed the audiences and a large sum was collected at the door as a result. The front of the Coliseum was decorated with some of the large crosses that have been walking about the street with a visible method of transportation until one looked close enough at the bottom to see the two feet of a small boy.

On June 30, set apart as "Mercy Monday," the entire receipts of the Clemen and the salaries of all the employees as well were donated to the Red Cross. On that day, also, there was an open meeting of the exhibitors in the Paramount building square in the midst of the shopping district, where motion pictures of the Red Cross at work were shown, and the Earl Sharnhardt feature, "Mothers of France," completed the picture program.

The H. A. Johnson Company handled the pictures for the American and Artcraft theatres, one of Mr. Johnson's former employees, gave up his own business for the welfare work. The constant appeal to the job and see to it that all the exhibitors get a chance to show the slides.

In fact, in patriotic work, no one class of men in the picture industry are doing more, if any class, as much in the picture as the men in the picture industry.

Vancouver Exchange Men Form Organization


By Chas. S. Thomson, 645 Burrard St, Vancouver.

Vancouver, B. C.—Realizing the value of organization, and with a view to the strengthening of the exchange business, a letter has been telegraphed to the exchange men of this province informing them that the British Columbia Exchange Managers' Protective Association has been planned on similar lines to those so successfully in operation in the provinces of Ontario and Quebec. The exchange men feel that in taking this step they are not only working for their mutual advantage, but are returning the benefit of everyone concerned, including exhibitors both large and small. The president of the new association is Mr. DeWees, well known as both an exhibitor and exchange manager, while the secretarial duties have been laid on Mr. Fauser, representative for the Fox Films.

Government Considering League's Petition.

Vancouver, B. C.—Review of the unsettled conditions now prevailing in the motion picture business in British Columbia, the Government has been strongly urged to refrain from putting its War Tax Measure into active operation until later in the year. One of the exhibitors, Mr. C. E. Farris, of the Province, asking for the postponement of the act until September, and also suggesting that the Government provide each theater with a ticket-chopper. Mr. Quagliotti has just received the following reply from the Premier:

"Dear Sir:

I wish to acknowledge receipt of your letter of the 12th inst, re putting into force the "Amusement Tax Act," which, if carried into effect, will result in each theater being provided with a ticket-chopper. Mr. Quagliotti will be refunded the ticket-chopper for each theater free of charge.

The request is referred to Hon. J. W. de B. Farris, Attorney-General, who is conferring with the Hon. John H. Bell, Minister of Finance, upon the advisability of modifying the administration of this Act. Your recommendation will have their careful consideration.

Yours truly,

H. C. BREWSTER."

Working to End Street Car Strike.

Vancouver, B. C.—The street car strike on the B. C. Electric Railway system still continues to have its disastrous effect building up a demand for more than the present supply of theaters. Last Saturday was a record-breaker in nonattendance. The crowds at the movies went down almost to their absence. The eager and expectant throngs who patiently wait in line to get inside the theaters were seen streaming away in droves in the street.

The easy and unattended entrances to the movie houses are caused by the strike. A Victoria exhibitor who is spending today in Vancouver, on being asked the question "How's the business?" reverently took off his hat and exclaimed "Speak respectfully of the dead." Nobody is cuesing the street cars to deliver their passengers. Fully two-thirds of them live in the suburban districts, and the only means of transportation available is thejitney car. Yesterday one of the principal theaters in the city was closed because of the operator being unable to get down his picture. The civic authorities and all the business interests in town are getting busy to see what they can do to bring the strike to a termination. The Government is being asked to appoint a commission to take the matter in hand at once, and pending the dispatch of this commission, the men will be required to lay aside their grievances and resume their work. Probably these lines appear the trouble will be over.

"Battle Cry of Peace" Back in Vancouver.

Vancouver, B. C.—Manager Brown of the Rex now has on exhibit "Battle Cry of Peace" at his Granville street theater. It is a remarkable thing that although this is not a picture especiallyfor, and specially aimed at, the American public, it has nevertheless had more impact in British Columbia than any other picture ever exhibited. Its present engagement at the Maple Leaf makes the picture the second biggest picture ever exhibited in Vancouver. It appeared twice last year, and now after running its second week at the Rex the picture is being shown at three other theaters in succession, appearing three days each in each to capacity houses. Really a remarkable record.
**Paramount Makes Contract in Philadelphia**


From F. O. Armoto, 144 Mt. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—The signing of a contract between the Paramount-Famous Players' Exchange and F. G. Nixon-Nirdlinger, one of the largest and most prominent of the local producers, will give the theatrical man of this city the first run of Paramount features at his nine theaters. The Paramount Corporation under the new policy gives the exhibitor the privilege of dealing directly with the producer. The new contract is said to be one of the largest ever made between producer and exhibitor. It was negotiated by Columbus Stamper, representing Nirdlinger, and Edgar Moss, of the Paramount exchange, in this city.

New Carr & Schad Theater Puts Old Out of Business.

Reading, Pa.—The Empire, one of Carr and Schad's theaters, having a capacity of 800 seats, was closed due to decreased business recently. After 5 years of successful continuous business the end came, after the New Colonial theater of the same concern opened a week ago. A new studio has opened its doors. The Colonial, considered one of the handsomest and most modern of Philadelphia institutions, seating capacity of 2,000, just naturally attracted the public until it was noticed that the progressive trend in the city was toward the Empire after which it wisely retired from the field.

Jay Emanuel Back at His Desk.

Philadelphia, Pa.—Jay Emanuel, manager of the Park and Jefferson, has just returned from his honeymoon and will soon open a second summer season. He was married to Miss Belle Flock on June the 5th.

H. M. S. Kendrick Representing "Gray Ghost." 

Philadelphia, Pa.—Manager H. M. S. Kendrick will present the "Gray Ghost" serial beginning Friday, June 29, for the next fifteen weeks.

"Wild and Wooly" at the Stanley.

Philadelphia, Pa.—Douglas Fairbanks in "Wild and Wooly" received a big ovation upon its premier showing at the Stanley on June 27. June 28 will see the conclusion of the run and it will continue throughout the week. In addition to the usual presence of a large number of tourists who are visiting the city, there were line of people on the outside awaiting admission for the evening performances until 9 o'clock. A group of about fifty sailors who were present at the evening performance gave three hearty cheers for Fairbanks upon leaving the theater.

**Local Theaters Aid Red Cross.**

Philadelphia, Pa.—In the final drive for Philadelphia to reach the $3,000,000 Red Cross Fund, the society has received the co-operation of our largest theaters and playphotoplay houses. At the Stanley and Strand on Monday night, June 24, two pretty girls with the red cross band around the arm were in the lobby of the theater to take contributions. The Family, Victoria, Palace, Great Northern, Alhambra, Trocadero, and Imperial all over the city are doing the same thing.

Few Airdome hoteels. 

Philadelphia theaters are gradually becoming extinct here and in the state. There have been any additions and the number remaining is very small. Uncertainty of the weather and the modern cooling facilities of the present theaters are attributed the scarcity of them. 

**July 14, 1917**

**THE MOVING PICTURE WORLD**

**Paramount Makes Contract in Philadelphia**


From F. O. Armoto, 144 Mt. Salford St., Philadelphia, Pa.

"Serpent's Tooth" Passes Censors.

Philadelphia, Pa.—"The Serpent's Tooth" a mutual feature with Gail Kane in the starring role, has passed the board of censors with a few changes in the subtitles. The production has already shown itself to those who entered the Troga theater with good results.

Abe Compert Has Charge of Amber Theater.

Philadelphia, Pa.—Abe Compert is now managing the Amber theater at Frankford avenue and Norris street.

W. D. Reel at Helm of Ruby Theater.

Philadelphia, Pa.—W. D. Reel, the new manager of the Ruby theater, has had a long and varied theatrical career and has also been an officer in the United States Navy. His appointment was the out- come of his successful efforts at the $33 Market street theater where he was formerly employed.

Nickelodeum Transformed Into Family Theater.

Philadelphia, Pa.—Family theater which was practically rebuilt under the personal supervision of Alexander R. Boyd is a one-thousand-up-to-date enterprise. This one-time nickelodeum has been richly decorated, handsomely furnished and also equipped with a beautiful Kim- ball organ and two new projection ma- chines.

Allen May Now with Bluebird.

Philadelphia, Pa.—Allen May who recently drew attention to herself for serial work has received the appointment of the Blue- bird photoplays' distribution here. Mr. May's popularity is well-known throughout the territory.

Geo. T. Ames Will Manage at Goldwyn Office.

Philadelphia, Pa.—George T. Ames, formerly district manager of the General Film Corporation will manage the distribution of the new goldwyn program from his new office at 13th and Vine streets.

New Features This Week.

Philadelphia, Pa.—First run productions to make their initial presentation here were Dorfman's movies in "Wild and Wooly" at the Stanley.

Ruth Barrymore in "Her Greatest Power" at the Victoria.

Alice Brady in "The Divorce Game" at the Strand with Antonio Moreno in "A Son of the Hills.

Also Taiska Surat in "The Street" at the Palace. The Arcadia will show "Her Condoned Sin" for an entire week.

**M. P. Employees' Association Arranges Metropolitan Picnic.**

Philadelphia, Pa.—The Motion Picture Employees' Association have secured the Philadelphia & Reading's best date for their annual excursion to Coney Island and Coney Island, which occurs on Sunday, July 15. The film people, as usual, have arranged things so that they will have a comfortable and enjoyable outing of the excursions. The train will leave the Reading Terminal, 12th and Market streets, at 8:45, and returning, will leave Liberty street, New York, at 10 p.m. This trip gives the people a chance to drop in at the various cities along the way with its mansions and skyscrapers, also the Great White Way and thousands of other interesting sights. Those wishing to visit the nation's most famous playground, Coney Island, can make arrangements im- mediately either at Liberty street or 23rd street stations. The season on Coney Island will be in full swing and the people can enjoy themselves to their hearts' content, even as fast taking a dip in the ocean.

The excursion will be taken care of by Dave Lodge, of 1332 Arch street, Phila- delphia.

Members of Local 307 Back from Tours.

Philadelphia.—Walter G. Murray of Local No. 307 has just returned from a successful tour with the Other Men. Oliver and Clement Rizzo of the above local have also returned with the results of an eventful season entitled, "Thankfulness."

William Booger Buys the Tioga Theater.

Philadelphia.—William Booger of the Dramatic Theater has purchased the Tioga theater at 17th and Venango streets. He will not, however, take over the active management of the house until late in the fall.

**Gave Film Party to Bluejackets.**

Philadelphia.—The local Pa.—Pitt 59 Bluejackets were the guests of The Mothers' Army and Navy Camp Committee at a motion picture entertainment at the Strand Theater in the Press-Evening Telegraph, Thursday and Saturday evening June 21 and 23. Pictures were shown at the Strand, Triangle, Metro, Fox, K-E-S-E and the General Film Co. The Mothers' Army and Navy Camp Committee of a num- ber of society women worked as hard as their time to find proper entertainment for soldiers or sailors on leave.

**Philadelphia.—The Savoy, 1211 Market street, has just made alterations which include the completion of a ladies' retiring room. All the costumes in the basement of the theater. The whole arrangement was carefully supervised during its construction which was done by Frank Buhler, of the Central Market Street Company, who saw that the ap- pointments included the latest and most up-to-date furnishings.

Philadelphia.—P. A. Bloch, manager of the local Pa.—Pitt 59 Exchange, an- nounces that twenty fifty Liberty bonds have been subscribed by the employees of the office. All the employees who are employed here are subject to draft and quite a serious problem remains to be dealt with when they are called for service next fall.

**Pittsburgh News Letter**

**Specialty Film Opens West Virginia Exchange.**

PITTSBURGH, PA.—The Specialty Film Company, 328 Penn avenue, Pitts- burgh, has opened its new West Virginia branch office at Wheeling and placed in charge J. A. Stout as manager. Attractive quarters have been taken at 1400 Market street, where a large stock of films is now kept. The exchange will specialize in regular service, although the firm's lines of features will be kept diverse in distribution. The exchange will also be open all year, and Mr. Stout is well known among the trade throughout the state, having been with the Mutual and General in Wheeling for four years, and the success of the new Specialty branch seems assured.

Pitt Theater Gives Liberty Bonds to Lucky Seat Holders.

Pittsburgh.—The Pitt theater, Penn avenue and Seventh street, Pittsburgh, carried out a timely and effective adver- tising campaign by giving away room in $50 Liberty bonds to the lucky seat-holders for the opening performances of "The Bar Sinister." Much additional interest was stimulated by the offer of the bonds, which were
Changes in Baltimore Exchange Managers


By J. M. Shermann, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—Last week there was a marked change in exchange forces in this city and many prominent film men have bettered their positions with the changes. The companies affected were the Mutual, Triangle and Paramount.

O. D. Weems to Head Paramount-Artcraft

With the first named, O. D. (Nick) Weems, who for two years has been associated with the Mutual office in this city, as general manager of the exchange of this company in this city, to take effect July 2, and he will now become the manager-representative for Paramount-Artcraft, covering the Baltimore, Eastern Shore of Maryland and the Delaware state, Mr. Weems is an excellent man to handle this territory, for he is one of the most popular film men in the theatrical world. His connection with the film industry dates back about eight years and in that time he has acted as manager and in various other capacities.

E. R. Price Promoted

Under the second head, E. R. Price, the jolly Triangle representative in Baltimore has now received a promotion from his company, as he will now become the manager of the Mutual exchange in Buffalo, N. Y., Mr. Price is a born representative for Paramount-Artcraft in this territory, and has resigned his position with that company in this city and will become associated with his brother, E. R. Price, as manager-representative in Baltimore. Mr. Price is an old timer in the amusement business and is well versed in the position of a good representative of the film game. He has not only handled both moving picture and regular shows in the trade, but has managed many theaters. He is always cordial and courtesy is a natural instinct with him.

W. A. Busch Goes to Paramount-Artcraft

W. A. Busch, the affable and agreeable representative of K-E-S-E in Baltimore, at some time, has resigned his position with that company and is now working under the Paramount-Artcraft Company. He will handle the Southern territory for this company, including Virginia. No successor for his position with K-E-S-E has yet been announced. Mr. Busch will be greatly missed in this city and his many friends will greatly regret his departure.

Arthur B. Price.

Harry Woods Now at Garden Theater

Harry Woods, the popular theater manager of Baltimore, who until about a year ago, managed Loew's Hippodrome theater in this city, and later went to New York City to take charge of another famous theater has recently been engaged by C. E. Whitehurst to manage the handsome Garden theater, Lexington street. He will be working in close co-operation with Mr. Woods' management, a new policy was inaugurated at this playhouse which will be the first one of its kind. Several of the regular vaudeville shows. "Beware of Strangers" was the first attraction.

Father of James Young Dies.

Baltimore, Md.—On Wednesday, June 29, former State Senator James Young, died at the home of his son, Thomas G. Young, 214 Chancery road, Gulford, Md. Senator Young was the father of James Young, Jr., who is now a director for the Lucky Paramount Co. His will was filed in the Orphans' Court on June 25 and the entire estate was left to his widow, Mrs. Sarah J. Young.

Parkway Theater to Be enlarged.

Baltimore, Md.—The board of directors of the Parkway Theater Company, of which Harry Wolfberg, John Chernoff, and Bernard Depkin, Jr., the supervising manager, has decided to enlarge the Parkway theater at once to a seating capacity of 1,500.

Thomas R. Lamb, the noted New York architect, was called to this meeting, and one of the things to be discussed was the fact that none of the beautiful interior effects which are marred by the contemplated changes. One innovation will be the installation of disappearing orchestra. After the last scene in the feature picture, the stage lights are turned on, and the screen, the red plush curtains are drawn across the screen, and in the dimly lit theater there is suddenly flashed on the stage a diffused mellow glow of scarlet and ochre, causing the plants and flowers upon the stage to take on fantastic hues. While these lights are brightening, the music gradually grows stronger and the music auditorium appears on the stage as if by magic. They have been lifted to the plane of the stage by a huge elevator. Then, if the music auditorium is con- sidered, then as the lights dim, the muscians disappear from sight and the pictures begin to move again.

No interruption to the regular schedule of performances will result by the changes and Cameraphone, each to run two days, will be able to accomplish their tasks when the theater is not open. Later in the season the lobby is to be expanded and volcan storm doors will take the place of the single doors now in use.

MORE PITTSBURGH NOTES.

E. J. McGurty, head of the National Film Booking Service, reports much success in its search for "Her Condensed Sin," which is now having a remarkable run at the Olympic theater, Pittsburgh, and the Moty Comedies are also booking heavily. Wad was received from the State Censor Board that the June 27 issue of these comedies is to be screened, its decision by which several eliminations had been made in "Her Condensed Sin" and "The Commanded Sin" is to be shown in this state exactly as produced.

The Quality Film Company, 404-406 Ferry street, Pittsburgh, reports that the Billy West comedies are meeting with a lively reception and are in the list of the most important bookings being the east end CameraPhone theater and the downtown CameraPhone, each to run two days. Other recent bookings are the Majestic theater, Ellwood City, and the Olympic theater, Greenville.
Cleveland, Ohio.—Any person who says the movies have their theaters in every little town or village in the country is mistaken. There are a lot of little "cross-road" places that have no theaters. And this has been due largely to the failure of the Elyria man, H. Orvis, 631 West River street. For three years he has had a four-wheeled projection chair under a tent, making the smallest towns. Here is what he says:

"I go from town to town with my outfit loaded upon a motor truck. Sometimes my jumps are ten miles, sometimes thirty. I don't advertise in advance that I am coming. I stay three nights usually, and after the first night I have big crowds. The farmers come from miles around to see the show.

"For instance, the two weeks beginning today, June 15, I will show in La Grange, Spencer, Sullivan, South Amherst, Kipton and Wakeman. Just imagine going such a town all winter or on a farm. No movies to see, nothing. When I come along I think in great shape. I don't show them features with famous stars because they are too expensive for me to make a profit. But when they never saw Chaplin, the people in these communities want to see him."

"This year the farmers tell me they enjoy the pictures more than ever. They are working hard to increase the crops and are coming by the thousands. Another thing, our show will please the farm hands who are going from the city. My show returns to the same places several a season."

Cleveland, O.—Rose Tapley, former Vitagraph player, now touring the United States in the interest of better films, arrived here June 25.

She gave several talks in theaters, including theStillman, Monarch, Home- stead and Wind-ameer, also at the Screen club and before the Y. W. C. A. and church audiences.

The engagements were arranged by the Cleveland Cinema club.

Cleveland, O.—The Lake Erie College for Women at Painesville, near Cleveland, has just completed a course in photography with Esther E. Shaw, professor of English.

It was an experiment in which Miss Shaw showed the girls that the writing for the screen is just as important a literary work nowadays as writing for the stage or for books.

Cincinnati News Letter.

By Kenneth C. Crain, 397 First National Bank, Cincinnati, O.

Plans for New Theater Become Definite.

CINCINNATI, O.—The plans of McMahan's have begun to be definite. Sixth street have reached definite shape, and application has been made to the city authorities for the building permit required to enable them to remodel the property which will be used for the purpose. The Greater Cincinnati Amusement Company made the application, indicating in it the plans hitherto announced. It is understood that the main entrance and lobby on Sixth street and another entrance on Vine will be fully equipped at a cost of $25,000, which will be in the neighborhood of $25,000, exclusive of the equipment which will be subsequently placed in the theater.

Piqua Amusement Co. Incorporated.

Piqua, O.—The Piqua Amusement Co. has been incorporated by Harry W. and O. G. Kress, J. C. Hughes, A. W. DeWeese and W. F. Henne. The company is capitalized at $30,000, and will operate an up-to-date photo play house.

S. Hickenlooper Sells Interest in Park Hall Theater.

Oakley, O.—Smith Hickenlooper, who has been gathering interest in the Park Hall theater, a big house on Madison road in Oakley, has disposed of his interest to John and Bert Moorman, who own the other two-thirds, thus making Messrs. John and Bakomo the owners of the theater.

The house is the largest east of the Orpheum and has been a pronounced success since its construction a few years ago. Mr. John has managed it from the start and has maintained a policy of showing only high-class plays and pictures at reasonable admission prices.

"Vicar of Wakefield" Booked in Several Cincinnati Houses.

Cincinnati, O.—The engagements booked at several of the larger houses starting with the downtown theaters, of Frederick Ward's production of "The Vicar of Wakefield," indicates one of the first fruits of the work of the new Cincinnati Screen League on behalf of better films. It is stated that there were leading people, prominent in civic work, who used this booking of this and similar films, and that exhibitors who were approached on the subject readily consented to the plan that they are entirely willing to show classic films if their patrons will come to see them.

"Mothers of France" Seen at Big Benefit.

Cincinnati, O.—A complimentary showing of the great Bernhardt film, "Mother's of France," by the World Film Corporation, at the Hotel Sinton Monday evening under the auspices of the Cincinnati branch of the National Association of Women's Clubs, a French organization, which is headed locally by Eugene C. Pooley, the French consul.

The directors of the affair planned it as a benefit of the organization, no admission being charged, but a voluntary subscription for the French war fund, which was the handsomely sum for the benefit of the orphan.

The film was loaned without charge by the world output, and the hotel Sinton gave the use of the big auditorium on the ninth floor.

Red Cross Benefit at Majestic in Athens.

Athens, O.—The management of the Majestic theater, with the co-operation of the Boy Scouts of Athens, gathered in several hundred dollars for the Red Cross at performances of the war picture, "Womanhood." More than 1,500 persons saw the picture, tickets being sold all over the city by the youngsters in the Scouts.

Lon S. Muchmore New Triangle Manager.

Cincinnati, O.—Lon S. Muchmore, the new manager of the Triangle, succeeding C. C. Hite, furnishes a fine example of the way a man can go ahead in his film business. Three years ago he started as a salesman for the Mutual, later becoming assistant manager, moving to the Triangle in a similar capacity, and is now bossing the Triangle exchange.

New Goldwyn Offices at 215 E. Fifth St., Cincinnati.

Cincinnati, O.—The new Cincinnati offices of the Goldwyn Distributing Corporation, of which C. C. Hite is manager, have been established in the same building, occupying the quarters recently vacated by the Pathe Film Corporation.

Cincinnati Theater and Business Notes.

The Colonial has been running some first-class attractions lately, from box-office and art standpoint also. Clar- jorie Rambeau in "The Mirror" was one of these, while Charles Chaplin in "The Immigrant," with Rose Hobart, as the little comedian's pictures usually do.

"Womanhood," a patriotic spectacle, held at the boards of the Grand Opera house, a Blackton-Brady production which made a popular hit on account of the money raised in making an impression, and so are pictures dealing with the war.

The Film Exchange building, at Seventh and Race streets, is the scene of many of the large exchange changes there being thought at home and are getting along nicely, in the same building, in spite of the dark predictions made by some that it wouldn't work. Here the business is all worked together.

Cincinnati—A success of the new- est and biggest release, "The Immigrant," at the Family theater, caused Manager Libson to break his new year's resolution, and program three pictures for the demands of his patrons for another chance to see the film inducing him to plan the week instead of the one-third originally intended.

Buffalo News Letter.

By Joseph A. McGuire, 152 North Elm- wood Avenue, Buffalo, N. Y.

Red Cross Day Observed by Local Theaters.

BUFFALO, N. Y.—Saturday was "Red Cross Moving Picture Day," on which the local exhibitors contributed 25 per cent of their gross receipts to the $1,500 to $900 Red Cross fund raised in Buffalo.

Houses Observing Red Cross Day.

Manager Mosher of the Palace, Manager Crab of the Strand and Manager Franklin of the Hippodrome, were among the promoters of "Red Cross Day at the Theater." They were joined by the managers of these houses: Olympic, Academy, Lyric, Family, Keith's New, Happy Hour, Regent, New Aerial, Majestic Hall, Em- bler, Linwood, Bijou, Grant, Try-It, Elmwood, Victoria, Ellen Terry, Circle, Frontier, Paste, Rialto, Allendale, Marlowe, Prem- ler, Central Park, Kensington, Marine, Canzovina, Como, Abbott, Red Jacket, Oakland, Maca, Unique, Clinton, Dik, Venus, Columbia, Colonial, Valley, Kuei- oska, Broadway, Lyceum, Fillmore, Art, Savage, Temple, Cross, Lafayette, Kusci- aly, Fillmore Palace, Lily, Lincoln, Sheldon, Cozy Corner, Elevon, and Victor, Orange, Casino, Lovejoy, Hope, Star and Elite.

At the performance at the Temple thea- ter, Rochester, under the auspices of the Red Cross, the Pathe film, "The Battle of the Somme," was shown. Various scenes at the front and many accounts and appeals for contributions were also shown. It was expected that the Red Cross com- mittee of the Temple, which handles the Universal output, Mr. Christofferson has been covering the state for the Victor.
Co. and therefore numbers among his personal friends a long list of exhibitors. He is President of the Buffalo Screen Club and was responsible for many of the activities of the organization. Nowadays he is permanently located in Buffalo and, in the beginning, headed the advantage of having regular business dealings and outings during the summer. Mr. Christoffersen has been a stickler in giving the exhibitors gilt-edge service. This policy he will religiously follow at the Victor exchange.

Largest Wurlitzer Organ for San Francisco.

Buffalo, N. Y.—The largest unit orchestra pipe organ ever built has been finished at the plant of the Wurlitzer Manufacturing Co., at North Tonawanda, N. Y., and was shipped last week for use in the Famous theater in that city with the machine, which is operated by electric power. The largest pipe of the organ is located within a large room, while the smallest pipe is of the size of a straw and is three-quarters of an inch long.

Exchanges Will Have to Get Rid of Lost Motion.

Buffalo, N. Y.—The moving picture industry and its operators' contest, in which considerable interest is being taken, has been continued in the short time with a great shortage of labor, according to an expert who recently addressed a political gathering of business men. In proposing a solution of the difficulty he said each convention should take into consideration the association of the firm and thereby minimize unnecessary operations. The speaker said it is not necessary to have six young students to criticize and suggest better methods for the concern. The improved business and public regard for the young sur- prised even old, experienced managers and considerably increased the business. The speaker said the business manager was immersed in routine and was unable to see his business as a whole, while the youth, on the other hand, are free to spend their time watching the entire operations of the company.

World Film Prize for Condition of Film.

Buffalo, N. Y.—J. E. Kimberley, manager of the World Film, Buffalo, is conducting an operators' contest, in which considerable interest is being taken. Each month a prize will be given to the operator who makes the best showing of the film in the very best condition. Close tabs are being kept on the condition of the film when it goes on exhibition. Deductions will be made from a maximum percentage according to the damage done to the film and the operator in this territory. The contest, shows the highest record receives the prize. The winner for June will be announced shortly after the end of the month. Manager Kimberley is visiting the exhibitors of his territory. He will be absent therefrom. He has appointed Jean J. Crandall Eastern representative of the World. C. I. Le Sage, traveling representative of the World, returned from Buffalo to the World's New York office.

Buffalo, N. Y.—W. F. Seymour of the Triangle, Buffalo, has returned from a visit to the company's New York office. He has appointed Edward Callahan road re- presentative, handling Keystone comedies.

Toronto Needs Money—May Tax Theaters

City Can Levy on Each Theater Only $150 a Year, But This Is Three Times the Present Municipal Tax—Film Men Look for An Increase.

By W. M. Gladish, 1326 Gerrard Street, East Toronto, Ont.

T ORONTO, ONT.—According to a report submitted to the Board of Control by City Solicitor Johnston, the municipality can levy on each moving picture theater $150, a fee upon moving picture theaters no greater than the maximum imposed by the Province under the Theaters and Cinematographs Act of Ontario. The fee is intended to increase the revenue of the theaters to $150 per theater, this last being the amount that is declared to be the minimum for the city at present. In other words, the city will be able to triple the revenue from the moving picture industry, is declared.

"The city is bankrupt," declared Controller Poster, recently, when discussing the city finances. "When we consider a measure which will entail the expenditure of money, we first have to find out if the bank will cash our check."

This statement clearly indicates the strait in which the city finds itself and the men around town fully expect an increase in taxation upon the various theaters. Nothing is surer than death and taxes.

Ray Peck to Manage Canadian U.

Toronto, Ont.—Following the return of W. A. Bach to the Universal Film Com- pany and his formal inspection of the advertising and publicity department of the Canadian U. Jottings, has been made that Ray Peck of the Toronto Daily News has become manager of the Canadian department here. Mr. Peck was with the magazine before he joined the staff of the Daily News and he has considerable experience in managing advertising and publicity campaigns. Mr. Peck remained in Toronto for a few weeks for a rest and also to give him time to study the situation in Canada.

Mr. Cambridg, a local advertising man, succeeded Bill Bach as the Canadian ad- vertising manager of the Universal but he has returned to advertising agency work.

What Toronto Theaters Do in Summer

Diversified Methods Used By Local Exhibitors to Attract Audiences Through the Heated Period—Other Notes of the Trade.

TORONTO, ONT.—It is interesting to note the widely diverging methods employed by the managers of leading picture theaters in Toronto to retain patronage during the hot weather.

The summer policy of the Strand theater, according to a recent announcement by Manager Clarence Robson, will be to change the program three times each week. Robson is getting the best available headliners and the house is advertising it. He is calling the theater the "House of Big Stars." Incidentally, when the theater was taken over on Monday morning, June 5, the patrons discovered that the whole interior had been redecorated with new chintzes and cretonnes for drapings and mural decorations and flower-decked pil- lars while the lighting effect had also been changed.

Manager Roberts of the Regent made it clear that one of his greatest worries of his big house was once more in commission and the quality of pictures would be raised."We will be hoping, during the weather. There would be one only change of programme per week at this house. Furthermore, he showed the scale of his large orchestra to sixteen players. Whenever the automobiles of the officials of the Regent theater are available, Mana- ger Roberts sends the cars to various local military hospitals to get an assortment of returned convalescent soldiers. They are brought to the theater for a show and then are taken back to their respective hospital addresses without charge.

Previous to Saturday, June 23, Manager Robertson of the Regent sent out invitations to every school principal in Toronto for a special children's matinee on the day of the Players' Day. The program of which consisted of Douglas Fairbanks' "In Again, Out Again," an educational, a family matinee which Practical advertising the advertising that Roberts did for the special performance but the house was almost packed at 19 cents a throw.

Manager Willis of the Rialto has been making a special feature of lobby dis- plays and these have become very attrac- tive since the arrival of suitable weather for unusual effects. He has also been making the house look better with his house while his pictures are well up to standard.

Since the coming of warmer weather, the manager of the Photodrome has also been taking to attractive lobby displays. One particularly effective scene arranged was a winter view, with falling paper snow, to advertise "The End of the Trail."
Effect of Negro Exodus on Picture Theaters

Thousands of the Colored Population Moving Northward Cause But Little Decline in Receipts of the Negro Theaters—The Situation in Nashville

By J. L. Ray, 1814 Stahlman

NASHVILLE, TENN.—Upward of five thousand Negroes are said to have moved from the state of Tennessee to the northern United States during recent days, the majority of Nashville alone being in excess of one hundred thousand. This flight has given place to a heavy out-migration from the city, and the departing race has left behind a void in the negro audience. The Negro theaters, under existing conditions, are in the central portion of the city, with a goodly number scattered around the outskirts, and all of them, it is stated, have lost a large percentage of their patronage in recent years. In spite of the negro Exodus northward, the situation is observed to be favorable for the negro theater, as a result of the increased demand for negro entertainment by the increased white population. The present negro theater is one of the few institutions in the city that have been successfully carried on during the negro Exodus.

The opinion has been voiced, however, that the negro theaters in the city cannot continue to exist in their present state. It is expected that they will soon cease to exist, and that negro theaters will be established in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the necessary facilities for negro theaters, a desire to accommodate facilities for negro theaters, the negro theaters are expected to succeed to the negro Exoduses northward. In the past few months, they will materially affect the negro population in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the necessary facilities for negro theaters, a desire to accommodate facilities for negro theaters, the negro theaters are expected to succeed to the negro Exoduses northward. In the past few months, they will materially affect the negro population in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the necessary facilities for negro theaters, a desire to accommodate facilities for negro theaters, the negro theaters are expected to succeed to the negro Exoduses northward. In the past few months, they will materially affect the negro population in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the necessary facilities for negro theaters, a desire to accommodate facilities for negro theaters, the negro theaters are expected to succeed to the negro Exoduses northward. In the past few months, they will materially affect the negro population in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the necessary facilities for negro theaters, a desire to accommodate facilities for negro theaters, the negro theaters are expected to succeed to the negro Exoduses northward. In the past few months, they will materially affect the negro population in the South. With a check in sight, however, through the refusal of certain railroad lines to provide the necessary facilities for negro theaters, a desire to accommodate facilities for negro theaters, the negro theaters are expected to succeed to the negro Exoduses northward. In the past few months, they will materially affect the negro population in the South.
Special Pictures and Prices—A Discussion

Does It Pay a Theater to Raise Its Admission When a Special Attraction Is Booked?

Some Exhibitors Protest Against the Requirement.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETOUR, MICH.—Among the many difficulties which constantly arise in confrontating the exchange, the producer and the exhibitor is one in particular with which it must deal in raising the prices for special productions. Should a theater establish precedence with a regular day-in and day-out price, he should charge according to what the attraction is.

Many producers for state right exhibitors who have been through the state lately have run across exhibitors by the score who do not charge the picture due to either straight rental or percentage, but they do object strenuously to the clause in some of the contracts, which asks that they charge an increased admission.

"I have built up this theater at 10 and 15 cents prices and I'll play no picture at a higher scale," says the protesting exhibitor. "I don't want the big special productions if I have to charge more for them because often times my patrons get an inferior picture that is not worth the price and they never kick, but they are giving them the good with the bad for the same price."

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Ira H. Cohen to Steer Toledo Universal.

Toledo, Ohio—Ira H. Cohen has been appointed to a branch of the Universal to succeed Charles A. Stimson. Mr. Cohen is exceedingly fit for the job through his long association with the Universal, particularly in the selling end. For a while he represented the serial department for Metro, although for the past six months he has worked with the Universal at Detroit and has shown excellent results. We certainly wish Ira all the success in his new venture.

Majestic Reduces Price for Summer.

DETROIT, Mich.—The Majestic theater, Detroit, announces a slight reduction in prices for the summer. From September 2, all seats at night being 25 cents instead of a good portion of the house at 50 cents. For the past six months prices have been reduced the shows are just as good as ever. It's one thing that M. W. McGee, manager, is a crack on—the very best show every week out of the year. As an example here's the show for the week of June 24: Organ selection; overture; topical review—Harvard and Yale; a general subject; vocal solos by trio; Paramount feature and exit march, a total of eleven numbers on the program. Is it any wonder that business holds up so satisfactorily even during the hot weather months at the Majestic? Credit be to you, Mac.

New Appointments at Paramount-Artcraft.

Detroit, Mich.—The following slight changes and appointments are announced: Miss Margaret D. A. Gordon is now office manager and will look after all of the office details, thus relieving Manager Ross of that work. Mr. Ross, of that well known firm in the city, is now official representative. Geoffrey Jefferson, a former exhibitor, is in full charge of publicity, advertising and the clerking office is in charge of the booking department.

Mr. Ross is planning a number of important changes, among the educational such as putting the shipping department in the basement, the installation of a mezzanine floor and the installation of a projection room.

Shift in Local Plans of Projector Companies.

Detroit, Mich.—There has been quite a shift in the representatives of leading projector companies. The Power's will hereafter be distributed exclusively in Michigan through the Detroit and Chicago office of the United Theater Equipment Corp., while the Simplex projector will be distributed exclusively through the Gardner Theater Equipment Co., 101 West Fort street. A. P. Lombard, former Michigan representative for Simplex, has been made the local representative, and for a while will work out of the Gardner office

A. P. Coleman Heads Grand Rapids Equipment Co.

Grand Rapids, Mich.—A. F. Coleman has been appointed official representative for the Rapids office of the United Theater Equipment Corporation.

Butterfield to Build Two Theaters.

Battle Creek, Mich.—Col. W. S. Butterfield announces that two new theaters will be erected in Battle Creek. Both houses will seat about 1,200 people and all the seats will be on one floor. Work will probably start by the end of this year. The buildings have been charged, and complete new theater equipment installed. A. J. Kleist, proprietor of the Howland, has also placed an order for two new Style S Simplex machines to be installed in the New Eagle theater, which he owns in addition to the Howland.

MICHIGAN NEWS NOTES.

By F. H. Madison.

New Theaters in Michigan—Notes.

Grand Rapids, Mich.—O. Kipps has sold the Apollo theater, which he has operated for seven years, and will make a number of changes including redecorating. Universal service will be used. Mushkegon Heights, Mich.—Lewis Caplan, of Baldwin, Mich., is the organizer of a company which will erect a $20,000 theater at Jefferson street and McKinney avenue. It will be a one-story brick and will be patterned after the “Robinhood” in Grand Haven.

Flint, Mich.—The Garden theater, one of the Butterfield houses, will be remodeled. John Nason, of Nason & Mendenhall, having made plans. Changes include a new seating arrangement, heating plant, redecorating, ventilation and additional exits.

Wisconsin Theater Changes—Snap Shots.

Two Rivers, Wis.—The Opera House movie theater here is under the management of Frank Rehrer, effective July 1. He will give three shows a week, Sunday, Tuesday and Saturday nights. The Gleo-Naid Orchestra, which has been managing two theaters, will continue to provide music.

Antigo, Wis.—John Hanousek has purchased the Antico theater for $10,000, and will remodel and make use as an army armory for the National Guard.
Indianapolis Exhibitors Fall Behind in Pro Rata Charity for Privilege of Keeping Open Sundays—Tax Levied by Local Picture Men's Association.

(Special to Moving Picture World, from Indiana Trade News Service.)

INDIANAPOLIS, IND.—A complaint, charging two policemen with siphoning a contribution to the Bell charity fund, maintained by contributions from Indianapolis moving picture theaters, was filed last week in the Circuit Court. The complaint, which states that there is a $25,000 deficiency in contributions to the fund, is being investigated by the police department, which is conducting a large investigation of charity contributions.

Mr. Noble charges that the two patrolmen conspired to siphon $300 from the fund, which is controlled by the Bell association. The association is in charge of the charity fund, and the money is given to the poor and the needy.

Mr. Noble also raises the question of the legality of the tax that is levied on the patrons of the theaters for the purpose of contributing to the charity fund. He says that the tax is a violation of the laws governing taxation.

New across the Southside Theater Opens.

NEWCASTLE, Ind.—The Southside Theater, New Castle, Ind., which is owned and operated by Mr. Noble, has been opened up for the season. The theater is equipped with the latest in motion picture equipment, and is said to be one of the finest in the state. The opening night featured a special program, which included musical numbers and a comedy film.

Mr. Noble has been a successful theater owner for many years, and is well known in the industry. He has always been active in the promotion of the business, and has contributed generously to the charity fund.

Minneapolis News Letter

By John L. Johnston, 754 Film Exchange Building, Minneapolis, Minn.

Clara Kimball Young in Minneapolis.

MINNEAPOLIS, Minn.—Clara Kimball Young, the Young & Kimball Film Co., Minneapolis, was in town last week to attend the opening of the new downtown theater. She was accompanied by her husband, Mr. Kimball, and their daughter, Miss Clara Kimball Young.

Miss Young is well known in the industry, and has been active in the promotion of the business for many years. She is a member of the National Association of Motion Picture Theaters, and has served on various committees.

Owen Agnew Succumbs to Short Illness.

MINNEAPOLIS, Minn.—Owen Agnew, for some time associated with the Twin City Amusement Co., controlling a chain of four neighborhood theaters in the Twin Cities, died suddenly Sunday, June 24, following a short struggle with spinal meningitis.

Washburn and Daly at Lyric Here.

MINNEAPOLIS, Minn.——It has been rumored that Bryant Washburn and Hazele Daly, twin brothers, are coming to this city here July 1, when Washburn's latest, "The Man Who Was Afraid," is shown at the F. & F. theater.

Twin City Screen Club Disbands.

MINNEAPOLIS, Minn.—The Twin City Screen Club, which has successfully managed and operated each of sixty-six members is to receive this week $25.41 as its share of what was raised in the contest at the time of its decision to disband.

New Majestic Discontinues Pictures.

ST. PAUL, Minn.—The new Majestic theater, owned by Ruben & Finkelstein, and for some time conducted as an exclusive Paramount house, has been converted into a home for a light musical comedy company. The new policy will include a week's run of "Dutchman," and it is expected that in the future all Paramount pictures will be shown at the new Princess, another R. & F. theater, several doors distant from the new Majestic.

Harry L. Hartman on Fishing Trip.

MINNEAPOLIS, Minn.—Harry L. Hartman, president of the North Dakota branch of the Exhibitors' League, is spending a good bit of time fishing at Ludington, Minn., and watching the Shriners in convention in Minneapolis. Mr. Hartman states that the fishing is fine and rosy around his home town of Mandan, and that he has caught a number of good fish during the summer. He expects that the season will not amount to more than two per cent.

The Moving Picture World

July 14, 1917

L. C. Maas Joins Fox Forces.

L. O. Maas has resigned from the sales force of the Mutual Film Co. and joined the ranks of the Fox exchange. Mr. Maas has taken his Ford and gone into the Dakotas, conducting an efficient summer playshop business by putting Fox features and comedies into Dakota theaters.

Business Notes from the Exchanges.

Manager Newton Davis, of the Bluebird, Duluth, has been appointed to the position of depot manager in three Twin City leading downtown theaters for the week of June 24, namely, the Strand, St. Paul, and the Strand and the Lyric, Minneapolis.

Manager George Law, of the Mutual exchange, announced that he would be moving to the Lyric theater, Minneapolis, Tuesday morning, June 25, and would be in communication with the various exchanges, including several contracts indicate.

The Locchen laboratories turned out some fine views for the occasion of Clara Kimball Young's visit here. Pictures of Miss Young's arrival at the terminal, dinner, departure, and at the Strand were photographed at noon, and at three thirty the same afternoon the pictures of Miss Young and her friends were shown at various theaters.

Mr. Agnew's son, Owen, is now employed in the screen department of the World, and on July 1, when Washburn's latest, "The Man Who Was Afraid," is shown at the F. & F. theater, he will be in charge of the show.

KANSAS CITY NOTES

Visitors in Kansas City last week were: Stanley Chambers of the Palace and Royal theaters, Washita, Kan.; Mr. Seaman of the Royal theater, Eldorado, Kan.; Roy Herr, Royal theater, Nowata, Okla.; Mr. Ramsey of the Dewey theater, Dewey, Kan.; Mr. Davis of the Russell theater, Harrisonville, Mo.; Mr. Christian, Orpheus theater, Excelsior Springs, Mo.; Mr. Decker, Olympic theater, Waukegan, Ill.; W. S. Seiver, lilou theater, Monette Mo.; Mr. Munsen, New Belmont theater, Eldorado, Kan.; Mr. Hill, Olympic theater, Bartlesville, Okla.; Mr. Jackson, Jackson theater, Pawhuska, Okla.; Mr. H. Chownen, General representative of the World, Independence, Kan.; Mr. C. F. Williams, Princess theater, Neodesha, Kan.; G. P. Bradford, Missouri and Arkansas salesman for the Kleinje-Edison-Selig-Es- sanay Service, was a visitor at the Kansas City office last week.

Mr. Williams, selling salesman for the Kansas City Feature Film Company in Nebraska and western Kansas, was in the city last week. He said that the moving picture industry is very instrumental in aiding the selling of local product in the territory.

P. L. Ryan, sales manager for the Standard Film Corporation, returned from an extended trip of the Standard territory. Mr. Ryan returned unexpectedly as he was not expected for a week longer. He said that he is very well acquainted with the territory and says he will use a lot of new ideas he has picked up on his trip. Mr. Ryan was in consultation with Mr. Cropper.

R. G. Weare, auditor at the Standard's Pittsburgh office, returned last week to line up the accounting system there with the one at Kansas City.
Notes From Local Universal Office.
Kansas City, Mo.—D. O. Reese, manager of the Universal Film & Supply Company at Kansas City, made a hurry-up trip to the city last week, visiting the exhibitors in the territory. At Kansas City, Kansas and Missouri.

Harry Abrams, assistant to the exchange manager, returned from the New York office, left Kansas City for St. Louis, Mo., June 22.

Ben Abram s, salesman for the Universal Company, left for St. Louis, Mo., June 23.

Wichita Enthusiastic Over "Womanhood".
Wichita, Kan.—F. F. Nine, manager of the Greater Vitagraph office at Kansas City, Mo., has just returned from Wichita, for the opening show of "Womanhood." Wichita made the showing of this picture a tremendous one, and it is not soon to be forgotten. At three o'clock of the opening day a parade was held which included three bands, and the entire crew of seven armored trucks of the Sweeney Automobile School of Kansas City, Mo. These trucks had traveled overland from Kansas City for the occasion. After the parade a fireworks display was held in which fifty boxes were let off. There was also a tableau of five acts given before the show proper, which was preceded by speeches from J. T. Haggett, the Wichita men. Wichita took an unusual interest in this picture and the soda fountains were selling "Womanhood" postcards and the hotels announced the picture on their menus.

Standard's Exhibitors' Aid Department Meets With Wide Approval.
Kansas City, Mo.—Since the announcement made several weeks ago that the Standard Film Corporation had secured the services of L. D. Balisy as manager of a newly inaugurated department, "The Exhibitors' Aid Department," thousands of inquiries and requests for advertising help have been pouring in.

The ready response which was made to the Standard's announcement of Mr. Balisy's department shows that the exhibitor is not an extinct specimen, but on the contrary is present in every community possessing a theater.

The kind of exhibitor who believes that he is neither too wise or too old, or both, to need new ideas and friendly aid in the building up of business, or who thinks that a sacrifice of pride is necessary in taking advantage of such a service as Mr. Balisy's, is the kind of exhibitor who will let his competitor collect the profits which have gone toward swelling the box office receipts of said foresight-lacking exhibitor.

Kansas City Business Notes.
Kansas City, Mo.—A. W. Goff, assistant general manager of the home office of the Greater Vitagraph at New York, was a visitor at the local exchange on June 13 and 14. Mr. Goff found the office very prosperous, and a week preceding his visit was the banner week for Kansas City exchange. Mr. Goff is now making his regular round of visits to the exchanges.

J. T. Haggett, southern Kansas representative for Greater Vitagraph, was in Kansas City, June 23. He has just completed the management of "Womanhood" at Wichita, Kansas, when he visited Harry Ford, of the Maple theatre. The engagement was a big success there.

Trade News from Kansas City Territory

New 1,400 Seat Theater at Junction City, Kan.—Changes in Personnel at Local Distributing Offices—Notes from Theaters and Exhibitors.

By Kansas City News Service, 263 Corn Belt Building, Kansas City, Mo.

New 1,400-Seat Junction City Theater.
JUNCTION CITY, KAN.—A company of saline men will build a theater at Junction City, Kan., to cost $30,000. The seating capacity will be about 1,400. The building will be of brick and reinforced concrete. This no doubt will prove a good business venture for Fort Riley, the government reservation, is only a short distance away, and Junction City is an outlet for pleasure and business for the soldiers in training.

New Men Added to Mid-West Sales Forces.
Kansas City, Mo.—S. Goldfman and W. H. Rosenbloom have been added to the sales force of the Mid-West Photo Play Corporation. They are now taking the course of training preliminary to the covering of an outsider territory. The Mid-West Photo Play Corporation has received "On Trial" for distribution. The picture was shown at the last Board of Censors with honors. This picture makes the sixteenth of a series of big pictures that this company is handling, all of which are being heavily contracted for by exhibitors in Davenport, Iowa, Des Moines, Kansas, Nebraska and Wichita, Kansas.

Donations to Red Cross Fund.
The Kansas City Feature Film Company and the Art Craft Pictures Corporation contributed $250 to the Red Cross Fund last week.

Independence, Mo.—The Fox Film made a contribution to the Red Cross in the form of a gift picture. This company gave the Lewis theater of Independence, Mo., Theda Bara in "Under Two Flags." The proceeds of this show went wholly to the Red Cross.

O. M. Solinger Joins Standard Film.
Kansas City, Mo.—O. M. Solinger has been added to the Standard Film Company. He was formerly captain of the Minute Men's Aero Squad in Kansas. He has not been assigned a territory yet.

M. G. McCleary Will Boost Educational Films for P. C. Feature Film.
Kansas City, Mo.—M. G. McCleary, former superintendent of schools at Syracuse, Kansas, will travel in the vicinity of Syracuse for the Kansas City Feature Film Company. He will specialize in the educational side of the work, attempting to place good pictures in the theaters in the schools only of the cheaper class. Mr. McCleary has had remarkable success with moving pictures at the Community Central at Syracuse and thus attracted the attention of the Paramount people.

C. G. Oliver Promoted to Be Head of Kansas City Office.
Kansas City, Mo.—C. G. Oliver, formerly assistant booker at the Greater Vitagraph exchange at Kansas City, has been promoted to be head of the Kansas City office. Mr. Oliver was at the Kansas City office for about seven months.

The Little American Opened at Royal July 2.
Kansas City, Mo.—The Kansas City Feature Film Co. held a private showing of "The Little American" featuring Mary Pickford at the Electric, the theater at the plant. This review was attended by local exhibitors to whom invitations were sent out by the company. The picture was shown at the Royal in Kansas City the week of July 2.

Changes Among Local Theaters.
Dresden, Kan.—The Desden picture show has been opened under new management. Winslow & Millard has purchased the Electric theater.

Hill City, Kan.—Ira Campbell has sold his picture show here.

Klowa, Kan.—Lew Lubin has been made manager of the Peoples theater.

Gardner, Kan.—The picture show has moved to the airfield.

Burlington, Kan.—J. J. Newcomb has bought the Electric theater and will consolidate it with New's theater.

Parsons, Kan.—Fea Bros. have closed the old theater, which leaves Parsons with only one picture show, "The Best."

Durham, Kan.—Alex Becker has reopened this place.

Sendin, Kan.—J. R. Morris is the new manager for the Princess theater.

Parnett, Kan.—The theater has been opened for business under new management.

Stirling, Kan.—The explosion of a film, caused a small fire in the Isloto theater here recently.

Nogales, Ariz.—Fred Van Mourich and J. J. Newcomb have purchased the Lyric and airfield.

Crowell, Tex.—The Bell airfield was recently opened with three acts.

Lubbock, Tex.—The Lyric theater will soon be in new quarters.

Lawrence, Kans.—Ike Joske has let the contract for a new theater building.

Thayer, Mo.—Fire recently destroyed Sancho's theater.

Platt City, Mo.—Jesse Hard has purchased an interest in the Lyric theater and will take over the management.

Shelbyville, Mo.—Earl S. Collier has purchased the Park theater.

Sioux City, Ia.—New manager for Excelsior Springs, Mo., has purchased the Lyric theater here.

Clyde, Okla.—PETE Evans, of Kansas City, has leased the Electric theater from Miss Maude Littlefield, and has taken charge.

Oklahoma City, Okla.—Frankel Bros. and Camp theatrical agency, have incorporated with $10,000 capital stock, H. CAMP, Sol Frankel and L. E. Erwin.

Bluebird, Okla.—Prof. C. N. Patterson has purchased a half interest in the Bluebird theater.

Duncan, Okla.—Manager Burns has recently taken over the New Lyric theater, which will hereafter be known as the Bungalow.

Bartlesville, Okla.—Carl Gray has opened a theater to be known as the New Lyric.

Purcell, Okla.—Work has been begun on the new electric airfield.

Dilworth, Okla.—Fred Doleusen has leased the Electric theater and has taken charge.

Duncan, Okla.—The Lyric theater has been sold by Bert Isbell to J. F. Burns.

William B. Emrich Dies.
Springfield, Mo.—William B. Emrich, former manager of the Bluebird office of the later representative of the Standard Film Corporation, died at Springfield, Mo., June 28. Mr. Emrich was superintendent of the Greater Vitagraph exchange at Kansas City, and numbered his friends among the hundreds. His death was caused by complications set in after an operation performed last spring, from which he never fully recovered.
Montgomery, Ala., Has Fine New Theater

H. C. Farley's New Empire Motion Picture Theater Opens July 1—Comfort Is the House's Special Aim—Main Floor Has 1,000 Opera Chairs.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

Montgomery, Ala.—Montgomery is to have an up-to-the-minute motion picture palace of first-class rank, which was scheduled to open on July 1. In this modern house the dream of the manager, H. C. Farley, has about been realized. The New Empire is one of the most beautiful photoplay theaters in the South and it is highly creditable as well as a credit to the Alabama capital. It was erected at a cost of over $76,000 and is equipped with every apparatus that will enable the patron to add to comfort and perfect projection of pictures. Manager Farley has planned liberally for its fitting out and expense has been secondary. The building is light and there are no galleries. The main floor will have 1,000 opera chairs. Personal comfort is a great asset with the pleasure-loving people in the South and it has as much of an appeal as the character of the program. With this in view, Manager Farley has equipped the theater with a ventilating system which represents an independent outlay of $4,924. The air for the auditorium is washed through a spray system and then passed through a series of filters before being forced into the theater, thus insuring perfect sanitation and comfort. A 7,500 pipe organ has been installed and the number of instrumental provision to the eight-piece orchestra, which will be a permanent feature. The balance program and independent pictures will be the policy.

C. W. Greenblatt to Manage Globe Theater.

New Orleans, La.—President E. V. Rich-ards, Jr., of the New Orleans Amusement Company, southern members of the First National Exhibitors' Circuit, announces the pending departure of the first feature under the policy of the organization to buy pictures outright. The production is "On Trial" and is to be shown at the Globe theater, which has been taken over by the Saenger interests and has been converted into a first-class house. The Globe has been placed under the management of C. W. Greenblatt, an experienced motion picture theater manager of Texarkana, Texas, and it is the intention to make a marked change in the interrior arrangement of the theater and give it a modernizing overhaul.

Exhibitor Also Grows Strawberries.

New Orleans, La.—Bernard Anthony combines motion picture exhibiting and other enterprises at Patchoula, La., and is making a marked success of his ventures. Upon a recent visit to New Orleans he informed the envious denizens of Exchange Row that he had realized a reasonably good business in his theater at Patchoula, he has shipped fifteen carloads of strawberries during the season just closed upon which he made a fine profit. In his district more than a million and a half dollars was received during the season for strawberries and this extra money makes the picture business of the town good.

Miss Pauline Taylor Visiting Mae Murray.

New Orleans, La.—Miss Pauline Taylor, of the Southern Paramount Pictures exchange, has been house guest of Mae Murray, who she will be the guest of her friend, Mae Murray, one of the Paramount stars.

Promotions in Local Mutual Office.

New Orleans, La.—Manager Stephens of the New Orleans exchange has been making new chair and promotions in his office. In addition to the advertisements he has employed to Memphis, which has already been noted, he has promoted Albert Pirillo, theatre manager, and John Rom, assistant manager and Robert Kelly to chief clerk.

New Orleans, La.—Charles A. Meade, special representative of Pathé exchange, Inc., in New York, spent several days here recently looking over the local conditions. Mr. Meade is an old exchange man and has an intimate knowledge of the conditions in the South.

Towa Blue Laws Wait for Supreme Court

New Cases Brought Up By Attorney Havner Dismissed By Des Moines Judge — Police Directed to Make No More Arrests Till Supreme Court Decides.

By Dorothy Day, Register-Tribune, Des Moines, la.

DESMOINES IA.—When the violators of the Sunday closing law brought to trial last week Prosecuting Attorney Havner was dealt a decided knockout as Circuit Judge Harshman dismissed the cases on the grounds that decisions had once been granted for their dispositions. The suit was not heard until it was known that the Supreme Court reverses the decisions already handed down in the test cases. Furthermore it is ordered that the Chief of Police Jackson to ignore Attorney General Havner and to make no more arrests for Sunday closing violations. So, until a new move comes up the Iowa exhibitors can continue their Sunday shows.

"Barrier" Ends a Record Breaking Run.

Des Moines, la.—"The Barrier" closed its five-day run at the Blue Monday, June 22. This splendid picture met with the greatest approval of any production ever shown at the Gulfport house of successful pictures. The last five days were better than the first and "lock-outs" were theorder of the day in the coming of every day. "The Barrier" will be returned to Des Moines at an early date. It is booking great for all over the territory and is now available in four states—Iowa, Kansas, Missouri and Nebraska.

Marty Williams Back at His Desk.

Des Moines, la.—Marty Williams, the popular manager of the local standard office, is back on the job after a ten-day illness. Drs. Phil L. Ryan, the sales manager for the Art Dramas, took care of the office during Mr. Williams' absence.

New Paramount Office Planned Here.

Des Moines, la.—It is strongly rumored that the Paramount is planning to open a new Paramount office in Des Moines to be under the management of R. C. Lil'Beau, general manager of the Des Moines Film and Supply Company. With this new arrangement for Paramount releases, the new office is looked for some time next month.

W. C. O'Hare to Manage Majestic Theater.

Des Moines, la.—William C. O'Hare has succeeded Mr. Knapp in the management of the Majestic theater. Mr. Knapp has returned to Los Angeles to engage in other and more intimate work. O'Hare was formerly with the Laemmle Film of this city in the capacity of salesman and it is understood that he has purchased stock in the Majestic.

Chas. D. Wells to Conduct Isis Theater in Cedar Rapids.

Des Moines, la.—The Isis theater in Cedar Rapids, Iowa, under the management of James Clark, has reverted back to its owner, W. F. Clement, and will be under the management of Chas. D. Wells, former salesman for K-E-S-E out of Minneapolis. Mr. Wells has thoroughly changed the system of the theater and plans to run the Isis in a most up-to-date manner.

Gulfport's New Dixie Theater Changes Hands.

E. Hirsch, Exhibitor of Hattiesburg, Takes Over Amusement Concessions at Great Seaside Resort of South—Camp Will Be Nearby.

GULFPORT, MISS.—E. N. Hirsch, who made an eminently successful as a motion picture exhibitor in Hattiesburg, Miss., before turning his attention to real estate, has taken over the Dixie theater in Gulfport, Miss., from A. J. Xydies, has now bought the New Dixie theater and air dome from Fred Abbly, of Gulfport, and will proceed at once to remodel and thoroughly modernize the theater. The new manager, it is believed, will give Gulfport what it has long wanted—a theater of the first class. The concession for the amusements at the beach resort is now up for public tender and is expected to be sold at a big price. The new manager has engaged the services of the best business men in the city and plans to make the Dixie one of the most modern theaters in the South. In addition, the concessions for the amusement grounds and is making extensive improvements in the amusement grounds and is making extensive improvements in the amusement. The concessions under the Hirsh enterprise are to be known in their entire display and the new manager and all approved form of amusement is to be provided. The fact that the exposition

Edgar N. Hirsch.
Unprecedented Hot Wave Hits California

Theater Business Hampered by High Temperatures That Drive People to the Beaches—Theater-Going Made Uncomfortable.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Calif.—A hot spell of unprecedented intensity and duration has held California in its grip for the past several weeks, and this is reflected in the business receipts. The daily theatre receipts have slumped in a manner that has caused exhibitors to complain bitterly. The state's heat wave, following a curtailment in business incident to the talk of war, drafting for military service, and the strike of the film editors, is affecting the amusement business to a degree experienced by few exhibitors. In some interior towns airconditioned had been opened before the hot spell commenced, and the theatres have such a cold one up to this time that few of these were in operation than usual.

Interest in the big events judged from the Government records which indicate that for several days the temperatures reached 117 in the shade at San Bernardino, Riverside and other places in Southern California, with Fresno, Sacramento, Redding and other cities in the San Francisco territory touching the 100 mark. Usually a warm wave will last for but two or three days, but this one has been on for ten days and is still unbroken, with San Francisco temperatures being above normal, but $4 degrees above zero has been the highest recorded this year.

The heat has not been uncomfortable, but has made the many beaches in the vicinity so attractive that moving pictures have been somewhat neglected.

Fox Manager Off for New York.

San Francisco, Calif.—William Citron, manager of the Film Tabloid, is off this week for New York to attend the annual meeting of branch managers of the William Fox Corporation. He expects to be gone about two weeks and will bring exhibitors a fund of information concerning his plans and any changes that may be made in the system of distribution.

Nat Magner Back from Buying Trip.

San Francisco, Calif.—Nat. Magner, of the company that bears his name, is back from a buying trip to New York and announces that he has secured the California rights of "Mio de Espina," and "The Bar Sinister," a production with which he was greatly impressed; has released the stars and a short play showing will then be given.

"The Planter" Soon to Be Released.

San Francisco, Calif.—Harry C. Drum, producer of "The Planter," the scenes of which were made in Guatemala and California, is in San Francisco awaiting the developing and printing of the film by the DuPont Company, to which production will be presented first in Nevada and Mr. Drum will then go East to arrange for its release throughout the country.

Ben Brodsky visits U. S. Again.

San Francisco, Calif.—Ben Brodsky, who has chosen the film field of operations, and who brought some wonderful Chinese pictures to this country last year, has just returned from New York on urgent business after a short stay here.

Big Features Booked for Market St. Theater.

San Francisco, Calif.—The Market Street theater has booked "Twenty Thousand Leagues Under the Sea," "Civilization," "War Brides," and "The Spirit" for early presentation. Each of these features have already been shown for three weeks at downtown houses, demonstrating the fact that long runs are possible and profitable here.

Comedy Program Big Hit.

San Francisco, Calif.—Manager Roth, of the Portola theater, believes in giving his patrons an occasional change from the regular program and during the third week in June put on a comedy bill that kept the house packed and all patrons happy. The show was held in a benefit entertainment for the Home of Benevolence. Manager E. V. Clove of the Rex theater, has secured for her the warmest fare at the rear of the theater, and in a benefit entertainment for the Home of Benevolence, Manager E. V. Clove of the Rex theater, has secured for her the warmest fare at the rear of the theater.

Mary Pickford in Person Delights Thousands.

San Jose, Cal.—Mary Pickford, whose presence has been an attraction for many enterprising theater managers throughout the country, but almost invariable a disappointment to those of whom while working in the Livermore valley near here and appeared twice one evening, but was not seen because she consent to appear, and it was finally the thought that she might bring happiness to the children in the area that brought about the success. The first film attraction for the evening was "A Romance of the Redwoods," taken a few miles from San Jose, and a number of those who have been working with Miss Pickford were on the stage with her, following her through the lobby with Ogle, her leading man; Margery Daw, Josephine Crowell, Maym Kielso, Jane Wolfe and the rest of the cast. As the orchestra was charged, the proceeds being given over to the Home of Benevolence, and thousands were unable to gain admission to the house.

San Francisco Briefs.

The local Moving Picture Operators' Union is making plans for its annual ball to be held within the next two months. Olie Blackett has been elected vice president, and the business of the club is in the wrong hands. The club is also choosing a new secretary, and Mr. Blackett is the personification of the word, and has sold an outfit to the Davies Box & Lumbar Company of Bilalrden, to be used in its lumber business.

Mrs. P. T. Sherman, widow of the late owner of the Liberty theater on Haight street, is preparing to dispose of this house.

G. Cecchini has purchased the Victoria theater at Sixteenth and Mission streets.

San Francisco.

C. R. Coulter, formerly a State right business man, has gone into production and is the Moty comedies, was a recent business visitor.

Hollywood, Inc., and the Golden Gate Film exchange have petitioned the Superior Court for dissolution of this house.

The Scope Company of Northern California, T. W. John, manager, has failed with debts of $18,967 and assets of $19,464.
East and West in Contrast

Portland, Ore., Theater Manager and President of the Oregon Exhibitors' League Returns from New York City and Tells What He Observed—Astonished at Long Eastern Shows—Tells Exhibitors to Prepare for Open Bookings.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, Ore.—C. W. Meighan, manager and president of the Motion Picture Exhibitors' League of Oregon, gathered much data valuable for the development of his business while on his twenty-five days' visit to New York City and Washington, D. C.

What impressed Meighan perhaps more than anything else with respect to moving picture shows was the wide difference between exhibition conditions in the West, particularly in the Pacific Northwest, and those existing in the East. The Exhibitors' League has met with much friction in the West, particularly in the Pacific Northwest, and exhibitors depend much on personal service in getting business. In the eastern cities that Mr. Meighan visited he was impressed with the fact that very little effort toward personal service was made, which surprised him, inasmuch as where personal service was featured, the best business was noticed.

He says he found many of the eastern theaters backward in exploitation and presentation. The business they quoted seemed devoted to the West, there being, of course, notable exceptions.

The long shows in New York City were another surprise to Mr. Meighan. In the Pacific Northwest, seven or eight reels as a rule constituted an ordinary show. In the thirty theaters in New York City visited by Mr. Meighan, ten to fourteen reels were found to be the length of the average show. The usual excuse for the long show was that the competing exhibitor persisted in the ten-reel program and had to take to keep long shows, however, said Mr. Meighan.

An important change in the industry noted by Mr. Meighan and now going on, the significance of which is not appreciated by the average Northwest exhibitor, is the adoption of the new booking system by prominent distributing concerns. From his interviews with producers, Mr. Meighan gathered the idea that what surprised him there will not be much left in the regular program line and that all exhibitors had better prepare themselves to do business on the open booking plan.

Meets "Kirk" at Chicago.

At Chicago, Mr. Meighan was the guest of A. S. Kirkpatrick, formerly of Portland, now general manager for Mutual. "Kirk" asked to be remembered to all the boys in the Portland territory.

Wall Walla Theater Opens Soon.

Wall Walla, Wash.—A. W. Eller expects to have his new theater completed by the latter part of July or the first of August. The name of the show house has not yet been selected. Its seating capacity is 1,000, which will be greatly increased by Mr. Eller for show house purposes only and is modern in every detail. It is located opposite the Bijou Grand, Mr. Eller's present theater.

Bandon Theater to Reopen.

Portland, Ore.—Mrs. E. A. Hartman, of this city, owner of the Orpheum theater property at Bandon, Ore., is about to re-open the theater that was closed by G. J. Lemansky conducted this theater until recently. Mrs. Hartman formerly managed the theater and kept it open about three years ago. It seats 400.

Local Pathe Progresses.

Portland, Ore.—O. R. Kofeldt, local manager for Pathe, reports that business is increasing every month. "Each of the past three months has been better than the previous month," is the way Mr. Kofeldt expressed it, "and each month has been a record breaker."

The "Vicer of Wakefield," Pathe's first super-serial, is going to open at the Columbia for three days commencing July 12, incidental to the convention of the National Booking Corporation to be held in Portland at that time.

Mooney Pictures at the Lyric.

Portland, Ore.—Adolph Mayer, moving picture cameraman from San Francisco, and Solig Schulberg, representing the IntereX, show in Portland with their five-reel picture of the Mooney trial and booked their show at the Lyric. Mr. Mayer has been here to musical comedy to show the picture.

Sunday School at the Circle.

Portland, Ore.—A few months ago a Methodist congregation inaugurated church services at the Circle theater on Sunday mornings. Following this, a showing immediately upon the close of church at 12:15. The church has been such a success that the pastor, the Rev. and Manager G. T. Holtsclaw, of the theater, has cut forty-five minutes from his time to accommodate the Sunday school.

Brief Oregon Film News Items.

Portland, Ore.—Miss Susie Scholes, popular stenographer at the local Mutual office, was married recently to F. W. McElroy, secretary at the Y. M. C. A. Her husband leaves for the front soon to serve the Red Cross.

Athens, Ore.—F. E. Alderman, who purchased the Peoples theater from Lester Martin, was formerly an operator for Guy Mattie and in 1914 had a record of working three years steadily with two weeks' vacation.

Gresham, Ore.—Claude Smith has sold his theater.

Rainer, Ore.—The Grand theater has re-opened under new management.

Wall Walla, Wash.—Doc. C. S. Crews, owner of the Liberty, showed Mutual's "Heroic France" for three days, commencing June 14. The show did an excellent business for a good cause.

Portland, Ore.—Among the recent intrepid visitors on film row were: E. B. Schultz, Rainbow theater, McMinnville, Ore.; M. G. Corley, Gem theater, Corvallis, Ore.; A. E. Bradley, Wheeler, Ore., and John Wesley, Scio, Ore.

Spokane Film Trade Letter.

By S. Clark Patchin, East 181 11th Ave, Spokane, Wash.

Want Clemmer in New Theater Corporation.

SPOKANE, Wash.—Business men who rank among the leaders of the local theater Corporation, in Wenatchee, Wash., with the intention of building, at once, a $60,000 modern theater in the "Apple City," are negotiating with Dr. H. F. Clemmer, manager of the Clemmer theater, of Spokane, to accept the management and supervision of the new house in conjunction with his activities. Dr. Clemmer will cooperate with Jack Howard, representing the corporation, who was a visitor in Spokane. Dr. Clemmer would have his home in Spokane under the plan, but would have a personal representative at Wenatchee.

"If Dr. Clemmer accepts our proposition," said Mr. Howard, "then the Wenatchee theater would be called the Clemmer, and we believe the prestige of the Clemmer name in both Spokane and in Seattle will be a distinct asset. The Clemmer connections would assure us a line of picture productions that have never before been arranged would give us. The new theater will play vaudeville, probably two days each week, and we believe exclusive booking arrangements as they are available. Dr. Clemmer would be given all the new road attractions that are available, and we expect to have their new house completed by November 15th.

Dr. Clemmer has taken the Wenatchee proposition under advisement.

Northwest Pictures Corp. Plan Contest for Good Local Players.

Spokane, Wash.—Phil Harding, manager of the recently-formed Northwest Pictures Corporation of Spokane, announces that the scenic beauties of the Northwest and the Spokane country will be starring in the soon to be released feature. Work is being done daily at the studios on the preparation of the six-reel picture that will be released as "Bearing of Drama and comedies, and this will be additional to industrial pictures that will be staged in the company.

It is announced that prizes amounting to $3,000 are to be given to the women of the Northwest, in the way of trips to the territory to the Cascades on the west, into Oregon on the south, and into Montana on the north. Travel will be arranged by Phillips, the company. They are to be given at least three months' playphotop instructions and under the direction of Mrs. Paul Dulan Belden, and are to be the finishing touch on the production. Photoplay acting under the tutelage of the company's producing director. Later they may possess their own scripts.

The first prize of $200 will be awarded the contestant selected as first choice. The second prize of $150 will be given as a popularity prize to the contestant who leads in a voting contest.

Speaking of the work, Mr. Harding says, "the great thing about the taking of these photographs, which has been neglected by the motion picture camera. We can outdo the woods of Maine, the Great White North, the Rockies and the Sierra, and the American scenery that will rival the Alps.

"Freedom from static electricity, which prematurely exposes the film, is another advantage over other sections, as well as the purity of the water, which does not have to be filtered or distilled for photographic purposes.

"We shall produce regularly showings of important happenings and other subjects peculiar to the Northwest."

Good Pictures in Spokane Playhouses.

Spokane, Wash.—Moving picture patrons of this city have been pleased with the selection of good programs during the week of June 16 to 22 by turning out in force to make the "Sarah Bernhardt in "France," at the Strand; Jack Pickford and Louise Huff in "Freckles," at the Clemen; and George M. Cohan and "Huron Jones," at the Liberty. All of these attractions drew exceptionally well, Velaske and "The King's Men," and Myrtle Gonzales, Val Paul and George Hernandez in "Mutiny," at the Class A, also played to good houses.

Wayne Field Buys Davenport Theater.

Davenport, Wash.—O. G. Wrona, who has run the Majestic Theater for the past year, has sold it to Wayne Field, in partnership with J. A. Hurley at the Hurley Theater. This theater seats 500 and will run every night, using Paramount program and Artcrafter.
CANDY JAG. — The east: Muesey (Johnny Ray); Mrs. Muesey (Emma Ray); Helen, the daughter (Helen Mitholoph). The pates are too long and he asks his wife to shorten them. His wife, taken up with society, permits them to remain long for this domestic duty. Likewise Helen, the daughter, has a creditor who threatens to have Muesey taken to court if he does not pay his debts. Muesey finally has the colored cook shorten the trousers. The mother and Helen decide to cut the pates short. And the creditor then goes on a white excursion from the new well-cut pants. When Muesey gets home the dogs run after him, but he manages to run away without the creditors. Helen spoils the dress for the widower, and in the end he is found in the garden with the flowers. Helen, however, has already abandoned him.

In company with his wife and daughter they prove to a department store to view a display of lingerie, while Muesey wanders about the adjoining shop, looking at, or petting, for a candy counter he buys some branded drops which have a marked effect upon him. He gets into several mixups with the employees of the store. After wandering through several departments, leaving a wake of disaster after him, the inebriated one finally gets to the toy department. When he sets off a fireworks display the limit is reached, and the attacks of the policemen a rush to eject the trouble maker. They are forestalled by Muesey, who cuts the strings attached to many boxes and loned, and joyfully runs off with an angry mob, seeking new fields of adventure.

RAY COMEDIES.

MUESY IN SOCIETY. — Poverty stricken Muesey, a eave of the poor and humble, applies to the wealthy Mrs. Mary, the daughter of a wealthy butcher. Mrs. Muesey and Mary are strong for society. They send Muesey to an upmarket school set for rich boys, but receive a nice stack of "regrets." Mrs. Muesey has an idea. With the aid of an agency she gets several titled cooks to act as her guests. They are each to receive ten dollars. Muesey does it. They then have a dinner party for the titled society. Pines for the old wild. Muesey rebels against the party, but changes his mind when he gets a glimpse of the young gentleman, a boa fiend. He is delighted. While he is getting ready for the main event, he is highly amused at his efforts to "dress up." During the festivities the boys and girls meet many strange and startling adventures. The music and the talk of the assembled guests almost drive him to distraction, and he steals away for a quiet nap.

In his dreams he is living again in the old shanty. Being rude awoken by his wife, he decides to get away from "society" and pay a visit to his old friend, Phineas, who runs a liquor refreshment parlor. Mrs. Muesey, being a homemaker, follows him and once more Muesey is bailed from having a "good time." As they are leaving, robbers break into the saloon, but the rough and ready Muesey, now in his proper element, throws a box of snuff in the face of the robber, and the band is rounded up by the police attracted by the liquor. While the police are absent, Muesey buys his own brew and has his husband to enjoy himself in his own peculiar way. In the heights of "society" and the owner of the former saloon reigns as a hero among his followers in the cold wild.

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CHAI MERS PUBLISHING CO., 11 Madison Ave., New York City
The Cap'n girl, which Nellie few. No Chunk pleased heartlessly. They run.

- **Ikey Idle** exits.

At last he and his pal Howie secure it by helping each other. "Cherry Staggar," says Ikey, "is a passenger. Tom Banks is also a passenger. The sun is not far removed, and Nellie will come out on the stage, and signs it "Tom." In the meantime Tom loses his way in the bush. "Cherry Staggar," with the recovered gold, discovers him, and Tom is rescued. Tom publishes that present with water and plus a letter to his coat giving directions to the highway. Then he intercepts the stage which is bearing Nellie to her lover, gives the package of gold to the conductor, and makes the escape. The last scene of the picture is where Nellie comes to the相遇 further, and having arrived, calls the constables; Cherry, making off to the bush for further adventures.

ESSANAY.

A CORNER IN SMITHY (A Black Cat Feature) (Director Sandwich Millard (Hazel Daly); Edward S. Jones (Ryrock-Lock); J. Smith (Robert Edder).—The Smithy is a successful business. It is so common, he thinks. He devises a scheme to trick the public of the Smithy by offering $2,000 each to all bachelor Smiths will not agree to marry, and to all maiden Smiths will marry their name. When the wedding ceremony is made a thriller in which a western girl uses a 32 caliber revolver, and several cartridges to shoot her rival's photograph. After two successful runs on circuit, Henry Smith is fifty years old, and instead of shooting the picture's face, she shoots Bob to the heart, and kills him. The audience is delighted. A doctor finds Bob's heart, but Cherry being held by three to keep her away from him, he died. A mutual friend of each sees Cherry and the goes to Bob, telling him that the girl is "crying her eyes out for him," "wild about him," etc. etc. To all. Bob's face is absolutely congealed. Cherry replies. She is "striffy business." The friend replies, "She is the best woman you ever saw." But Cherry says, "It is too late, man. All is over." Cherry and I have been married two years."

KALEM.

ARRAIVED WITH ENEMY (An episode of "The Further Adventures of Staggar"—(True Boardman) (C. A. Pearson, Summerfield (Harney Pursey); Mildred Summerfield (Streling); "Black Bill" (G. W. Williams).

Summerfield, a new settler in the back countries, is trying to make a new start. He has a bush waiting to be joined by his wife. He records their property in town for $5,000. "Black Bill" isiken. Bill finds this letter and adds a few lines to the letter, Summerfield, and takes him away. Mildred, the life, arriving, finds this letter which demands $5,000 ransom for Summerfield, and it is signed "Staggar."

Just about this time, "Staggar," the gentleman outlaw, and his partner Howie, run onto the outlaws and shows him the letter. He at once realizes who is impersonator and repeats Mildred with him in an effort to rescue her. This is attempted by the mounted police, who expose "Staggar" and "Black Bill". The townspeople also set out to rescue Summerfield, giving "Staggar" and Howie a chance to break for the bush.

"Black Bill," stronghold, the troopers are forced to retreat. At the plunders of Mildred, "Staggar" undertakes to catch and to be released for his arrest. After a thrilling encounter this is effected, and "Black Bill" and his gun arrested. In the equation of the victory "Staggar" and his pal slip away, and the troopers are disgusted with following to retake him by the plunders of the grateful wife.

**AN EYE FOR AN EYE** (An episode of "The Further Adventures of Staggar"—(True Boardman) (Howie (Hal C. Dalkey); Mrs. C. A. Pearson) (Summerfield (Streling); Tom Blanks (Jack Lott).—At the Smithy, a man attempts to take a stray lamb to a shelter, encounters "Gypsy Staggar," a core-sharp. Playing with "Gypsy," "Staggar" loses money through the gamester's loaded dice. He discovers this after he has ruined, a man, and he rushes off. Tom tells "Staggar" that he has been seated at cards by "Gypsy" and that the latter has taken his last chance. As the gambler hadn't given up this sum when he had made his call, the gambler takes and takes it away from him. At about the same time Cherry comes to Nellie to come out on the stage, and signs it "Tom."

In the meantime Tom loses his way in the bush. "Cherry Staggar," with the recovered gold, discovers him, and Tom is rescued. Tom publishes that present with water and plus a letter to his coat giving directions to the highway. Then he intercepts the stage which is bearing Nellie to her lover, gives the package of gold to the conductor, and makes the escape. The last scene of the picture is where Nellie comes to the相遇 further, and having arrived, calls the constables; Cherry, making off to the bush for further adventures.

**HEARTS AND FLOUR** (Two Parts—July 11.—The cast: The Girl (Eva Novak); The Grocer (Sidney Black); The Grocer’s boy (Tom Delmar); The Storekeeper (Bob Nicholl).—The grocer boy loved the boss’s daughter. So did the butcher boy, but Eva favored the former. While both worked in the store, they started it. It started a fight, in which the stock of the store was used against the fray just as it was becoming exciting, and they went to the police.

The minister comes in to ask for a subscription, and the boss, giving him one, drops his rolls, and they are lost. The police are called. Some gossip comes into the store and stay so long in the fight that the minster asks them to drive away. This succeeds splendidly, and the boss is pleased with the grocer boy. One day the boy carries a bag of flour on his back, and as the bag breaks away, the flour runs down his back. He then blames Ryck. The boss goes into the re-frigerator and finds out what has happened to him when he is nearly frozen and saying that Ryck did it. Both fall on Ryck and beat him up, but the girl explains the truth. Ryck is sent out to deliver the orders. Ryck has a wish to make a big bag of flour, and breaks away from it. The wagon runs downhill and is knocked to bits by an auto. Tom returns to the scene and finds Ryck tampering with the wagon and tells him off. Ryck and Eva have planned an elopement, and as the boss will not agree to marry them, she tells him "I will climb out on. Pa sees them, but Ryck ties him to the tail of a huge kite, eats the string, and when they are about to be married, Eva are just getting out of the window, when Eva that at the ball. Kitchcena has just arrived, but Ryck succeeds in getting away with the girl. Tom and the boss follow them. Eva and Eva are caught by the police, and they are arrested for speeding. Ryck manages to excite the bugler for a car and in a car. The landlord throws the slippers out of the window, and Kitchcena finds them. She puts them in the basket, and takes them down a town out of them, using the workbasket for a basket.

**JOKE.**

KITCHCENA (Rel. Week of July 9.—The cast: Kitchcena (Gale Henry); Count James (Pauline Lord); Duke (Eugene Heafall; Written by C. B. Hoadley. Produced by Robert B. O’Dwyer).—Kitchcena has two staples who are preparing for the Street Sweepers’ ball. She was engaged to be married to Count James, but has a note of vital importance in the too of one of his staples. She gives it to Count and James to read. Then he sends it to her at stationer, and makes her marry him, while the disappointed Count "beams" the boss with a bowler.
UNIVERSAL CURRENT EVENTS.
ISSUE NO. 7 (June 30).

World's youngest democracy represented by group of famous citizens.
Washington, D.C.—The counterpart of the impressive delegation of Russian Commissioners to the United States is here and have been given a great welcome by this gov-
ernorship. The delegation is composed of representatives with unsettled political conditions will be solved, and the future of Russia will be determined by the people in the great war. Substitutes: Secretary Lansing and

The Russian Mission.

World Famous Spots Thronged as Season for Lasting Impressions of West Coast Attractions: Spots where labor and capital take a holiday. Beech "Everest," Going to Grass for a Change. Annual Bathing Girl Parade is not missed by many.

Washington Arch at Valley Forge Nation's Birthday. The youngest daughter of George Washington, Miss Champ Clark, leads famous memorial on spot where Washington's trials were greatest. Champ Clark's home was near the spot where General George Washington on his knees in the snow prayed for Divine assistance, the Nation gave to Pennsylvania a memorial which will commemorate all that is historic there. This is a bel-

owed place. Champ Clark delivered the memorial to the State.

Cinematography means finds many Graduates in Uncle Sam's Service.—Many Harvard stu-
dents are being considered for important assignments in the service of the Nation. Where enthusiastic thongs swept past police barriers and a group of citizens went to Washington Arch in action. New York.—At the Bat-
	ery Park, tourists rubber-stamped the National Medal of Honor, personal gift from Italy's King, presented to Mr. and Mrs. del Guercio D. at the annual celebration there.

VICTOR.

KICKED OUT (Two Parts—Rel. Week of July 4).—Mr. Richly (Ed. Clark); Mrs. Richly (Margaret Whistler); Boss (Marcia Moore); Political Boss (Dan Strickland): Dollar (Edwin Brown). Written by Harry Walz. Produced by Carter. Carter calls on the girl's father and asks for her hand, but the father refuses until Carter proves his worth to the company by agreeing to an interview with John Dollar, noted for his handwriting. Carter is delighted and goes to tell his girl. While the company is deciding what they will do with the vacant spot a picture of Carter and the editor's wife, and the kodak later comes into the hands of the editor who orders the film developed and brought to his home that evening.

Carter has a hard time getting into the house of Dollar, but finally does so in a laundry baske. He finds that the crooks and Dollar are in the house and drives them into the yard of the jail, where the crooks are arrested. Carter, out of gratitude, offers Carter any-
thing he wants, and Carter at once demands an interview.

He gets it and then barries to the editor's house with his. The editor is pleased and Carter gets the girl, but even as they en-
brace, he finds that he has taken the wrong picture. This proves to be Carter's undoing, for before he can explain the editor grabs him and makes him promise that he will take it himself alone with the "welcome" doormat under his salt.

THE PAPERHANGER'S REVENGE (Rel. Week of July 9).—The cast: Miss Pruied (Margaret Whistler); Mrs. Newbyed (Ellen Seiden); Sheriff (Gus McCombs); The Boss (Charles Haefli). Written by W. Warren and produced by B. Anker. Miss Pruied refuses the boss of the paperhanger, so he refuses to finish his job. She gives him a contract and when he finishes and determines in order to have it ready in time to do his work, he is refused. The boss is put in prison, and then sends the maid to the drug store for a medicine. When Miss Pruied reads Light writes on a piece of paper and hands it to Hildrich: he reads, "For God's sake laugh." The situation is very serious, and when he is told that, he is Tod Daly; not to ask any questions, but to meet him in the office. He has a private dis-
Calendar of Daily Program Releases

Releases for Weeks Ending July 14 and July 21

(For extended Table of Current Releases See Pages 390, 302, 304, 306.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JULY 9.

BUTTERFLY—The Reed Case (Five Parts—Drama).
NESTOR—Minding the Baby (Comedy).
L-KO—Hearts & Flour (Two Parts—Comedy).
UNIVERSAL ANIMATED WEEKLY—Weekly No. 80 (Topical).
VICTOR—Meet My Wife (Comedy).
Rex—Three Women of France (Two Parts—Drama).
UNIVERSAL SCREEN MAGAZINE—Issue No. 27 (Educational).
BISON—Double Suspicion (Two Parts—Drama).
JOKER—Kitchenella (Comedy).
POWERS—Monkey Love (Cartoon Comedy) and "In the Rocks of India" (Dorsey Educational) (split reel).
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 3—The Warning) (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 9.

GOLD SEAL—A Limb of Satan (Three Parts—Drama).
VICTOR—The Paper Hanger's Revenge (Comedy).
VICTOR—Kicked Out (Two Parts—Comedy—Drama).
IMP—Hatton of Headquarters (Drama).
BIG U—The Punishment (Drama).

REGULAR RELEASES FOR WEEK OF JULY 16.

GOLD SEAL—Six Shooter Justice (Three Parts—Drama).
VICTOR—One Bride Too Many (Two Parts—Comedy—Drama).

SPECIAL RELEASES FOR WEEK OF JULY 16.

BUTTERFLY—High Speed (Five Parts—Drama).
NESTOR—A Dark Deed (Comedy).
L-KO—Surf Scandal (Two Parts—Comedy).
UNIVERSAL ANIMATED WEEKLY—Weekly No. 81 (Topical).
STAR FEATURETTE—The Web (Two Parts—Drama).
UNIVERSAL SCREEN MAGAZINE—Issue No. 28 (Educational).
JOKER—He Had 'Em Buffalooned (Comedy).
POWERS—Box Car Bill Falls in Luck (Comic Cartoon) and In the Heart of India (Educational) (Split Reel).
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 4—The Fight) (Two Parts—Drama).

Mutual Film Corporation

MONDAY, JUUt 9, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter 14, "The Trap")—Two Parts—Drama). 05648-49

MUTUAL STAR PRODUCTION—Mary Moreland (Powell—Five Parts—Drama) 05650-51-52-53-64

TUESDAY, JULY 10, 1917.

LA SALLE—When Lulu Danced the Hula (Comedy) 05655

GAUMONT—Tours Around the World No. 36 (Subjects on Reel: Havana, Cuba; Cities of the Nile, Egypt; Aigues-Mortes, France (Scenic))

WEDNESDAY, JULY 11, 1917.

MUTUAL—Mutual Weekly No. 132 (Topical) 05657

THURSDAY, JULY 12, 1917.

CUB—Jerry at the Waldorf (Comedy) 05658

GAUMONT—Reel Life No. 63 (Subjects on Reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Camp Fire Signal Girls; Animations from "Life"—"A Hasty Pudding"—Professional Etiquette) (Mutual Film Magazine) 05659

MONDAY, JULY 16, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 15, "The Railroad Raiders")—Two Parts—Drama) 05660-61

MUTUAL STAR PRODUCTION—Betty-Be-Good (Horkheimer—Five Parts—Drama) 05662-63-64-65-66

TUESDAY, JULY 17, 1917.

LA SALLE—The Kissin' Butterfly (Comedy) 05667

GAUMONT—Tours Around the World No. 37 (Subjects on Reel: The Ruined Palace of Tiberius; Avignon, France; Timbuktu, a City of the Sudan (Travel)) 05668

WEDNESDAY, JULY 18, 1917.

MUTUAL—Mutual Weekly No. 133 (Topical) 05669

THURSDAY, JULY 19, 1917.

CUB—Jerry's Star Bout (Comedy) 05670

GAUMONT—Reel Life No. 64 (Subjects on Reel: The Cocoonat; The Boy Scout Signal Corp; Incandescent Mantles; A Novel Bicycle Race: Leaves from "Life" (Mutual Film Magazine) 05671

SPECIAL Roll Tickets

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CONVENTION OPENS
Monday, July 16th

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Exposition Manager

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
room at Bishop's; to ask for Jaques, who will understand no other language; or to go back to the theater; to say something polite about the play, however, is impossible. The lights are on in New York that day, but is Boston. He finds the cab and his father takes him to the theater, then to the hotel where they are staying.

Mona Light is helped by him, guided by her, through the city, to the store where he will find her. He is taken to the store, and the woman is left with him. He is taken to the store, and the woman is left with him.

In an adjacent town, there is a store where he is left alone. He is taken to the store, and the woman is left with him.

Neal comes on the woman, and knowing her to be a common woman, he is left alone. He is taken to the store, and the woman is left with him.

Neal tells the proprietor of the store that he has a package coming on the stage that night for Pop. The storekeeper gives Neal a key to the store, telling him that he will leave the package where Neal can get it. That night Joe breaks into the store. After Pop and Neal have retired, Neal gets up and starts for the store. They find the package and open it. They find that the blame for the robbery must be placed on them.

The next morning the robbery is discovered and Neal is sent for. He notices that Pop has not returned during the night. Going to the store where he is shown the evidence against Pop and comes to the conclusion that the old man is guilty. A little later Neal finds Pop in the mountains, and he surrenders.

Arriving in town, Pop takes off his onix and releases Pop, telling the man that he is to go forward and fetch the money. Shortly afterward a posse from the town robs Pop. Joe comes upon Joe's trail in the mountains and follows him to the store. They get into a fight, in which Joe is shot. They find the package of money taken from the Red Rock store. The posse comes up and decides to take Joe to the Red Rock store. Neal assures him that he will be taken care of. He is taken back to the birthplace, back to his home, where Neal had placed it.

**BISON**

**DOUBLE SUSPICION**

(Two Parts—Rel. Week of July 9)—The cast: Neal (Neal Hart); Pop (George Gerrill); Joe (J. C. Wheeler); Ruth (Muriel Evans). The scene is by George Hively. Produced by George Marshall.

Neal is a crook who has a store in the town of Red Rock County, is trapped by a gang of cattle rustlers. He is fighting desperately when his partner, Pop, comes to his rescue. The rustlers are captured by the police, and Neal and Pop are both acquitted of the rustlers and enabled Neal to escape.

Neal learns that Pop is coming to the store, and knowing that he has nothing to do, he is left alone. He is taken to the store, and the woman is left with him.

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**REX**

**THREE WOMEN OF FRANCE** (Two Parts)— Rel. Week of July 9)—The cast: Sister Genevieve (Adelaides Woods); Fifi (Irene Hunt); Aimee (Pearl Bailey); John Reed (Richard Tam); Raoul Renfret (Jack Mullholl); Doctor (Daniel O'Callahan); Mrs. Allen (Bess Meredith). Produced by Ruth Ann Baldwin.

The war had turned a splendid chateau into a hospital. Sister Genevieve, a woman who knew the sorrow of suffering but not the sorrow of sin, helped the young, fighting soldiers with the wounded soldiers therein. Fifi, on the contrary, had known sin in all its ugliness, but like many another of the women of the war, she did her best to help. When war was over and all the wounded soldiers had been discharged, Sister Genevieve disappeared from the hospital. She was at the time in love with Aimee Renfret, a pretty woman and a weak one, whose husband, a rich, powerful politician, had never returned. After three years without her husband, Aimee Renfret became a nun.

While thinking of the past, Sister Genevieve saw the woman. She was a nun who had been left by her husband to a life of poverty and despair. Then she had sung a frivouge song at the request of a dying soldier, but Fifi's answer was that she was not interested in the soldier's prayer and a song.

Lieutenant Raoul Renfret, of the guard, was at the time in love with Aimee Renfret, a pretty woman and a weak one, whose husband, a rich, powerful politician, had never returned. After three years without her husband, Aimee Renfret became a nun.

The enemy began a sharp attack and the men were thrown into the hospital. Among them was Raoul Renfret. When Sister Genevieve saw him, she recalled the days when he and John Reed were not yet married. He had been married and had never returned. After three years without her husband, Aimee Renfret became a nun.

While thinking of the past, Sister Genevieve saw the woman. She was a nun who had been left by her husband to a life of poverty and despair. Then she had sung a frivouge song at the request of a dying soldier, but Fifi's answer was that she was not interested in the soldier's prayer and a song.

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the city is noted and of the Prado, that world famous promenade down to the Malecon. Naturally there are pictures of the spot where the first machines stood, the Columbus and where his bones rested before being interred in the neighborhood works in Acapulco, Hidalgo, Bay and Chino streets are down to give an idea of the shopping district.
The cities of the Nile, a second section of this red, will prove intensely interesting. There are some fine in the land of the desert. A little photograph to show where romance still lingers. It owes its present fame to the temple of Osiria, the country which surrounded it. From this town that Louis IX embarked upon the seventh and eighth crusades. It is really a mind to connect the town with the Rhine and the Mediterranean.

REEL LIFE NO. 63 (July 12)—The first actual undersea vessel built for warfare was constructed in New Orleans by an engineer named Water. It had only been commissioned a short time when Admiral Farragut captured New Orleans. The vessel was sunk in Lake Pontchatrain to keep it from falling into his hands in land. In 1917, now, a precious relic at the Confederate Soldiers’ Home on Hayou St. John.

"A Square Deal for the Baby" will be a section of this reel of widespread interest. It is a vivid portrayal of the work of settlement house nurses in showing poor mothers how to care for their children. The pictures are in themselves an education.
The high cost of living is turning the theoretical plank into a reality. Modest budgets, never been universally used before. Just at present, 32 cents a week is being suggested as the weekday price for a meat.

"Camp Fire Signal Girls" is a preparedness plan for the big picture, but it is now doing a bit, the Camp Fire Girls in some communities are performing the same duties in the mysteries of heliography, wigwagging, and other forms of communication.

The reel also has two animated drawings from "Life." These are "A Hasty Pudding" and Prophetic Bixacters.

MUTUAL STAR PRODUCTION.
MARY MORELAND (Powell—Five Parts—July 9).—The cast: Mary Moreland (Marjorie Rambous); Thomas Maughm (Robert Elliott); Mrs. Maughm (Gene Lathot); Mrs. Moreland (Audra Gayle); Charles (Mary Tabbert); Cleo Terrance (Edna M. Holland). Directed by Frank Powell.

Thomas Maughm, Wall Street broker, dictates a letter to his stenographer, Mary Moreland, which contains the entire story of his wife’s wrong wrongs and announces his determination to separate from his wife. Before he finished the letter, Mary realizes that she loves him and has a desire to marry him. He promises to join her that evening in Boston but before she leaves, Mrs. Maughm sends for her, and when she reaches Boston Mary tells Maughm at the station that he must return with his wife.

Mary quits Maughm’s office and secures a position with Dashi Romney, cultured English lady, in love with Mary and asks her to marry her. She is told that she and her wife are parted by a mutual friend, Charles Maughm, who is aware that Mrs. Maughm is to become a mother. The wife, suspicious of her husband’s relations with Mary, visits her at the office. Romney falls in love with Mary and asks her to marry him. She is told that he and Mrs. Maughm and his wife are partly reconciled by a mutual friend, Charles Maughm, who is unaware that Mrs. Maughm is to become a mother. The wife, suspicious of her husband’s relations with Mary, visits her at the office. Romney falls in love with Mary and asks her to marry him. She is told that he and Mrs. Maughm and his wife are partly reconciled by a mutual friend, Charles Maughm, who is aware that Mrs. Maughm is to become a mother.

Mary is forced to leave home because of the scandal which has come to light. Mrs. Maughm offers her money to promise never to see Maughm again. Mary refuses.

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MUTUAL SPECIAL

THE IMMIGRANT (June 22—Two Parts—Charles Chaplin Picture)—The story of "The Immigrant," involving Chaplin once again, is set on board an ocean liner bound for America. An angry man who is sneaking up on the deck of the steamship, Edna Purviance and her parents are also bound for America as a passion for gambling. He is robbed by professional card sharps, and the gamblers knowing a few card tricks himself. He learns the profession, gains the confidence of the game, and wins all their money. Charles tries to transfer the money to Edna so that she may return it to the gambler, and she-loss. Her officer pleads for him a thief until Edna explains, Flushed with his initial success against the cardsharps, Charlie decides to try his luck a second time. They pluck Charlie of his last chance.

Several months are supposed to elapse, Charlie finds a quarter and enters a restaurant and orders a meal, when he discovers a hole in the pocket where he stowed the quarter. He热带 exchanges another coin but not beaten up because he was minus a dime. When his dilemma is solved, he looks round despairingly, and to his astonishment, discovers a dime. A few days later, his troubles are temporarily over, but Edna is broken and the gallant youth do not but insist that the lady dine. The curious waiter is six feet six inches tall and a mite too thin for half a foot broad, and evinces a strong desire to see the color of Charlie’s money. He asks for more food to his order. The waiter hands the waiter a dollar which he inadvertently drops. Quick as a flash Charlie picks up the rolling coin and brandishes it over in payment of his own and Edna’s bill, but the big waiter bites the spurious coin in

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Drugsist desires to sell the store and receives a letter in the afforrd of the drug.

Tony Gay plots to run the place and give brother-in-law a dose that will keep him under the table until he leaves the town. Old Sport, the dauntless athlete, training for a fight with Dusty Bob, is hired as drug clerk.

Front line presenstions are filled the two boys up on the dog with ill effects to the dog. Old Sport shows his skill in dispensing soothing serums, but the long suffering Bob, his ancient enemy, appears with blood in his face. However, Old Sport wins. During the melee, a dog placed in a sweat bath is the victim of a 22 Cal. automatic condition.

Searching for the lost boy, Tony Gay and Old Sport are mistaken for burglars in a girl's boarding school. In the melee, Tony Gay's sister appears, recognizes him, and is delighted when Old Sport hands over a Rag Baby, which has caused all the misunderstanding.

WHERE IS MY MOTHER? (One of the "5 Children, Count'—Series—Two Parts)—The cast: Nina Burdock (Little Mary McKitster); John Bullock (John Coassin); His Wife (Mabel Bardine); Robert Wilkins (Patrick Calhoun). Nick's mother, who has been lost around the world, returns to her mother. And way for the failure of the bank, disappears. Nina is broken-hearted. Burdock had returned to his home one evening and found his wife apparently in a compromising position with Robert Wilkins, a friend of the family. The couple had had violent scenes and finally Burdock left his home. Despite the pleas of his wife, she refused her husband's terms. Nina, however, goes to the judge and pleads with him to take her away from her. The judge is so impressed he makes a special investigation and finds that Mrs. Burdock, innocent of all the charges brought against her, is to be discharged Burdock and his wife into his chambers under the clause that "he who finds a good bend, brings about a joyful reconciliation."

LIGHT IN DARKNESS (Edison—Five Parts—July 9)—The cast: Hilary Kenyon (Shirley Mackenzie); Robert McFadden (William Morris), Deputy Sheriff Burd Bulligan (William Tooke); Captain Arthur Converse, alias "Gentleman Harry" (J. Frank Glenden); Governor of California (George T. Drury); De Witt Pierce (Bigeelow Cooper); Sheriff McWhirter (from Waddsworth).}

With Friends in the Penitentiary

In the penitentiary with a prisoner, Sheriff Burd Bulligan stops the inadmissible and reports the incident.

On his way to the penitentiary with a prisoner, Sheriff Burd Bulligan stops the inadmissible and reports the incident.

Ramsey Latham, cashier of the "Traders Bank" Trust Company, discovers the insolvency of the organization.

De Witt Pierce, has withdrawn huge sums for business other than that of the bank. Pierce promises restitution, but the next day sees him a suicide, and the arrest of Ramsey.

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The door of the prison opens and Hilary Kenyon, accompanied by a matron, steps out. Ramsey looks at her with admiration and surprise. He then walks toward her. "Ten years," he answers to her question. Good behavior will shorten your sentence. In five years you will be eligible for parole, so you can escape.

At San Salito station they alight from the train and are transferred to the penitentiary bus. In the office the parole officer takes a matron and accompanies her to the office.

A matron comes out to receive Hilary. He realizes that she, too, is eligible for a semi-prison sentence.

Five years later Hilary is paroled. She makes her way to Greemans to take up a position as matron. In her cell Ramsey, the parole officer, Arthur Converse, alias "Gentleman Harry," of his acquaintance visits him and tells him that they have passed a ranch during the period of his parole, inasmuch as by the rules of the State, he will not be allowed to engage in mining until he is free of prison restrictions.

His parole is granted, and Ramsey, trying to be helpful, tells Hilary that he has his punishment. She tells him that she, too, has been a matron and he is off the stage. She tells him that her experiences were over since the day of her parole. The calm of the prison is ineradicable, and restraint and
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leaves his wife and son. On board a westbound train, Jeffrey finds out that he has been compromised, and that she is going away to hide. Touched by her apparent sorrow, Jeitro P嵺taro tries to win her back. He loves her, and he tries to protect her. In love with his mother-in-law, Nan, he actually wins her, but he may lose her on any of her terms.

A year later a son is born to Nan and Jeffrey. She pleads with him to divorce Madge and marry her, for the sake of their child. William,
photograph, a medical student. One evening she is summoned to the home of a wealthy old man, who is a murderer, who strangles her father when the latter attempts to save her. Hearing of Vil- len's arrest, Christine decides to visit the man and tells him of the attack. The next morning, she receives a note from the murderer, who promises to return to her home. He promises to marry her, but she will be his "sweetheart." Christine, of course, is in no mood for such games. She decides to make him disappear. She tells her mother that she is going to Paris to see a friend. When she has confirmed her plan, she sends her a wire, saying, "Christine will be in Paris." Christine is determined to carry out her plan of vengeance.

Meanwhile, Christine and her friends are in Paris, searching for the murderer. They find him and, in a daringly staged scene, Christine (who has been disguised as a woman) confronts him. The murderer, who has been waiting for this moment, is taken aback. Christine reveals her plan and, in a dramatic moment, she stabs him to death.

The film ends with Christine returning home, where she is embraced by her family. The murderer's fate is sealed, and Christine is hailed as a hero.

This film is a classic of the thriller genre, with its suspenseful plot, tension-filled scenes, and dramatic finale. It is a must-see for fans of classic cinema.
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is to receive $5,000. Consulting Trot and informed by his associates the beautiful is a new life begins. Meredith, always needing something comes to a head. Meredith, which he pleads is for Mrs. Wilson. Realizing that he is being defrauded, The Cigarette Girl refuses. Securing second opinion Trot had made way with Cigarette returns it to Meredith at his request. Meredith, Mrs. Wilson, being present, secures the papers and carries away a check of Meredith's, which she had previously obtained.

THE NEGLECTED WIFE (Episode No. 9—"Deepening Degradation")—Two Paris—Balboa (11)—The N. Y. Daily Graphic.

Subtitle: S. (Ruth Roland); Horace Kennedy (Roland Botten); Major Kip (John R. Boone); Corinne Grant; Edgar Doyle (Ned Hardin), Private.

Philo McCullough.

Trot, straggling from the blow he received from one of Doyle's panasters, finds himself closely held in Margaret's arms. Margaret is startled at the sight of Norwood. Kennedy, realizing the situation, implores Norwood to say nothing. Norwood escorts Margaret home, and by arrangement he tells Margaret he wishes to speak to her. "Tell me what this means. I want to help you," he says. There is nothing I can tell. I want you to do nothing," she answers. Pleading with Margaret, Norwood bids her good-bye, very much disappointed.

Miss Kennedy speaking to Margaret over the telephone, Mary enters. Kennedy, suspecting that she has heard everything he said, begins to cross the room with Mary. She is not out. Margaret says, "I know you are untrue to me and I have a perfect right to listen. She is not out. And no one will ever give her my happiness," his wife replies. "Promise me that you will never see her again."

Doyle determines to have revenge upon Kennedy. Norwood and Trot are assisting in their destruction. Margaret receives a note from her that Kennedy is in her apartment and if she wishes to save herself she must go with a woman in a taxi that now stands in front of her apartment. Trot or something else but to save the man she loves, Margaret certifies to her friend, Betty Kennedy. Jumping into the taxi, Margaret discovers the veiled woman, who will not reply to her questions and refuses to wait. "Is this woman leading Margaret?"

THE FATAL RING (Episode No. 1—"The Violet Diamond")—Two Parts—Astra—July 5.

Paul Standish, brother of Margaret, is charg ing for excitement, is held up by a masked man who demands the violet diamond of The Daron. It is his her that her father bought the dia mond from a villainous priest in Arabia who sold it as its reputation. The masked man, Nicholas Knox, has been given three days to recover the diamond. The head of the Secret Order at the head of which is a priestess who stops at nothing to gain her end. The only man that might know something about this diamond is Richard Carlsake, her father's former secretary. In spite of the knowledge that he has a diamond the priestess is not satisfied, and Nicholas Knox, has given three days to recover the diamond. Just then Knox enters, Pearl points to the man who is the man has the gold setting in which the stone belongs.

Immediately Carlsake moves toward the door. Locating it and drawing his revolver he demands the setting for the diamond. Searching Knox finds him the setting and is about to es capes the window it is found the priestess, accompanied by two of her spies, with Knox behind him Cumberland, the rein voyer from his hand. In the struggle which follows, Knox recovers the setting and makes a struggle. Finding Knox and Pearl finds herself alone with Knox. Wishing to locate the identity of the mysterious man, who helped him, Pearl asks Knox, "I can tell you nothing," is his reply.

Well then if you can tell me nothing, I want you to return over that armpitly much valued setting for the violet diamond," Pearl answers, covering him. "If they kill me," says Mr.oller, Pearl secures this setting, but the spies connected to Knox's business again and Pearl is attacked by an Arab.

In a struggle with him on the stairs, she is backed over the railed balcony and Knox, the chandelier and falls to the floor. Knox is perfectly overpowered in the struggle. Knox by a window, Pearl discovers a knife stuck in the wall. Pearl pulls this knife from the wall and covers a note of Knox. "Ladies, you are allotted to you to return the violet diamond or your life is forfeit.

"What is this mysterious diamond, the possession of which means such dangers?" is the question which will bring audiences back for the next chapter.

NATURE'S beautiful gardens in the Northwest are being invaded by the seventh annual Rose Show. Subtitle: Queen Nina and King Mac rule in homeland during the Festival. The most picturesque joins with the love for Nature in elaborate expression.

New York.—The 22d Regiment of Reserve Engineers arrive for a visit to the Polo Grounds. Subtitle: The baseball wiz bit fair to make good soldiers. Enthusiastic root ers.

Washington, D. C.—The diplomatic mission from Great Britain reached the capital, bringing Free Russia's message to the American people.

Subtitle: The baseball wiz bit fair to make good soldiers. Enthusiastic root ers.

San Diego, Cal.—Two thousand school children take part in the annual field day games, which also include a historical pageant. Subtitle: An immense human flag is formed. Soldiers and sailors from the Exposition Training Grounds add color to the exercises.

Pittsburgh, Pa.—Hans Wagner is back in the thick of it. Of the Smoky City celeberation of the event by presenting him with a loving cup. Subtitle: For the stars of old years and on the diamond, but always on the jump—the baseball.

Liverpool England.—King George and Queen Mary visit the North of England to decorate a number of Lancashire heroes. Subtitle: For the stars of old years and on the diamond, but always on the jump—the baseball.

New York City.—The Italian Envoys journey to Staten Island on the U. S. S. Pennsylvania to place a wreath on the Garibaldi Memorial. Subtitle: Huge crowds join in the tribute to the illustrious Italian in the Italian flag flies with the Stars and Stripes at the reception tendered the Mission at the City College Stadium.

Syracuse, N. Y.—The task of rounding the big army of recruits into shape for early service proves happily at the training camps. Sub title: Learning the alphabet all over again. The boot camp practice forms an important part in the preparation for trench warfare.

Oakland, Pacific Coast.—The British patrol cruiser Lancashire arrives at a western port to take on a supply of provisions and materials. Subtitle: One of the world's largest vessels to leave for shore.

Philadelphia, Pa.—The human size of the war is emphasized by a pageant of the white clad "soldiers, for the benefit of the Red Cross. Subtitle: They are on the way to comfort the wounded—bring the bright rays of mercy to the bloody battlefield.

Des Moines, chairman of the Red Cross Council, calls upon the Nation to pour forth its funds to aid the fighting world. Miss Katharine Rainsfiles from Buffalo to Washington to spread the appeal for aid.

THE CIGARETTE GIRL (Astra—Two Parts—July 5)—The cast: The Cigarette Girl (Ghadya Hulette); Money Meredith (William Parke, Jr.); Mrs. Wilson (Florence Hamilton); her husband (Warner Jeans); by William Parke.

Another noise of great revelry, night after night, graciously visited wherever she stopped. The greatest attraction was the Cigarette Girl, and was easily the besterman of the New York restaurant. Carrying her tray of cigs and cigarettes, she knew nothing else, save money and a happy childish go 

Among the crowd one stood out in Cigarette's eye. She was Trudy, who was Trot. Trot, being in a despondent mood, tells Cigarette that he has lost his position through resenting an insult made about Pitying. The Cigarette Girl brings him home to live with her.

Money Meredith, a young millionaire, was a frequent visitor at the New York restaurant, and was particularly struck by Cigarette's honesty. Meredith through his hoyish inclina tions falls in the church of Mrs. Wilson, who with her husband is scheming to secure a large sum from Meredith's fortune. Mrs. Wilson hits on an idea, which is to have him marry and sign over his money to his wife, thereby forcing Meredith to part with all his possessions.

Instructed by the honesty of The Cigarette Girl, his lawyer advises Meredith to marry her for a month, and at the end of the period she
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List of Current Film Release Dates

For Daily Calendar of Program Releases See Page 288.

GEORGE KLEINE.
The King of Cooks (One-Reel George Kleine Comedy).
Love, Luck and Loot (One-Reel George Kleine Comedy).
A Mixed Color Scheme (One-Reel George Kleine Comedy).
A Suit and a Sutter (One-Reel George Kleine Comedy).
Nerdy of a Husband (One-Reel George Kleine Comedy).
Some Statue (One-Reel George Kleine Comedy).

JAXON COMEDIES.
Are Actors People?
A Ride for Life.
Military Madness.
Pears of Pauline.
Fleecing the Clouds.

Selig.
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.
Won in the Stretch (Drama).
Uncle Sam Afoot and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Educational).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Smokefoot Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaufure (Two parts—Dr.
The Heart of the Carsons (Drama).
Selig World Library No. 6 (Educational).
The Right of Sight (Two parts—Drama).
In the Talons of an Eagle (Drama).
Selig World Library No. 7 (Educational).
Trials and Tribulations (Two parts—Drama).
Through the Eyes of the World (Drama).

RAY COMEDIES.
Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Plumber.
Mugsey in Society.
The Candy Kid.
Mugsey in Bad.

SPARKLE COMEDIES.
Where’s My Nitegale?
Fresh Air.
The Spy.
The Trunk Route.
Bertie’s Bath.
A Night of Enchantment.

Pathé Exchange, Inc.

RELEASES FOR WEEK OF MAY 27.
The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "The Love of the Missing Wife"—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balbo).
Rusticating (Library No. 1, "Mischief-Tommy Corp.
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona") (Scenic—Combite).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenario—International—Split Reel).
Heast-Pathe News No. 44 (Topical).
Heast-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 2.
An Amateur Orphan (Thames—Five parts—Drama—Astra).
The Mystery of the Double Cross No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).

The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balbo).
Police Protection (Comedy—Myra-Teery Corp).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Bird (Colorized) (Educational) (Pathé Split Reel).
Echoes of the Riddle ("20,000 Leagues Under the Sea") (Cartoon Comedy), and Two Newsreels in Industrial (International) (International—Split Reel).
Heast-Pathe News No. 46 (Topical).
Heast-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.
Blind Man’s Luck (Astra—Five parts—Dr.
Know America, the Land We Love, No. 11, Along the Rio Grande) (Combite).
Happy Holligian Cartoon Comedy (Around the World in Half an Hour, and Forbidden City in Peking, China) (Scenario).
Max Plays Detective (Two parts—Comedy—Heast-Pathe News No. 48.
Heast-Pathe News No. 49.
The Neglected Wife No. 5, The Crates—Two parts—Drama—Balbo).
Mystery of the Double Cross No. 13, "The Face of the Stranger"—Two parts.

RELEASES FOR WEEK OF JUNE 17.
Fires of Youth (Thames—Five parts—Dr.
The Mystery of the Double Cross (Episode No. 14, The Hidden Brand)—Two parts—Drama—Astra.
The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balbo).
Know America No. 12—Southwestern Texas (Scenario—Combite).
Kazanjammer Kids Down Where the Limber Jowels (Cartoon Comedy), and The Kamo Gawa Canal in Japan (Scenario).
Heast-Pathe News No. 50 (Topical).
Heast-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 24.
When Ruby Forgot (Lasalda—Five parts—Drama).
The Mystery of the Double Cross (Episode No. 16, "The Double Deceit"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 7, "The Message on the Mirror—Two parts—Drama—Balbo).
Know America No. 13—Cattle Raisting—Texas (Scenario—Combite).
Heast-Pathe News No. 52 (Topical).
Heast-Pathe News No. 53 (Topical).
Krazy Kat—Ill! is not Gold that Glitters (Cartoon Comedy) and Rebuilding America’s Merchant Marine (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 1.
The Woman in White (Thames—Six parts—Drama).
The Neglected Wife (Episode No. 6, "A Re-Training For a Farmer"—Drama—Balbo).
Know America No. 14—"Here and There in Texas" (Scenario—Combite).
Mystery of the Heart Breaker (Two parts—Comedy—Pathé).
Heast-Pathe News No. 54 (Topical).
Heast-Pathe News No. 55 (Topical).
Happy Holligian—The Great Offensive (Cartoon Comedy) and Two Newsreels in Horses (Edu.) (International—Split Reel).

RELEASES FOR WEEK OF JULY 8.
The Cigarette Girl (Five parts—Drama—Astra).
The Neglected Wife (Episode No. 9, "Deepening Degradation"—Two parts—Drama—Balbo).
The Girl Ring (Episode No. 1—"The Violet Diamond"—Three parts—Drama—Astra).
Know America No. 15—"Through Central Texas" (Scenario—Combite).
Heast-Pathe News No. 56 (Topical).
Heast-Pathe News No. 57 (Topical).

General Film Company, Inc.
(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.
Past One at Rooney’s (One of the O. Henry Stories—Two parts—Drama).
The Hobo Half-Breed (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanishing Some Tables (One of the O. Henry Stories—Two parts—Comedy-Drama).
A Service of Love (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Gold That Glittered (One of the O. Henry Stories—Two parts—Comedy-Drama).
No Story (One of the O. Henry Stories—Two parts—Drama).
The Love Prettler of Ikey Schoenestein (One of the O. Henry Series—Two parts—Comedy-Drama).
A Departmental Case (One of the O. Henry Series—Two parts—Comedy-Drama).

ESSAY.
Much Obliged (Black Cat Feature—Two parts—Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be a Bushy Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Brigadoon (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).
Woukl You Believe It? (Black Cat Feature—Two parts—Comedy-Drama).
A Case for Crime (Black Cat Feature—Two parts—Comedy-Drama).

KALEM.
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of “A Daughter’s Darling” (Drama).
The Man Hunt at San Remo (An episode of “The American Girl”) (Two parts—Drama).
The Man with the Limp (An episode of “Grail, Police Reporter”—Drama).
Sighs of the Scare (An episode of “Grant, Police Reporter”—Drama).
The Door in the Mountain (An Episode of “The American Girl” (Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).
A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (An episode of “The American Girl” (Two parts—Drama)."
The Pot of Gold (An episode of “The American Girl”—Two parts—Drama).
The Jackaroo, an episode of “The Further Adventures of Stingaree” (Two parts—Dr.
Seaside Romances (Ham and Bud Comedy).
The Tracking of Stingaree (An episode of “The Further Adventures of Stingaree”—Two parts—Drama).
Arrangements for the Enemy (An episode of “The Further Adventures of Stingaree”—Two parts—Drama).
An Eye for an Eye (An episode of “The Further Adventures of Stingaree”—Two parts—Drama).
A Double Deception (An episode of “The Further Adventures of Stingaree”—Two parts—Drama).

July 14, 1917

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Universal Film Mfg. Co.

ANIMATED WEEKLY.
June 13—Number 16 (Topical).
June 20—Number 17 (Topical).
June 27—Number 18 (Topical).
July 4—Number 19 (Topical).
July 11—Number 20 (Topical).
July 18—Number 21 (Topical).

BIG U.
May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two-Headed Man (Three parts—Drama).
June 23—The Pointed Finger (Two parts—Drama).
June 23—Love's Torment (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scratchers (Two parts—Drama).
June 14—Lonely Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Drama).
July 8—Double Scoundrel (Two parts—Drama).

BUTTERFLY.
May 28—Mosey Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Drama).
June 11—Our Flat (Four parts—Drama).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Plug Woman (Five parts—Drama).
July 9—The Coped (Five parts—Drama).
July 16—High Speed (Five parts—Drama).

GOLD SEAL.
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Wishing Wall (Three parts—Drama), and Beyond the War in France (Scene).
June 18—The Brand of Hate (Three parts—Drama).
June 23—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Drama).
July 9—The Streets of Satan (Three parts—Drama).
July 16—Sixty-Five Prisoner Justice (Three parts—Drama).

IMP.
May 29—The Case of Dr. Standing (Two parts—Drama).
May 28—The Fussle Woman (Drama).
June 4—Don't Give Out (Drama).
June 6—The Hunted Man (Drama).
June 11—Her Strange Experience (Drama).
June 21—The Double Toppled Trunk (Drama).
July 9—The Girl in the Limousine (Drama).
July 9—Haltion of Headquarters (Drama).

JOKER.
May 28—Uneasy Money (Comedy).
June 4—Simple Souls (Comedy).
June 11—One Damp Day (Comedy).
June 16—A Burglar's Bride (Comedy).
July 2—The Twitting Hour (Comedy).
July 9—Kitchener (Comedy).
July 16—He Had 'Em Baffled (Comedy).

LAKEMILE.
May 12—The Doctor's Deception (Drama).
May 19—The Single-Legged Man (Two parts—Drama).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Woman for All Seasons (Drama).
June 4—The Missing Wallet (Drama).
June 15—Bartered Youth (Comedy).

L-KO.
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Reach Nuts (Two parts—Comedy).
May 28—Hopped into Scandal (Two parts—Comedy).
June 4—Demons and Damp Deeds (Two parts—Comedy).

June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Who's Your Che-lid? (Two parts—Comedy).
June 29—Hearing the Call of Duty (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy).
July 9—Hearts and Flowers (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).

NESTOR.
May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 29—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 24—A Bargirl by Request (Comedy).
June 11—To Be or Not to Be Married (Comed). June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Boy (Comedy).
July 2—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Comedy).
July 16—A Dark Deed (Comedy).

POWERS.
June 11—A Perky Peg (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split reel).
June 18—Young Nick the Detective (Comedy—Cartoon), and China's Wonder (Two parts—Comedy).
June 25—Duke Dooley's Jungle Fizzle (Cartoon—Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Traveling Cartoon).
July 9—Monkey Love (Cartoon Comedy), and The Fables of India (Dorsey Educational).
July 16—Box Car Coll Fails in Luck (Cartoon Comedy), and In the Heart of India (Educational).

REX.
Apr. 29—David Craig's Luck (Two parts—Drama).
May 17—The Gift of the Fairies (Comedy—Drama). May 21—Unmasked (Drama).
May 28—The Purpie Spirit (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 15—Helen Grayson's Strategy (Two parts—Comedy—Drama).
July 2—Beneath of Redemption (Two parts—Drama).
July 9—The Wives of France (Two parts—Drama).

STAR FEATURETTE.
July 16—The Web (Two parts—Drama).

VICTOR.
June 15—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 28—She Married Her Husband (Two parts—Comedy).
July 2—Damaged Goodness (Comedy).
July 25—Her City Beau (Comedy—Drama).
July 26—Swede Hearts (Two parts—Comedy—Drama).
July 2—Two Thieves to Fight to Comedy.
July 2—Daredevil Dan (Comedy).
July 9—Most My Wife (Comedy).
July 9—The Paper hanger's Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy—Drama).
July 16—One Prude Too Many (Two parts—Comedy—Drama).

UNIVERSAL SCREEN MAGAZINE.
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24 (Educational).
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).

UNIVERSAL SPECIAL FEATURE.
June 10—The Voice on the Wire (Episode No. 370—Drama).
June 17—The Voice on the Wire (Episode No. 375—Drama).
June 23—One More Time (Episode No. 375—Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 376—The Living Death—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1—"The Bank Mystery" (Three parts—Drama)).
July 3—The Gray Ghost (Episode No. 2—"The Mysterious Message"—Two parts—Drama).
July 15—The Gray Ghost (Episode No. 3—"The Warning”—Two parts—Drama).
July 22—The Gray Ghost (Episode No. 4—"The Flight”—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.
June 0—Issue No. 1 (Topical).
June 10—Issue No. 3 (Topical).
June 23—Issue No. 5 (Topical).
June 30—Issue No. 7 (Topical).
July 1—Issue No. 8 (Topical).
July 11—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).

Mutual Film Corp.

CUB.
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Most Extraordinary Adventure (Comedy).
June 4—There and Back (Comedy).
June 11—Jerry's Getaway (Comedy).
June 17—Jerry's Red Hot Trail (Comedy).
July 2—Jerry's Howlous Tangle (Comedy).
July 9—Jerry's Backwoods (Comedy).
July 12—Jerry at the Waldorf (Comedy).

GAUMONT.
June 12—Tours Around the World No. 32 (Subjects on reel: The Royal Visit to the Belgian Residence of France; Capri, An Island in Italy; Antiquity, British West India Islands; Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on reel: Nantes, France; Pozzuoli, Italy; Persian Village in Winter) (Scenario).
June 26—Tours Around the World (Subjects on reel: Tunbridge Wells, Kent; Buenos Aires, Argentina) (Scenario).
June 21—Real Life No. 69 (Subjects on reel: Knitting Hose; Revealing the Calamities of the Most Perfect Child: Tilting Match on Water: An Auto Driven Train) (Mutual Film Magazine).
June 28—Real Life No. 61 (Subjects on reel: Marketing Tobacco: Launching a Lifeboat; The Life of the Bee: As They Look in the Reckoning House: Butterfly Jewels) (Mutual Film Magazine).
July 5—Tours Around the World No. 35 (Subjects: Bittern, Tunis; Sydney, Australia).
July 10—Tours Around the World No. 36 (Subjects on reel: Havana, Cuba; Cities of the Nile, Egypt: Alpaca Soot's, France) (Scenario).
July 12—Real Life No. 63 (Subjects on reel: a Submarine of the Past: A Sugar Deal for the Baby: Whale Mule; Camp Fire Renal Girls: Animations from "Life"—A Hasty Pudding; Dances of Quaque) (Mutual Film Magazine).

LA SALLE.
June 4—The Flight That Failed (Two parts—Comedy).
June 11—His Campus Wife (Comedy).
June 18—The Title of the Nine Lives (Comedy).
June 25—Comer Street (Comedy).
July 2—The Girl in the Frame (Comedy).
July 9—When Elsa Danced the Huila (Comed).
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CLEVELAND, OHIO
List of Current Film Release Dates
ON FEATURES AND OCCASIONAL PROGRAMS

(For Daily Calendar of Program Releases See Page 288.)

(Mutual Reissues continued from page 302)

MUTUAL CHAPLIN.
April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.)

CAHILL.
Apr. 30—Gladys’ Day Dream (Two parts—Dr.).
May 14—When Betty Bettz (Two parts—Com.).

MONMOUTH.
June 8—Jimmie Dale, Alias The Gray Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Gray Seal (Chapter No. 15, "The Tapped Wire"—Two parts—Drama).
July 6—Jimmie Dale Alias The Gray Seal (Chapter "The Victory"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.
June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Peril at Home (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 25—The Daring Davison (Powell—Five parts—Drama).
July 2—The Masked Heart (American—Five parts—Drama).
July 9—Mary Moreland (Powell—Five parts—Drama).

SIGNAL PRODUCING CO.
June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11, "A Desperate Deal"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12, "A Fight for a Franchise"—Two parts—Drama).
July 2—The Railroad Raiders (Chapter No. 13, "The Road Wrecker"—Two parts—Drama).
July 9—The Railroad Raiders (Chapter No. 14, "The Trap"—Two parts—Drama).

ROTHACKER.
May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.
May 9—The Great American Game (Comedy).
May 17—Miss Triton of The Follies (Comedy).
May 23—Two Red Carpet Girls (Comedy).
May 30—Blushing Father (Comedy).

VOGUE.
May 12—A Vanquished Fling (Two parts—Com.).
May 19—Caught in the End (Two parts—Com.).
May 26—Piloting With Danger (Two parts—Com.).

Metro Pictures Corporation

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April—The Cure (Two parts—Comedy).
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VOGUE.
May 12—A Vanquished Fling (Two parts—Com.).
May 19—Caught in the End (Two parts—Com.).
May 26—Piloting With Danger (Two parts—Com.).

YORKE FILM CORP.
June 11—The Haunted Pajamas (Five parts—Drama).

Triangle Film Corporation

FINE ARTS.
May 9—Might and Main (Sections—Parts—Drama).
May 20—Souls Triumphant (Five parts—Drama).

INCE-KAY-BEE.
June 1—Love on Justice (Five parts—Drama).
June 10—The Girl a Story (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama).
June 17—Paws of the Bear (Five parts—Drama).
June 24—Madcap Midge (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—Drama).
July 1—Fate of Men (Five parts—Drama).

TRIANGLE KOMEDY.
June 10—Wheels and Wags (Van Dyke—Five parts—Drama).
June 19—His Marriage Failure (Five parts—Drama).
June 17—His Speedy Finish (Five parts—Drama).
June 24—His Bitter Fate (Five parts—Drama).
July 1—A Jasitor’s Vengeance (Five parts—Drama).

TRIANGLE PRODUCTION.
May 20—Wild Winship’s Widow (Five parts—Drama).
May 27—Madam Bo Peep (Five parts—Drama).
June 3—American—That’s All (Five parts—Drama).
June 24—Her Excellency (Dramatic Governor (Five parts—Drama).

MACK SENNETT-KEYSTONE.
May 27—Oriental Love (Two parts).
May 30—Cactus Neil (Two parts).
June 10—The Betrayals of Maggie (Two parts).
June 17—Skidding Two (Two parts).
June 24—The Dog Catcher (Two parts).
July 1—Dangers of the Bride (Two parts).
July 8—Whose Baby (Two parts).

Feature Releases

ART DRAMAS, INC.
June 4—House of Cards U. S. Amusement Co. (Five parts—Drama).
June 11—A Mutual (Van Dyke—Five parts—Drama).
June 18—The Golden God (Apollo—Five parts—Drama).
June 25—The Road Between (Erstbrach—Five parts—Drama).
July 2—The Peddler (U. S. Amusement Co—Five parts—Drama).

HOTCRAFT PICTURES CORP.
May 14—A Romance of the Redwoods (Five parts—Drama).
May 25—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.
June 1—Dude’s House (Five parts—Drama).
June 18—Little Orphan (Five parts—Dr.).
June 25—Kentucky Cinderella (Five parts—Drama).
July 2— Fires of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Drama).
July 16—The Greater Law (Five parts—Drama).

CHRISTIE FILM CO.
June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Ship (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—It’s Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.
May—Florida to Louisiana With H. T. Tinkeltobin (Scenic).
June 11—The Living Book of Nature (Transporting Wild Animals—Educational).
June 18—The Orange Apprentice.

CINEMA WAR NEWS SYNDICATE.
June 10—American War News Weekly No. 1 (Topical).
June 17—American War News Weekly No. 2 (Topical).
June 24—American War News Weekly No. 4 (Topical).
July 1—American War News Weekly No. 9 (Topical).
July 8—American War News Weekly No. 10 (Topical).
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## List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 288.)

**FLORA FINCH FILM CO.**

- "War Pride" (Two parts—Comedy).

**FOX FILM CORP.**

- June 3—The Slave (Five parts—Drama).
- June 10—The Broadway Sport (Five parts—Drama).
- June 17—Some Boy (Five parts—Comedy-Dr.).
- June 24—The Strip (Five parts—Drama).
- July 1—Patsy (Five parts—Drama).
- July 8—Two Little Imps (Five parts—Drama)

**FOX FILM COMEDIES.**

- May 21—His Bomb Policy (Two parts).
- May 28—Ruts of Love (Two parts).
- June 11—Six Cylinder Love (Two parts).
- June 25—His Final Blow Out (Two parts).

**GREATER VITAGRAPH (V.L.S.E.).**

- June 11—The Question (Five parts—Drama).
- June 18—The Maelstrom (Five parts—Drama).
- June 25—A Son of the Hills (Five parts—Drama).
- July 2—Caste (Five parts—Drama).
- July 9—The Message of the Mouse (Five parts—Drama).

**IVAN FILM PRODUCTIONS.**

- Apr.—One Law or Both (8 parts—Drama).

**GOLDIN FEATURES.**

- A Bit of Life (One reel Comedy-Drama).

**KLEINE-EDISON-SELIG-ESSANAY.**

- June 13—Land of Long Shadows (Essanay—Three parts—Drama).
- June 20—Do Children Count (No. 3—"The Wonderful Event"—Two parts—Drama).
- June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
- June 25—a Day and a Night (Two parts—Hoot Comedy).
- June 27—The Yellow Umbrella (A number of the "Do Children Count" Series—Two parts—Drama).
- July 2—The Man Who Was Afraid (Essanay—Two parts—Drama).
- July 4—A Place in the Sun (One of the "Do Children Count" Series—Two parts—Drama).
- July 9—Light in the Darkness (Edison—Five parts—Drama).
- July 9—a Rag Baby (Two parts—Comedy).
- July 11—Where the West Was Won (One of the "Do Children Count" Series—Two parts—Drama).

**SELZNICK PICTURES.**

- Apr.—The Silent Master (7 parts—Drama).
- May—The Lone Wolf (Drama).
- May—Poppy (Drama).
- June—The Lash of Jealousy (Drama).
- June—The Lesson (Drama).

**WORLD PICTURES.**

- May—Atoneement (Brady-International— Five parts—Drama).
- June 4—The Circus Life (Five parts—Drama).
- June 11—The Village Friend (Five parts—Drama).
- June 11—The Naked Soul (Brady—International— Five parts—Drama).
- June 18—The Stolen Paradise (Five parts—Comedy).
- June 25—The Diverge Game (Five parts—Drama).
- June 25—The Golden Lotus (Brady-International— Five parts—Comedy).
- July 2—The Prize of Pride (Five parts—Drama).
- July 8—The Brand of Satan (Five parts—Drama).

**States Right Features**

**AMERICAN-JAPAN PICTURES CORP.**

- May—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features).

**ARIZONA FILM CO.**

- May—Should the Bees (Drama).

**BERNSTEIN FILM PRODUCTION.**

- Humility (First of "Seven Cardinal Virtues"—Drama).

**CAMERAGRAPH FILM MFG. CO.**

- June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

**CENTURY COMEDIES.**

- May—Ball Kids (Seven parts—Comedy).
- May—Neptune’s Naughty Daughter (Seven parts—Comedy).
- June—Alice of the Sawdust (Two parts).

**CHARTER FEATURES CORP.**

- The Lincoln Cycle (First Release—"My Mother"—Two parts).
- The Lincoln Cycle (Second Release—"My Father"—Two parts).
- The Lincoln Cycle (Third Release—"Myself"—Two parts).
- The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
- The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
- The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
- The Lincoln Cycle (Seventh Release—"The President’s Answer"—Two parts).

**CINEMA DISTRIBUTING CORP.**

- June—The 11th Labor of Hercules (Twelve single parts).

**CORONET FILM CORP.**

- Living Studies in Natural History.
- Animal World—Issue No. 1.
- Animal World—Issue No. 2.
- Birdland Studies.
- Horticultural Phenomena.

**COSMOPHOTOFILM CO.**

- June—Believing in the Gods (Drama).

**EUGENE FILM CORP.**

- April—Birth (A Picture for Women Only).

**EXPORT AND IMPORT FILM CO.**

- June—Robespierre.
- June—Van H. Over Drive.

**FACTS FILM CO.**

- April—The Big Question (Drama).
- April—How About You (Drama).

**FAIRMOUNT FILM CORP.**

- June—Hate (Seven parts—Drama).

**FOX FILM CORP.**

- April—the Honor System (Ten parts—Drama).

**FRATERNITY FILMS, INC.**

- May—Devil’s Playground (Nine parts—Drama).

**FRIEDER FILM CORP.**

- June—A Bit o’ Heaven (Five parts—Drama).

**F. G. HALL PRODUCTIONS, INC.**

- May—Her Fighting Chance (Seven parts—Drama).
- May—The Bar Stump (Drama).

**HILLER & WILK.**

- April—The Battle of Gettysburg.
- April—A Mormon Maid (Six parts—Drama).
- April—the Hero (Drama).

**HISTORIC FEATURES.**

- June—Christus (Eight parts—Drama).

**HILDES PICTURES CORP.**

- June—The Fall of the Romans (Drama).

**KING BEE FILMS CORP.**

- May 15—Rack Stamps (Two parts—Comedy).
- June 1—The Hero (Two parts—Comedy).
- June 15—Dough Nuts (Two parts—Comedy).
- July 1—Curly’s Rival (Two parts—Comedy).
- July 15—The Villain (Two parts—Comedy).
- Aug. 1—The Mexican (Two parts—Comedy).

**A KAY CO.**

- Apr. 23—20,000 Fists Under the Sea (Cartoon Burlesque).
- Apr. 30—Goldilocks and the Three Bears (Cartoon Burlesque).
- June—Terry Human Interest Reel.

**KLOTZ & STREIMER.**

- June—Whither Thou Goest (Five parts—Drama).
- June—The Secret Trap (Five parts—Drama).

**MAYFAIR FILM CORP.**

- Persuasive Peggy (Drama).

**MILES.**

- April—The Test of Womanhood (Five parts—Drama).

**MOE STREIMER.**

- June—A Daughter of the Don (Ten parts—Drama).

**B. S. MOSS MOTION PICTURE CORP.**

- January—In the Hands of the Law (Drama).
- April—Birth Control (Five parts—Drama).

**NEVADA MOTION PICTURE CORP.**

- June—The Planter (Drama).

**PETER PAN FILM CORP.**

- (Revised List of Mo-Toy Comedies.)
- Mo-Toy Troupe (Release No. 1—"Midnight Frolic").
- Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").
- Mo-Toy Troupe (Release No. 3—"Out in the Rain").
- Mo-Toy Troupe (Release No. 4—"In the Jungle Land").
- Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").
- Mo-Toy Troupe (Release No. 6—"Mary and Gretel").
- Mo-Toy Troupe (Release No. 7—"Dinking of the Circus").
- Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

**PUBLIC RIGHTS FILM CORP.**

- June—The Public He Damned.

**RENOVED PICTURES CORP.**

- June—In Treasurer’s Grasp (Five parts—Drama).

**E. I. S. MOTION PICTURES CORP.**

- Trooper 44 (Five parts—Drama).

**ROGSON FILM CO.**

- April—Uncle Sam Awake (Topical).

**SELECT PHOTOPLAY CO.**

- May—Humanity (Six parts—Drama).

**FRANK J. SENG.**

- May—Parentage (Drama).

**SUPREME FEATURE FILMS, INC.**

- May—Trip Through China (Ten parts).

**JULIUS STEGER.**

- May—Redemption (Six parts—Drama).

**WILLIAM N. SELIG.**

- April—The Garden of Allah.
- May—Beware of Strangers (Eight parts—Drama).

**UNIVERSAL (STATE RIGHTS).**

- April—Even as You and I (Seven parts—Drama).
- May—The Hand That Rocks the Cradle (Six parts—Drama).
- June—The Cross-Eyed Submarine (Three parts—Comedy).
- June—Come Through (Seven parts—Drama).

**VARIETY FILMS CO.**

- April—The Price of Her Soul (Drama).

**E. W. WARREN PRODUCTION.**

- April—The War Trench (Drama).

**WHARTON, INC.**

- June—The Green, White Trail (Seven parts—Drama).

**WILLIAMSON BROS.**

- April—The Submarine Eye (Drama).

**WHOLESALE FILMS CORP.**

- Everybody’s Lonesome (Five parts—Drama).
- The Penny Philanthropist (Five parts—Drama).
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In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

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Heating and Ventilation
Construction
Appendix

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serious effort to evolve stories for screen production.

Of great interest to the individual who is
watching the development of "the alien drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
17 Madison Avenue, New York City

Schiller Building, Chicago, Illinois
Haas Building, Los Angeles, Cal.

WE CAN MAKE YOUR
THEATER MORE POPULAR

The popularity and success of any place
of entertainment depends largely upon its
pleasing appearance.

Let us brighten up your theater and
make it more popular. We are expert
specialists in this line and carry an im-
mense variety of papier mache and floral
decorations especially adapted to theaters.

Send for our large catalog and you will be surprised
how inexpensively you can improve your business.

THE BOTANICAL DECORATING CO.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
LOYALTY WINS

THE DISTRIBUTOR

sells the Simplex because he is loyal to it.

Why is he loyal?

Not because some combine orders him to sell it.

Nor because of bigger profit.

But because he knows that the men who build that Machine love their work; put their best —their utmost— into it.

And every time the Distributor sells a Simplex, he gains the good-will of the Exhibitor.

He considers this worth while.

That’s why the Distributor is loyal to the Simplex.

THE EXHIBITOR

uses the Simplex because he is loyal to it.

Why is he loyal?

Not because somebody forced him to buy it.

Nor because of lower price.

But because his screen says "the men who built that Machine love their work; put their best —their utmost— into it."

And every time an Exhibitor installs a Simplex, the better projection brings better business.

He considers this worth while.

That’s why the Exhibitor is loyal to the Simplex.

A MACHINE THAT WINS FOR SUCH REASONS IS WORTH LOOKING INTO

See one of our loyal Distributors, or ask us for Catalog "A"
advertising buys of the year is the space you order for the next issue of the

MOVING PICTURE WORLD

HE next issue, dated July 21st, will be the SEVENTH ANNUAL CONVENTION NUMBER. Last forms close Friday, July 6th. You haven't a day to lose. If you want your advertising announcement to appear in this special issue, communicate at once with the

Advertising Department
Moving Picture World
AN OUNCE OF RESULTS IS WORTH A POUND OF CONJECTURE

THE RECENT ANNOUNCEMENT IN THE TRADE PAPERS OF THE ENORMOUS MAJOR-ITY OF POWER'S CAMERAGRAPH'S SOLD OVER ALL OTHER PROJECTION MACHINES IN THE UNITED STATES IS CONVINCING PROOF OF SERVICE RENDERED.

THE RATIO IS THREE TO ONE

DO YOU STAND WITH THE THREE OR WITH THE ONE?

CATALOG "G" MAILED UPON REQUEST

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK, N. Y.
NINETEEN YEARS OF DIRECT-TO-THE-CONSUMER PUBLICITY BACK OF THIS PICTURE

NOW PLAYING AT THE GLOBE THEATRE, NEW YORK

Mr. Exhibitor:

Do you realize the possibilities of a picture that has had NINETEEN YEARS OF DIRECT PUBLICITY to the consumer—cumulative publicity on which you have only to CASH IN?

Here are the great, big, hard FACTS:

Benjamin Chapin traveled for 12 years over the United States, giving his Lincoln monologues. He also gave over 2,000 performances in vaudeville, impersonating Lincoln in a series of one-act plays. And several seasons in a four-act drama with a New York production.

The people of this country love Lincoln, and THEY KNOW CHAPIN AS LINCOLN. Their appreciation and patronage made Chapin the highest-salaried lyceum artist, and one of the highest-salaried performers in vaudeville.

Do you grasp what this means? Nothing less than an advance publicity campaign that all the millions of the richest producing company COULD NOT BUY! It means that a $50,000-a-year advance' man has COVERED THE COUNTRY, advertising this picture, not for a campaign of months, BUT OF YEARS, as no picture in the history of the industry was ever advertised before.

We don't need to tell you about the picture. You have read the UNPRECEDENTED TRIBUTES which press and public alike have paid to this pictorial triumph of tears, thrills and laughter, personally produced by Benjamin Chapin—"The Call To Arms"—embodying a group of four features from the "Lincoln Cycle," marvelous in its dramatic power and heart appeal.

Are you going to be among those WHO WILL CASH IN?

Benjamin Chapin Studios:
Ridgefield Park, N. J.

临时办公室:
Globe Theatre, New York City

CHARTER FEATURES CORPORATION
"The Golden Idiot" is another masterpiece so distinctive of Bryant Washburn's inimitable work. It is punctuated with all the subtlety and charm of his personality; is full of quaint humor and laughable situations.

A rich old man tells his two nephews he will leave his money to the one who possesses the most worldly goods when he dies. One nephew is a successful broker, the other a carefree ne'er-do-well.

Which do you think won the fortune? As the story unfolds it amazes and delights all, showing the vicissitudes of life that make rich men poor, and poor men rich.

Written by Robert Rudd Whiting
Directed by Arthur Berthelet
Screen time 65 minutes
NEAL HART in “Right-of-Way Casey”

3-Reel Bison, an Unusual Western—A Metropolitan Traffic Cop Licks a Whole Town Single Handed.

Here’s a Western with an original twist that gives Neal Hart a chance to do some of the cleverest stunts you ever saw. Neal is a traffic cop in this Three Reel Bison released week of July 30, and he gets in bad for making love to his steady while he is on duty. Besides the sergeant is a crook and he wants Casey’s girl himself. So he frames the lad, and a couple of crooks rap him over the head after he has caught them with the goods, and they have been released by the sarge. They throw Casey into a box car and he wakes up in a wild and woolly town, terrorized by bad men. What Casey, whose memory is gone, does to the town in his metropolitan uniform is a great story magnificently told. Be sure to book this. It’s great.

Live Tips to Exhibitors

We just looked over the releases that they sent in from Universal City for next week, and say Bo, they are some releases.

“Married by Accident”

Nestor 1-Reel Comedy Filled With Funny Situations.

Eddie loved the daughter of the house, and Lee loved the maid. Eddie had no money—Lee had lots. The girl’s mother wanted Lee for a son-in-law and could not see Eddie at all. All we propose to tell you here is that there were two weddings and in the end everyone is happy.

This entertaining Nestor is released week of July 30. Book it.

The Power’s split reel for the week of July 30 is made up of a screamingly funny comic cartoon “The Good Liar,” and a Ditar Educational “In Monkey Land.” The increasing number of prints necessary to supply the demand for this Power’s release is proof that the fans like this sort of entertainment.

HART

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

SPECIAL

Universal Animated Weekly

"Pershing in France"

A NOTHER Scoop for the Universal Animated” is getting to be a regular war cry these days. The latest big one the Animated put over was to show the first and only pictures of the arrival in France of General Pershing and staff. The pictures were shown in Broadway theatres the evening of the same day the negative was received. Since the first announcement of this brilliant stroke of enterprise the Animated offices have been besieged with bookings and the Universal Exchanges have been hollering for more prints. All of which shows that Exhibitors know a good thing when they see it. NOW—RIGHT NOW—you should get in your order for this unusual special release of the Universal Animated Weekly.

Wm. Franey

Excruciatingly Funny in “The Battling Bell Boy.”

BILL FRANEY has made millions laugh thru his humorous conception of scores upon scores of characters.

But he was never funnier than as "The Battling Bell Boy," in the Joker of that

For Further Details of the Universal Program see the Moving Picture Weekly.
Universal Screen Magazine:

In the latest, the current issue of the Universal Screen Magazine, are some of the most fascinating subjects ever shown by this popular release. Among them is one of the most interesting, as well as one of the longest subjects ever shown in the Screen Magazine. This is a moving picture of all the stages of aeroplane manufacture. You see the shaping of the body, of the planes; the making of the propeller; the installation of the engine; the final testing; the inspection by Government officials, and the flight. It is like visiting the great works where aeroplanes are built and watching each process on the ground. Another subject of great interest is the work of a great state institution for the blind where these unfortunate are taught useful trades, and many examples of the truly marvelous results obtained are shown. As usual, the famous "Miracles in Mud," animated sculpture by the famous Willie Hopkins, are shown. Altogether, with subjects to please everyone, the Universal Screen Magazine has the very best of reasons for the generous bookings accorded it from week to week. Get it now while you can. Released week of July 30.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!
THE Bookings on the Universal's mighty Summer Box Office serial "THE GRAY GHOST" are flooding 73 Universal Exchanges, and there's a mighty reason. "THE GRAY GHOST" is the first and only SATURDAY EVENING POST serial ever filmed. Based on Arthur Somers Roche's thrilling story "LOOT," known to more than 10,000,000 people. "THE GRAY GHOST" is new, fascinating, and exactly that kind of serial entertainment that makes 'em come back week after week for more.

TREMENDOUS ready made audiences await each episode of "THE GRAY GHOST," thus you have already established for you in your territory patrons who will flock to see this great serial and who will bring the crowds with them.

FOUR big brilliant, popular Universal Stars of dominating personality and power are the magnets to draw the crowds every episode. Priscilla Dean, Emory Johnson, Harry Carter, and Eddie Polo, backed by a great cast of Universal Players.
July 21, 1917

THE MOVING PICTURE WORLD

319

..., «

/ jaie

just

finished

the first
day's showing

of Episode 1

of

"THE

GRAY

GHOST"

and am mighty pleased to tell you that in spite

of the torrid day and a crippled advertising campaign, it has started bigger

than any of its predecessors, and you know that is saying a lot. I have spent

a lot of money and turned the town upside down in starting several serials before,

but when "THE GRAY GHOST" starts off bigger without any effort, I think

it is speaking mighty well for the Universal's latest serial production.

ARTHUR M. FORD, Manager

Maple Theater, Wichita, Kan.

I ran the first episode of the great Saturday Evening Post serial "THE GRAY GHOST" yesterday, the first one I have ever ran and I can truthfully say that the first episode surprised me, and this serial is, in my estimation, the best that I have ever run or seen in my life. It is my honest opinion that it will make more money for exhibitors than any serial they can book and will be the means of many exhibitors keeping open during the summer months.

W. D. SCOVILLE, Manager

Idle Hour Theater, Kansas City, Mo.

We have scores of more letters like this and scores coming in daily from every part of the country. THAT'S THE KIND OF EVIDENCE THAT safeguards you in booking serials. The words and expressions from Exhibitors in business the same as you are who MUST have results. Write to any Universal Exchange for the BIG FREE Ad Campaign Book that tells you how to get the big money with "THE GRAY GHOST," and book immediately thru any of our 73 Universal Exchanges.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

1600 BROADWAY

"The Largest Film Manufacturing Concern in the Universe" NEW YORK
Butterfly Pictures present

"A Wife on Trial"

From the novel "The Rose Garden Husband" by Margaret Widdemer

With an exceptional cast headed by Mignon Anderson and Leo Pierson

Directed by Ruth Ann Baldwin

Produced by the Universal Film Mfg. Co.

Book through any Butterfly Exchange or write direct to Universal Film Manufacturing Co.

1600 Broadway, N.Y.C.
7 Wonders in the 20th Century Are:

WIRELESS TELEGRAPHY
THE TELEPHONE
THE AEROPLANE
THE SUBMARINE
RADIIUM
THE X-RAY

and

STANDARD PICTURES
Exhibitors make note that STANDARD PICTURES have ready for trade shows in every city in the United States and Canada—

25 Special de Luxe Pictures from 7 to 10 Reels
Unusual advertising punch—First release in September

In the next issue of Moving Picture World will be announced with all details—

STARS — PLAYS — DIRECTORS — DISTRIBUTOR — PRODUCER — RENTAL POLICY, Etc.
WILLIAM A. BRADY, Director-General.
WORLD-PICTURES present

All Star Cast
MONTAGU LOVE
EVELYN GREELEY
ALBERT HART
GERDA HOLMES

"The Brand of Satan"
Directed by GEORGE ARCHAINBAUD Story by JERE F. LOONEY

A Stupendous Production. "The Brand of Satan" will pack your house. Plan to increase the length of your run now. It's a knockout. William A. Brady.
Frankly Farnum
and Brownie Vernon
in "The Clean Up"

BLUEBIRD PHOTO PLAY

A high speed drama that will give your patrons
the best hour-and-a-quarter entertainment
they have had in months. Book thru your
local Bluebird Exchange or
BLUEBIRD PHOTO PLAYS (Inc.)
1600 Broadway, New York
ONE of the greatest character actors to-day is George Beban. His character delineations on both stage and screen are famous. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill. Beban's next picture will be "Lost in Transit," a human interest story of love and sacrifice. Directed by Donald Crisp.
MME. PETROVA'S 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 followers. Mme. Petrova's first Paramount picture was by long odds her greatest photoplay. Her next production, "The Law of the Land," from the great stage success by George Broadhurst, directed by Maurice Tourneur, will increase the large patronage that her pictures have won.
No one who witnessed it will 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 she deserted the stage for the screen and from the beginning she became one of the biggest drawing cards in Paramount Pictures. Her next picture, "The Show Down," will rank with the greatest screen creations.
Marguerite Clark

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 "out-draw" her last. Her next picture, "The Amazons," Sir Arthur Wing Pinero's great play, which met with such unusual success on Broadway, is without doubt her greatest triumph up to now.

Paramount Pictures Corporation
Four Eighty-Five Fifth Avenue Forty-First St.
New York
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
The Frohman Amusement Corporation

William L. Sherrill, President
Times Building
New York

GOD'S MAN IS SURE TO PLEASE AND CHARM

By "ZIT."

"Is this 945 Bryant?"

"Is it in?"

"On the phone. Who is this?"

"This is William L. Sherrill."

"Hello, William L. What can I do for you?"

"ZIT, I wish you would send me a personal favor."

"Go to it."

"My new feature picture, "God's Man," starring H. B. Warner, directed by George Irving, is playing on the Loew Circuit. Would you mind running over and seeing the picture, and giving me a review on it? I would appreciate it greatly. You know my office is in the Times Building, and I wish you would come down and see me some time."

"I'll do that."

"Well, when a big man like William L. Sherrill takes the pains to ask a poor "think-he-is" critic to go and review his latest effort, as Lillian Lorraine sings at the Palace this week, "Says to Myself, Says I, Will."

"So to Loew's midnight aerial garden, with movies "as you like them," I took myself all alone."

"The only seat I could find in that vast roof garden was one little chair by the music, the place was so crowded. At 8:38 appeared the sign, "William L. Sherrill presents 'God's Man,'" and the "God's Man" picture was on. It's even better. It has always been a reel, and 15 times I arc 105 minutes, or one hour and 45 minutes."

"What Mr. Sherrill wants me to criticise in this picture I don't know, for there is nothing to criticise. All you can do is to enjoy its pleasure. I was held spellbound. It scared me, it pleased me, it thrilled me; made me sad, made me glad, and if it did that to me, it's going to do twice as much for anyone else, for surely I am compelled to see probably more pictures than the average picture fan. My only regret was that the picture wasn't three hours and forty-five minutes."

Marcus Loew charges his staple price for admission, and if he had doubled the price, as he does when he plays a pianolea hand in spades, no one would be sorry for what he paid after witnessing "God's Man." It is a moral lesson beyond a doubt. It takes you from the church to race track and gambling, wine, woman and song. It shows you the good side of character, the bad side, all the tricks of the underworld, and the good things in the overworld. It shows you what craving for money will do. It is full of love, hate, death, sacrifice. It brings you right back home.

There is only one thing in the picture I did not like. The author, George Bronson Howard, has made New York City the city of vice, the city that ruins men and women. George Bronson Howard is a great author, and has probably travelled all over the world, and why should he land on New York as being the only place where a man or woman can be ruined is quite beyond me. Every little town has its Broadway, and if the musical director, Mr. Lute, who forms the orchestrations for the pictures, that play the Loew theatres, had been really smart and had any kind of wit after the slide appeared followed by Broadway and its white lights, the orchestra would have played George M. Cohan's famous song, "Don't Blame It All on Broadway." That would have been a "get back" at the picture, which would have caused a storm of applause. If the orchestrators sometimes select an appropriate melody to accompany a slide or picture, they could cause as much of a sensation as some of the title slides.

The slides in "God's Man" are exceptionally good, witty and up-to-date. It has always been, and I have many and many a time before, that it is the policy of this department not to divulge the story of a picture. H. B. Warner, "God's Man," goes through heaven and hell to try to do what's right, and when his entire ordeal is over he really gives himself to God, the Great Judge and Jury of us all. Don't fail to see "God's Man." The acting is superb, the cast is remarkable, the story intense. It will make a better man of you and give you food for thought when it's all over. Thank you, Mr. Sherrill, for asking me to go and see it.
While At The
CHICAGO CONVENTION

See

PARENTAGE
A MESSAGE

At The
COLONIAL THEATRE

FRANK J. SENG
Times Bldg.
New York
BUT to get down to hard facts, Florence La Badie has admirers all over the world, and so have Frederick Warde and Jeanne Eagels and Gladys Leslie. In America, of course, they are best loved of all. La Badie, Warde, Eagels or Leslie are names that get business whenever an American exhibitor posts them over his theatre door.

DID YOU EVER SEE SUCH NOTICES—
as the press gives the Thanhouser-Pathe Gold Rooster plays in which these favorites appear? If any other producer got 'em he'd fall into the studio tank in amazement. If you don't believe it, read 'em!

"THE WOMAN IN WHITE"—A gripping drama throughout, capably directed and ably acted, and reaches a high-water mark in Thanhouser productions."—Exhibitors' Trade Review.

"FIRES OF YOUTH"—A typical Thanhouser effort and one that will win on any program, having a special interest for every age."—Sunday Telegraph.

"AN AMATEUR ORPHAN"—The success of "The Candy Girl" and its predecessors will be repeated by "An Amateur Orphan."—Moving Picture World.

"THE CANDY GIRL"—Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."—Motion Picture News.

"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 IS 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.
"Patrons more than satisfied" is what the exhibitors say who are showing MYSTERY OF THE DOUBLE CROSS.

Pathe serials are in the feature class as to quality. They are better than most serials in drawing power.

OUR BEST ADVERTISEMENT IS THE SATISFIED CUSTOMER.

"Several months ago I booked your serial 'Mystery of the Double Cross' to run two days a week in connection with my vaudeville. Up to that time I had never run a mystery serial because I was afraid my business would be hurt by using a two reel non-completed story each week. Now after nine weeks of success I can readily say that this serial is a money maker for the box office—my patrons are more than satisfied."

EMIL DEICHES, Manager,
Albany Majestic Theatre Co.
Albany, N. Y.

Produced by Astra
Directed by Wm. Parke
The summer season will be a successful season if you book The FATAL RING with PEARL WHITE

Some exhibitors dread the so-called "off season". They are the ones who have not played Pearl White, champion box office attraction, in a Pathé serial. Ask the exhibitors who in 1914 played "The Perils of Pauline"; those who in 1915 played "The Exploits of Elaine"; or those who had "The Iron Claw" in their houses in the summer of 1916. They will tell you that Miss White in a Pathé feature-quality serial can fill your house in the hottest dog days!

It is to give you good summer business that Pathé has decided to advance the release date to July 8

Produced by Astra Directed by Geo. B. Seitz
Adapted from an original story by Fred Jackson.
Two days or more
is the average length run on

The Neglected Wife

The many leading exhibitors who
have booked this serial thus show
their confidence in its quality and
drawing power.

Some of the recent bookings follow:

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Remember - Successful exhibitors show Pathé Serials and thus become more successful.

Produced by Balboa
Written by Mabel Herbert Urner
Ruth Roland
star of
The Neglected Wife
Coming
Gladys Leslie
in the five part Gold Rooster Play
It Happened to Adele
Produced by Thanhouser

What they say of Miss Leslie:

"The novelty of the plot of the 'Amateur Orphan', the good supporting cast and Miss Leslie's winsome prettiness take the picture out of the ordinary class."—Motion Picture News.

"The success achieved by the 'Candy Girl' and its predecessors will be repeated by the 'Amateur Orphan.' Gladys Leslie merits the honor of being a Gold Rooster star. She is an engaging young person with an irresistible smile."—Moving Picture World.

Gladys Hulette
the irresistible and talented star is announced in the five part Gold Rooster Play
The Last of the Carnabys
Produced by Astra
Directed by Wm. Paper

Everybody praises Miss Hulette—exhibitors, reviewers and public;

"Miss Hulette is a dainty and charming star."—S. Barrett McCormick, The Circle Theatre, Indianapolis.

"Gladys Hulette gets better with every picture. Her pictures are as charming as herself."—Philadelphia North American.

"Gladys Hulette gives her characters something more than mere acting. She gives them soul."—Los Angeles Herald.
Pathé

America means much to everybody in these days. Never was there so much interest in the land we love. Very few of us really know our own country. That's why the Pathé-Combitone Series

Know America

is a one reel attraction exceeded by none, an attraction that every class of audience likes to see.

The best in every state beautifully photographed and toned by the F.W. Hochstetter process.

One Reel Three Times a Month

The trials of a couple of honeymooners are humorously portrayed in the

Myers-Theby Comedies

featuring the favorites

Harry Myers and Rosemary Theby

No slapstick — just legitimate comedy, suitable for any house.

See one at the nearest Pathé office.

One Reel Once a Week
Animated cartoons are a part of every well balanced program. The best known and most generally followed cartoonists in the country are undoubtedly those of the great Hearst organization. Syndicated in newspapers throughout the United States cartoons by these men are enjoyed by millions. That makes

The International Animated Cartoons

a real box office attraction. Split with a first class scenic, one reel every week.

With American forces now fighting for democracy, with thousands of our young men enlisting and with hundreds of thousands who will be called upon in the future

Our Fighting Forces

the two reel Pathé special, is easily one of the most interesting and timely films of the day. Every man will want to see the army and navy that soon he may be part of. Every woman will want to see the conditions under which her son, husband or brother may soon be living.

Book it
Mary Pickford

known as "The World's Sweetheart," Mary Pickford has been a more potent power for increasing patronage than any other single agency in motion pictures. Her "Little American," of which the N. Y. Sun says, "Cecil B. De Mille has never done a finer picture, not even excluding his 'Joan the Woman,' and no producer has excelled his war scenes," shows that her pictures are more vital to the success of a motion picture theatre than the seats to sit in. Mary Pickford's next production will be a picture version of the most successful play of girlhood in a generation, "Rebecca of Sunnybrook Farm."

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Goldwyn Announces Its First Four Releases

In the news columns of the motion picture trade papers of this issue Goldwyn makes known the titles and release dates of its first four productions, beginning September 9.

Goldwyn's period of talking and promising is ended. Pictures are taking the place of promises.

Beginning next week, in the trade press and in every section of the North American continent, we shall begin the exploitation and promotion of these remarkable Goldwyn productions by name on a scale never before attempted in this industry.

For eight months we have established a favorable and friendly atmosphere for Goldwyn Pictures. We have been fortunate enough to be believed both by the public and the exhibitors.

A world-wide audience is now ready to fill the theatres of this and other lands when Goldwyn Pictures are the featured attractions in your theatres.
Marshall Field's Maxim
Applied to Pictures

GOLDWYN, in the motion picture industry, is willing to abide by the maxim of the greatest merchant the world has ever known that "the customer is always right."

Throughout the United States and Canada Goldwyn's representatives are under instruction to keep faith with exhibitors; to live up to every promise; to sell Goldwyn Pictures squarely and honorably and to avoid attacking a competitor's pictures as a means of selling our own productions.

We know it is possible to build a great and enduring business in the motion picture industry, by introducing the high principles and practices of other industries—and we are proceeding on the assumption that great productions linked with exhibitor friendships are the most desirable assets a producer can possess.

Proof of the soundness of these policies is found in the fact that Goldwyn Pictures are being booked under contract—without argument or debate—by the most cautious and alert exhibitors in every part of the nation.

Goldwyn Pictures Corporation
16 East 42nd Street, New York City
Telephone: Vanderbilt 11
This Much Is Certain Concerning Triangle

The future of TRIANGLE was never more assured than at present. A complete reorganization of producing plants has placed the production of pictures on an accurately scientific business basis. All waste will be eliminated—the entire cost of a production going into the picture itself—a plan not heretofore followed. **High quality, however, will not be sacrificed.**

**FIRST**—TRIANGLE productions will be made by the best directors that can be secured.

**SECOND**—Every completed picture will be passed upon by expert critics. Any picture not meeting the TRIANGLE standard will not be released on the TRIANGLE PROGRAM. This plan assures exhibitors of consistently high quality.

**THIRD**—There will be stars in future TRIANGLE productions as in the past. Every exhibitor knows that TRIANGLE has made more stars than any other motion picture company.

**FOURTH**—TRIANGLE will offer a most efficient service to exhibitors in helping them to advertise and promote TRIANGLE productions. Exhibitors will have three valuable assets in every TRIANGLE production—the star, the production and the service.

**FIFTH**—The TRIANGLE PROGRAM will be sold at equitable prices—each picture to be a valuable asset to any house.

We submit this proposition to every fair minded exhibitor in the country. Our success lies in the hands of exhibitors and with their cooperation we have no fears.

MR. EXHIBITOR, if our plan of doing business in a real business like way appeals to you, we want to hear from you.
Releases of July 15

BESSIE LOVE

in

“The Sawdust Ring”

by L. V. JEFFERSON

As the little barefoot circus queen who has run away from home to be a bareback rider, Bessie Love will bring smiles, a tear or two and joyful recollections of youth.

ENID BENNETT

in

“The Mother Instinct”

by MAUDE PETTUS

Picturized by LAMBERT HILLYER

A French peasant girl, inspired by maternal instinct, braves public scorn to save the name of another.

“A CLEVER DUMMY”

WITH AN ALL-STAR KEystone CAST
THE STAR OF UNBROKEN SUCCESS

NORMA TALMADGE
Whose "POPPI" is the rage throughout America

NEXT RELEASE

THE MOOTH
Direction Edward Jose
Presented by Joseph M. Schenck

THE SCREEN'S GREATEST FIND

CONSTANCE TALMADGE
(The Mountain Girl in Griffith's "Intolerance")

In "THE LESSON"
By Virginia Terhune
Van de Water

Direction CHARLES GIBLYN
MUTUAL NEWS

"What's Going On In The Mutual"

WEAKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JULY 21, 1917

MUTUAL EXCHANGES
STOCKED WITH SUMMER BUSINESS BUILDERS

SUMMER is here, Mutual Exchanges are stocked with vast libraries of just the sort of film subjects that are sought by open air theatres, airdomes, and other homes seeking summer business builders. Among them may be mentioned series of five reelers starring such celebrities as Mary Miles Minter, Nance O'Neill, Marjorie Rambeau, William Russell and others of equal note. Shorter subjects featuring other popular favorites are also available.

Splendid Variety Offered.

Variety of the widest sort is offered by the film obtainable at any Mutual Exchange. One can obtain five reel feature subjects in series—the subjects all featuring some famous and popular star. Among this class of offerings are the Mary Miles Minter Series, the William Russell Series, the Marjorie Rambeau Series, etc. For the exhibitor desiring a shorter series Mutual Exchanges offer a two-subject series of Nance O'Neill Mutual Pictures. One can obtain two reel comedies of snap, action and gaiety like the series of Strand Comedies starring Billie Rhodes and Jay Belasco. Still another ideal summer attraction is "The Great Stock Exchange Series" a two-reel feature in two four-reel chapters. This production stars William Russell, Charlotte Burton, William Tedmarsh and Rhea Mitchell, Edna Sloan directed it. Look Over the List.

A visit to the nearest Mutual Exchange will enable any exhibitor to look over a list of available attractions that in quality and drawing power are second to none. He is sure to find a great number of subjects that will enable him to win and hold business no matter what the weather. To insure securing the attractions he wants when he wants them, the wise exhibitor will make his reservations without delay.

Coming Empire Pictures

Very soon the first releases of the Empire All Star Corporation studios will be announced. These are the subjects chosen from the Charles Frohman stage successes—all of them proven attractions of real drawing power. In each a famous Frohman star is featured. Among those appearing in Empire Pictures already completed may be mentioned AnnMar- dock, Julia Sanderson and Olive Tell. Other stars made famous by Charles Frohman are Maudie Adams, William Gillette and Billie Burke. See your nearest Mutual Exchange for further particulars, and reservations.

Star Productions for July

Write or visit your nearest Mutual Exchange for release dates.

Title Lead
The Masked Heart, William Russell
Mary Moreland, Marjorie Rambeau
Betty Be Good—Jackie Saunders
Melissa of the Hills, William Russell
Mary Miles Minter
William Russell

First Juliette Day

Subject Is Unique

The vehicle in which Juliette Day will make her debut in Mutual Pictures is a subject of the most unique kind. Its title is "Betty and the Buccaneers." J. Edward Hungerford wrote the story, which is a tale of pirates bold, thrilling adventure and romance. Rollin Sturgeon, the director responsible for the first Gall Kane pictures made at the American Studios in Santa Barbara, California, is in charge of production. Every exhibitor knows Sturgeon’s attention to detail and the polished, quality atmosphere that pervade all his pictures. "Betty and the Buccaneers" is no exception to the rule, and in some respects outdoes any previous offerings directed by Sturgeon. In the cast supporting Miss Day appear such favorites as Joe Fling, Charles Marriott, Tote Du Crow, William Kyle, Ceddon Russell and Harold Wilson. Reservations for the entire series of Juliette Day pictures can be made now at your nearest Mutual Exchange.

Stunning Frocks

Worn by Gail Kane

In her next Mutual Picture Gail Kane will wear some unusually stunning frocks—gowns that will make every feminine patron “sit up and take notice.” The story of Miss Kane’s next vehicle is a thrilling and sensational one from the pen of Julius Grimmel Furtmann, who has supplied several of the most popular William Russell stories. The picture is peculiarly timely since it has to do with the secret service of several foreign governments now at war. It reveals in detail the workings, plots and counterplots by which the spies of one government learn the most carefully guarded secrets of another kingdom. Miss Kane is supported by Douglas Maclean, Ashton Dearholt and others who have appeared in previous subjects of the Gall Kane series.

JACKIE SAUNDERS IN “BETTY BE GOOD” HAS TOM-BOY ROLE

JACKIE SAUNDERS is the star of the Mutual five reel feature released the week of July 16th. “Betty Be Good” is the title of this attraction. Will M. Ritchey wrote the story. Sherwood MacDonald directed it. William Beckway is responsible for the photography. It affords Miss Saunders another opportunity to play the tom-boy—to romp about in the manner which has endeared her to photoplay patrons the country over.

A Notable Cast

A notable cast supports Miss Saunders throughout the production. Included in it are such favorites as Arthur Shirley and Captain Leslie T. Peacocke. This is Captain Peacocke’s first screen appearance in a long time, though he is known everywhere as a short story writer, poet and playwright of note. He interprets the role of Jack, the thousand-dollar father, who is always cautioning her to “be good!”

Bettie in this instance is the daughter of one of the city’s wealthiest families—a houndish, petted little rich girl possessed with a peculiar mania for getting into trouble no matter what she does. At the time the story opens she is of necessity playing an important part in the lives of both rich and poor, and her exploits are a hot uncousenomenon. The poor people hold the same father responsible for the high cost of living, since he heads one of the largest food products concerns in the city. "Betty determines to do her part toward alleviating the sufferings of the poor, but when she raids a corner grocery and distributes at a stock among the clamoring populace she is soundly scolded by her father and warned to "be good!" One adventure allows another, till Betty at length capitulates to the little god of love and promises a strapping big’s “asband to not only love, honor and obey,” but to also “be good.”

Directed By Sherwood MacDonald.

"Betty Be Good" was directed by Sherwood MacDonald, the same man who produced previous offerings starring Miss Saunders. Bookings on the entire Jackie Saunders Series can now be made at any Mutual Exchange.

Next Minter Subject

"Melissa of the Hills," a story of a mountain feud, will be the next Mary Miles Minter picture released through Mutual Exchanges. It was written by Malbelle Helkes Justice, who is known to film fans everywhere as one of the most successful scenario writers of the day—an author responsible for the stories of many current film successes.
E. D. HORKHEIMER, Presents

JACKIE SAUNDERS

IN

"BETTY BE GOOD"


"Photography and settings are good throughout. The offering is a wholesome, enjoyable one which will go well in any neighborhood house and will be liked by the whole family" says Motography in reviewing "A Bit of Kindling," a recent Jackie Saunders-Mutual Picture.

The breezy, wholesome, tom-boy personality of Jackie Saunders inspires a liking in everyone who witnesses her antics on the screen. The productions in which she appears, exhibitors concede, are the kind that appeal to the most exacting type of audiences. For bigger, better business at YOUR theatre, book the entire series of Saunders pictures. Make application at your nearest Mutual Exchange.


Produced by

E. D. HORKHEIMER

Distributed by

MUTUAL FILM CORPORATION

John R. Freuler, President
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Or you can arrange them any other way you wish, but always be sure to have a Gaumont "Program Brightener" everyday.

Book at your Gaumont Co. Mutual Branch.

*LONDON* FLUSHING PARIS
THE most celebrated stars in all the world—Charles Frohman Stars—will soon be coming to you in motion pictures. Charles Frohman made famous such stars as Maude Adams, Ann Murdock, William Gillette, Olive Tell, Billie Burke and Julia Sanderson. His reputation is world wide. Now, by special arrangement, the Empire All Star Corporation will present the Charles Frohman successes in motion pictures.

Several companies of Frohman Players have been engaged for several months in the production of Empire Pictures. We are now ready to announce the forthcoming presentation of these renowned Frohman Stars:

Ann Murdock
Julia Sanderson
Olive Tell

These famous stars will be presented, beginning next September, in series of Charles Frohman Successes in motion pictures. Other Frohman stars and plays will be announced later.

All of the unlimited resources of the well known Frohman organization, including plays, players, properties, costumes, etc., are being employed in the making of Empire Pictures. The direction of these productions is in the hands of such notable artists as Albert Capellani and Dell Henderson.

Produced by
Empire All Star Corporation
THE pick of the Frohman plays—the same plays that have been successful on Broadway stages—the same plays that have run for forty weeks to houses of $12,000.00, $15,000.00 and $20,000.00 A WEEK—these same Frohman Successes will be presented in motion pictures beginning next September. These Empire Pictures will offer exhibitors an opportunity for bigger box-office receipts. They will present a new high standard in picture quality. Among the first Charles Frohman successes to be presented in Empire Pictures are:

Ann Murdock in
"OUTCAST"—"THE IMPOSTER"—"THE BEAUTIFUL ADVENTURE"

Julia Sanderson in
"THE RUNAWAYS"

Olive Tell in
"HER SISTER"

The same standard that made these Frohman successes so popular as speaking stage attractions will be found in Empire Pictures. Each play is being carefully produced. Plenty of time is being taken for production. Thousands of dollars are being expended. Exhibitors will see the results in the pictures themselves. Empire Pictures will be distributed through the exchanges of the Mutual Film Corporation. Don't wait and be disappointed. Get your reservation in for these new, super-de-luxe pictures NOW! Write or wire your application at once for these Frohman successes.

Distributed by
Mutual Film Corporation
JOHN R. FREULER, President
Exchanges Everywhere
WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

THE FIRST
LADY OF
CINEMALAND
THE SENSATION OF NEW YORK

Gladys Brockwell

in

"To Honor and Obey"

BY OLGA TRINTZLAU

SCENARIO BY F. McGREW WILLIS
DIRECTED BY OTIS TURNER

A WIFE'S GREAT PROBLEMS

WOMEN WILL REVEL IN THIS PICTURE
MEN WILL STUDY IT CLOSELY

THE POPULARITY OF MISS BROCKWELL
ALONE MAKES IT A GREAT
BOX OFFICE WINNER

FOX FILM CORPORATION
"As General Joffre might say of THE LONE WOLF at the Broadway Theatre "Ca Marche". In other words it travels some." - NEW YORK SUN

"Herbert Brenon has achieved wonders. There is never a dull moment from start to finish. Things happen in such rapid succession that it leaves one breathless. Nothing quite so exciting has appeared on the screen." - NEW YORK TRIBUNE

Playing in New York (BROADWAY THEATRE) - Chicago (STUDEBAKER) for Indefinite Runs
A FOREWORD

My next production, which will be completed early in August, bears the title of "THE FALL OF THE ROMANOFFS." It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

Rasputin, the peasant power behind the throne, was directly responsible by his misdeeds for his own death and the fall of the Romanoff Dynasty.

Iliodor, a Priest of the Greek Catholic Church, has recited to the world his version of the intrigues of the Russian court in which Rasputin played the principal role.

This strange young Priest set himself up against Rasputin in an effort to overthrow him and gain for himself the high place at court which the peasant held. Rasputin, however, was far the greater genius of the two, and Iliodor found himself entangled in a web of circumstances which ended in his being unfrocked by the Greek Catholic Church and exiled to America. Iliodor will play himself in this actual reproduction of recent Russian history.

It is hard to believe that such a disgraceful condition of affairs as we are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians, who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwardes Hall have dramatized this remarkable story, into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodramas of my career.

Mr. Brenon is personally directing this production by special arrangement with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation.
BILLY WEST
FUNNIEST MAN ON THE CONTINENT

KING-BEE COMEDIES

BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S RIVAL
THE VILLAIN
THE MILLIONAIRE
THE GENIUS

EXHIBITORS

FILL UP THE FORM BELOW, CUT IT OUT, MAIL IT TO US; AND WE WILL TELL YOU WHERE YOU MAY BOOK KING-BEE BILLY WEST COMEDIES—THE FUNNIEST PICTURES MADE.

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LONGACRE BUILDING, NEW YORK

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LONGACRE BUILDING, NEW YORK

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

There has been completed an economic Booking Arrangement between Paralta Plays Inc. and Triangle Distributing Corporation

whereby no less than eight PARALTA BARRISCALE PLAYS starring Bessie Barriscale and no less than eight PARALTA KERRIGAN PLAYS starring J. Warren Kerrigan will be Sold under THE PARALTA PLAN by Triangle Distributing Corporation

Under this Booking Arrangement, Triangle — the Distributor — and Paralta — the Producer — remain Two Separate Organizations, Independent of each other, yet working together toward a Single Purpose; Doing Away with Waste. Thereby will they attain Successful Results for the EXHIBITOR
The Highest Attainment in the Production of Romantic Photo-Drama

J. Warren Kerrigan
As John Stuart Webster, the Mining Engineer, who Fights a Great Fight and Wins a Great Victory, in

“A Man’s Man”
Peter B. Kyne’s Famous Story
Produced under the Direction of Oscar Apfel
Robert Brunton, Art Director
L. Guy Wilky, Photographer
Adapted to the Screen by Thomas Geraghty

“The Much Loved Star—Dramatic Artiste Supreme—The Delight of Ten Million Hearts”

Bessie Barriscale
As “Jinnie” Singleton in Grace Miller White’s Wonderful Emotional Love Story

“Rose O’ Paradise”
Greater than her former Big Screen Success
“TESS OF THE STORM COUNTRY”
Produced under the Direction of James Young
Robert Brunton, Art Director
Clyde De Vinna, Photographer
Adapted to the Screen by James Young
THE MOVING PICTURE WORLD

Mr. Manufacturer

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The Entire Product of That Concern
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Everybody's Lonesome
5 Reels

Coming:
The Penny Philanthropist
5 Reels

Miss Clara E. Laughlin

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And gain a better concept of your relations with others from Miss Laughlin's

The Penny Philanthropist

Write us for further information

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Featuring EVELYN NESBIT and Her Son RUSSELL THAW,

The Submarine Eye
WILLIAMSON BROTHERS' Masterful Film Production

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A Most Enthralling Photodrama of Today

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THOS. H. INCE’S Million Dollar Cinema Spectacle

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ROBERT C. BRUCE Releases

“There are occasions when a feature,
“though it be a good one, is not
“THE feature, and this is the case at
“TALLY’S Broadway Theatre this
“week. To my mind THE feature
“of the program there this week is a
“short scenic film called the Film
“Hunters,” etc., etc., etc.

Writes the celebrated critic, Mr. Maitland Davis, in
the Los Angeles Tribune.

“The Living Book of Nature”
By RAYMOND L. DITMARS, famous
Curator at New York’s Zoological Park:

“I consider them the most valuable
“asset on our program,”

Writes Mr. Harold Edel, Managing Director of the
Strand Theatre, New York City.

Mr. Exhibitor:
Throw the Spotlight on your program, and see
what these pictures will do for you. Thanks.

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Julius Sieger
presents

EVELYN NESBIT
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RUSSELL THAW
in
"REDEMPTION"

A Photo-Drama of Life Depicted with Relentless Truth
Directed by Julius Sieger & Joseph A. Golden
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I BELIEVE

THIS MASTERPIECE of the SILENT DRAMA is the most VITAL FORCEFUL APPEALING ever filmed. It is WORLD-WIDE in its appeal and one of the greatest box office attractions ever known.

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The Daddy of Them All

WID says:
“Exceptionally forceful Drama registering tremendous thought, with swinging action and very human characterizations. Hits hard and impresses.”

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Your patrons will greet this Mammoth PRODUCTION with open arms and then some

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SUPREME PHOTO-PLAY PRODUCTIONS
FALL ANNOUNCEMENT

SOLVING YOUR PROBLEM

FALL ANNOUNCEMENT

METRO's

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COMING NEXT WEEK
The $35,000 Cash offer of the New Apollo Feature Company for the New York State rights to
The Slacker

The $25,000 Cash offer of Joseph M. Gaite for Pennsylvania, New Jersey, Dist. of Columbia, Maryland, Delaware, Virginia, West Virginia and North Carolina rights to
The Slacker

The $16,000 Cash offer of Marion H. Kohn of the Consolidated Film Corporation of California for the California, Arizona and Nevada rights to
The Slacker

The $14,000 Cash offer of Morris Epstein for the Oregon, Washington, Idaho and Montana rights to
The Slacker

The $12,000 Cash offer of A. Dresner for District of Columbia, Maryland, Delaware and Virginia rights to
The Slacker

but

METRO declines these offers for Wm. Christy Cabanne's master production in which

Emily Stevens surpasses her greatest successes on screen and stage

METRO will release The Slacker

through METRO EXCHANGES

and the Exhibitors will get the benefits.

The amount of their profits is limited only by the manner in which they exploit this special production.
AMERICAN PATRIOTISM!

Wm. N. Selig's

"THE CRISIS"

WRITTEN BY WINSTON CHURCHILL

OUR FATHERS MET AMERICA'S GREAT CRISIS FAIRLY AND SQUARELY! TODAY, WE STAND UNITED - ONE COUNTRY!

ONE FLAG!

Some Choice Territory Still Open.

Edward Nelson, President.

854 McKnight Building - Minneapolis, Minn.
Are You Doing Your Bit?

**LITTLE MARY McALISTER**

who is a government recruiting sergeant, is doing her bit for the U.S.

AND FOR YOU

in giving the public a remarkable series of 12 independent photoplays on

"DO CHILDREN COUNT?"

Six years old, she is an accomplished screen actress. These 25-minute features are delighting children and grown-ups alike.

"The Man Who Was Afraid"

*featuring*

**BRYANT WASHBURN**

will go down in the history of your house as a record breaker. An intensely fascinating photoplay on an up-to-date topic. Taken from the famous story by Mary Brecht Pulver in the Saturday Evening Post. Don't miss Mr. Washburn's other features, "Filling His Own Shoes," "Skinner's Bubble" and "Skinner's Dress Suit."
Kathlyn Williams, "In the African Jungle"

HERE'S A MONEY MAKER
Fans Will Never Forget Kathlyn Williams in "The Adventures of Kathlyn" and Other Dramas. They Made Filmland History.
Kathlyn Williams Is Now Seen in a New Wild Animal Drama, "IN THE AFRICAN JUNGLE"—Produced by the Selig Company.
All the Strength of the Selig Zoo Is Utilized.
Kathlyn Williams Is Seen During the Action of a Thrilling Drama—Playing with Lions, Tigers, Elephants, Leopards, etc.

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"THE MAGIC OF MOTIVE POWER," "CHECKMATE" and "LOVE'S VICTORY" Are Late Releases from Selig.

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Chicago, Illinois
Like the girl in this picture
Your audiences will be amused
At every antic of those cut-ups—

“POKES and JABS”

Every “POKES and JABS” Comedy is a romp. It is a revel culminating in a sort of “riot.” The fun is galvanic. The humor has high voltage. The stunts are electrifying.

Just Try These Six:

Are Actors People?
Here a curious question is raised. Are they? Who dare answer? See the picture

Military Madness
It would deceive anybody who had to go to war and whip both the enemy and his own army.

A Ride for Life
There’s a convulsion in every scene of this one, and the climax shows Pokes pedaling on a bike madly out to sea.

The Rest Cure
The main accomplishment recorded here is a gink getting completely cured of rest.

The Pearls of Pauline
Pauline stays in the background and lets the pearls pulsate. Sleuth stuff, adventure and giggles.

Ploughing the Clouds
Not with a wheel hoe, nor yet with a skyscraper. The clouds get curried, however, in a mad, mad fashion.

Produced by
The JAXON FILM CORPORATION

220 West 42nd St.
New York City
BLACK CAT FEATURES

Present Big Stars in Strong Plots Excellently Produced. Screen Time Approximately 25 Minutes

"BATTER UP!" The motion picture "game" is a close one. Your photoplays should show a good batting average. But you must have a pinch hitter—a reliable comedy-drama—to win.

The BLACK CAT is a PINCH HITTER! It bats out a three bagger or a homer every time up. Send the Black Cat to bat once every week, and win.
JOHNNY and EMMA RAY
in
The Ray Comedies

Premier Makers of Mirth

Here is provided an acceptable series of one-reel comedies no exhibitor can wish to overlook—the Ray Comedies.

THE FIRST HALF DOZEN:

Coughing Higgins  Muggsy in Society
Casey the Bandmaster  The Candy Jag
Casey the Fireman  Muggsy in Bad

THEY'RE FUNNY!

The Rays are ideal in their roles. Johnny Ray is the natural comedian—he does not have to strain—he has the personality that is distinctive—and which "gets over."

PRODUCED BY

THE CLEVELAND COMEDIES COMPANY
CLIFFSIDE, N. J.
The girl from Wolfville was faint and hungry. She had struck town one morning via the Liberty street ferry with 25 cents, which was promptly spent for gum drops. These—even the pink ones—are not much in a way of nourishment.

It was her first visit to New York. And after stepping from the boat Ada found herself utterly bewildered. On the old West Side she wandered about, searching. She looked into men's faces. She beheld them either cynical, surprised or savage. To them this strange girl with the rich glint of the orchard sun in her hair and with the yearning eyes and with the new, ill-fitting gown complacently fashioned by some village dressmaker, presented something outside of their philosophy. A simpleton-at-large was the verdict of most. Others were not so generous in thought. She looked into the faces of all of them—too timid to speak—in her quest for George Brown, sweetheart of her school days.

A seedy fellow lurched along, stopped, and regarded her fixedly. He noted her clear-red cheeks and every mark of the rural about her—every high note of the unaccustomed, from her hat of weird straw to the loose buttoned shoes she wore—even the tawdry broken dime carried on her neck chain as her sole talisman in this city of harsh destinies.

And when he walked up to her, she trusted him.

O. Henry didn't write it in just these words. They are the beginning of a description of the way "NO STORY"—his story—is interpreted on the film. Talk about Atmosphere—the real "O. Henry" atmosphere—well, there are twenty of these O. Henry stories available for every exhibitor, and each one so throbs with atmosphere it's no wonder the country has gone wild over them already.

EACH IS A BROADWAY STAR FEATURE
After a year of clamorous demand for more of "Stingaree," these lovable bushrangers have returned to the screen in fifteen new stories by E. W. Hornung, the creator of "Raffles" and "Stingaree." Two-part dramas, featuring True Boardman in his original role.

Don't Forget that "Stingaree" is a FEATURE Attraction!

"THE AMERICAN GIRL" featuring Marin Sais in A Series of Two-Part Spine-Chillers

"HAM" COMEDIES featuring "Ham" and "Bud" in A Series of One-Part Laugh-Getters

KALEM COMPANY
235 West 23d Street
New York City
Moving Picture World

Progress of Art in Pictures

A Symposium Upon the Various Phases of Motion Picture Production Contributed by Screen Writers, Directors and Players Concerning the Details of Their Day’s Work and Their Hopes for Betterment—A Record of the Wonderful Strides Made in Methods by Men of Thought and Action

FOREWORD BY JAMES L. HOFF.

S
HALL art in motion pictures become a reality or is it just a pretty phrase to roll under the tongue? It is a subject much written about but practiced indifferently by a great many enthusiastic producers. By calling this issue of the MOVING PICTURE WORLD the “Motion Picture Art Number” it may be that we are commandeering the term “Art” for our own uses; but our intentions were of the best, for the purpose in so naming it was to differentiate between what might be artistic even if it is not, and all that pertains to pure money-getting business.

Believing that motion pictures and art may be and, in some particulars, are very closely associated, the MOVING PICTURE WORLD has invited many of the men and women engaged in the work of production to tell what they are doing to further the cause of art in pictures, and why and how. The response has been most liberal. Much that has been written has met the requirements and is here-with published in the following pages. Almost every branch of the work of production has been covered by competent writers who are doing the things they write about or are careful students thereof. Those of our readers who are constrained to read these articles carefully will surely be benefited thereby.

Primarily the making of pictures is an art, but in the making of motion pictures for amusement purposes the demands of business enter so largely into that making that art is, at times, lost sight of—quite effectually buried under monetary exactions. From player and director down through the manufacturer and exchange to the exhibitor the clamor is for the money-getting picture.

Recent years have seen a turn for the better. In the early days—the good old days, when the one-reelers were turned out as grist from the mill—art had little function in a picture studio. The demand was for quantity to meet the requirements of the overworked program serving picture shows changing pictures every day. Then the feature came along, and someone discovered that a good feature could be shown several days in the same theater to a profit. That changed conditions and gave art a look-in.

Features offered to the player opportunities for character work, and there have been screen creations not to be excelled on the speaking stage. The director and the cameramen saw their opportunity, too. Then we discovered the art director, and pictures have been developing along lines of art ever since.

For all this improvement there are yet serious obstacles to the progress of art in motion pictures. Too many stories are being written to emphasize the star, oftentimes with utter disregard to the logic of the story and in favor of the questionable drawing power of the alleged star.

Then, too, there is the so-called “punch,” which becomes quite inanimate when dragged in by the heels for the purpose of bolstering up an impossible story. It serves, then, but one purpose—the destruction of whatever artistic effort that may happen to be associated with it upon the film.

There is also the miscasting of players, too frequently done to place some favorite not calculated by ability or physical make-up to carry the past assigned.

All these are matters easy of correction when they come to be properly recognized as detrimental to the perfection of artistic portrayal in screen drama.

In the following pages considerable attention is given to the “Story.” All of our contributors writing on that subject agree that “the story is the thing,” and some of them tell what sort of a “thing” they believe it should be. It is unfortunate that, in many cases, the story is subordi-nated to the star, whereupon the story might as well be written around a piece of furniture or a suite of scenery when artistic portrayal is sought. And this is the burden of the story writer’s complaint.

Attention of our readers will be arrested by the clarity of the description of the work of Hugo Ballin and Everitt Shinn, written by Vivian M. Moses. This is, we believe, the first time that the inner workings of the newer art movement in pictures has been adequately portrayed. How great an influence the work of these two skilled artists may exert upon the future of the motion picture cannot yet be estimated, but there is promise of won-derful results from the painstaking care and excellent taste they are bringing to their work. It may be that they herald a new era in the making of pictures.

There is also an interesting story told of the development of the animated cartoon, which, by the way, is one of the most important steps of progress in motion pictures
MARY GARDEN’S GREETING TO THE MOTION PICTURE MEN AND WOMEN OF AMERICA

When it became certain that Mary Garden would be unable to return to America to keep an engagement to meet the members of the trade at the Chicago Exposition and Convention it was planned that she should express her regrets through the columns of the Moving Picture World. After considerable difficulty, through the activities of the U-boats, the diva was reached in Paris and the letter reproduced above was received in time for publication in this number. The Moving Picture World is pleased to be the medium of communication between so great a prospective motion picture star and joins the craft in wishing her an early and safe return to America and pleasurable excursion into Screenland.

during the recent years. Many readers of the Moving Picture World will recall the first animated cartoon, “Little Nemo in Slumberland,” made at the old Vitagraph studio by Winsor McCay, creator of “Little Nemo.” It was said of that picture that over 11,000 drawings had to be made and photographed one at a time and that nearly three months was spent in the process. This laborious task has been simplified by the inventions of John Randolph Bray so that the animated cartoons of today are made with a minimum of labor and time. Our readers cannot fail to be interested in Mr. Bray’s story of the cartoon.

Another development of these later picture days is noted in the story of the animated news reel, which is the term given to the motion picture newspaper. Probably no one feature of motion picture development is more popular than the “news reel”; surely none has a wider circulation.

There is also an exhaustive article on the “Better Films Movement” written by Orrin G. Cocks of the National Board of Review. Mr. Cocks goes into the subject at length and offers suggestions for the betterment of motion pictures that should serve as a guide to all producers.

Sidney Drew offers a number of suggestions concerning comedy pictures, defining what real comedy is and why. As the Drew comedies are probably the best example of true comedy made today his observations should be a real message to writers who would strive for the lighter effects.

Frank E. Woods, better known to the trade as “Spec” contributes a highly instructive article on the subject “Editing a Motion Picture.” Mr. Woods’ long association with the motion picture business as a critic, a scenario writer, a director and supervisor of productions under David W. Griffith, puts him in a distinct class as an authority on matters pertaining to pictures.

But enough of this; it is sufficient that we commend the efforts of our gracious contributors to our readers and we do so believing that they will find much that will entertain and instruct.
The Better Films Movement

By ORRIN C. COCKS

What are better films? Everyone from producers and actors to exhibitors and audiences is asking this question throughout the country. If some cut-and-dried definition could be prepared, many wrinkles would disappear from troubled brows. The answer, however, is so elusive that many will remain dissatisfied. It is always easier to talk about the ideal than to attain it.

A few statements may be ventured as a partial description of the unattainable. Certainly the movement aims toward the production of a greater number of pleasing and artistic motion pictures which shall not offend against the fundamental truths of life. Better motion pictures are created with wholesome action and the essence of adventure in God's out-of-doors. They glorify nothing unseemly. They make evil unattractive. They are kindly, happy and inspiring or serious, thoughtful and tragic. They convey the saving qualities of human nature without which no story or drama is healthy or truthful. They help boys and girls to admire the heroic, laugh heartily and love goodness. They tell the clean and fine stories of romance without the intrusion of the sins that so easily beset us. They add to the joy of living and send people away glad that motion pictures have arrived to touch the heartstrings of life. A fine spirit breathes through them which captures the imagination of everyone, even grandfather. Through the years these pictures have been given to us with sufficient frequency to make us feel that the motion picture as a whole has something fine and worthy to confer on humanity.

No Lack of Themes.

There is no want of themes which may be used in infinite combinations for better motion pictures. In their present development the writers and directors charged with creating them have overworked a small number of dramatic ideas for the entertainment of the American people. A number of them have centered around the relationships of men and women before and after marriage. These conventional themes have been worn threadbare, especially when they have illustrated the frailty of human nature when brought into contact with the allurements and temptations of sex. A dash or a hosehead full of crime has often been added to illustrate the triumph of virtue.

The American people, however, attend motion picture entertainments partly because they desire action, movement and adventure, something which will counteract the deadly routine of the machine, the office desk and the cook stove. It does not matter whether the action is physical, as in the case of the heroic cowboy chased by a band of Indians, intellectual, as in the matching of wits of Sherlock Holmes and some criminal, or emotional, as when Oliver Twist causes the whole audience to hunt their handkerchiefs. Half the world loves a hero and the other half is quite as fond of the heroine if only they will make clear in their action the fact that they are deserving of the title. That director or actor has achieved the pinnacle when he awakens in his audiences fine thoughts and aspirations or contentment and purifying emotions.

All these things are achieved in the drama. But some films, while they carry an interesting story, are lifted out of the common run of pictures by their beauty or by the accuracy of the photoplay. Indeed, their values are enhanced or minimized by the settings, backgrounds, distances, color values and tints. Show dog sleds on snow fields, the majesty of the redwoods, a sparkling river with drooping trees, a log drive on an icy river, a lovely set of spring scenes in a fertile countryside, or the movements of the ocean on the shores of Bermuda, New England or Catalina, and the applause is both immediate and spontaneous. These atmospheric aids to drama hold the attention spellbound, they thrill the emotional nature and linger in the mind after the story has faded away.

Mistakes Made in Casting.

There have been many mistakes made in preparing dramatic motion pictures by the poor selection of actors and actresses who take the principal parts. Since pictures are entirely dependent upon action both of face and figure it is increasingly necessary to make careful selections of types who shall carry out the theme without the introduction of gestures, expressions, movements, etc., which are distasteful. It is almost commonplace to remark that two persons can act the same part and the effect on the audiences be absolutely different. Don't be misled! The themes mentioned below are full of “snap,” “go” and “punch” if they combine capable direction, good acting and dramatic quality.

These facts demonstrate that fine pictures are the result of an emphasis on theme, actors and surroundings. Many a motion picture would stand out clearly as a gem if more were left to the imagination of the audiences. Others would be hailed with enthusiasm if directors made more sparing use of certain kinds of realistic detail, and still others would rise to the first class if the artistic and appealing theme were not abandoned to wander far afield in side issues which appear to have “punch.”

While the following is not in any sense a complete list of the ideas which may be used successfully for inspiring, wholesome and entertaining pictures, they are at least suggestive of types. Needless to say, most stories require the introduction of the love interest as at least a secondary theme.

Subjects Worth While.

“Heroism” has always had its appeal whether it referred to those who effected rescues or those who had performed the far more courageous work of meeting the hard problems of life through a series of years. Not only are Charlotte Corday, Father Damien, Joan of Arc, Florence Nightingale, David Livingstone, Father Marquette and William Tell to be included among this number, but untold numbers of simple people who touch the heartstrings of humanity by their courage in the midst of the disasters of life.
"Devotion" is another theme worthy of consideration, whether it be devotion to family, to duty, to right or to the needy. O. Henry has a pathetic story of a shop girl who goes through a mental struggle in her ball room and finally decides to follow the path of honor and right. Savanarola and John Huss would thrill audiences who attend motion pictures quite as thoroughly as they have captured the imagination of the world for centuries. The love of people manifested by St. Francis of Assisi, the Earl of Shaftesbury, and Jane Addams may not be as exciting as the affairs of Baron Chevrier, but they thrill the imagination of quite as many people. Those who have caught the spirit of the principal character in the film "Christus" may be sure of awakening the same emotions as he.

The subject of "Love" also can be treated in a vast variety of ways. Witness the stories of David and Jonathan, Jean Valjean and Cosette, Ruth and Naomi. In its highest forms suggestions can be found on which to base scores in Henry Drummond's "The Greatest Thing in the World" or the thirteenth chapter of First Corinthians. Many of the stories of Ian MacLaren are full of this spirit in the shape of the doctor who was devoted to his poor patients in the Highlands of Scotland. Some of the stories of Barrie like "Margaret Ogilvy" may be cited. There are many other tales which show the affection of parents for children or brother for sister which are entirely different from the more or less sensual love described in many modern motion pictures.

Some of the great stories of the world have been written around persons who were ill and have to do with their courage, their influence on society, and the fine traits of character which are brought out in those who have ministered to them. It is impossible to find many stories like "Little Dorrit," "The Life of Stevenson," "The Man Who Laughs" and the "Life of Milton" in modern homes, in the hospitals and among the poor. Somewhat similar are tales which deal with incomparable optimism and cheerfulness in the midst of succeeding disasters which oust help and embitter those who are not made of the finest stuff. The classic illustration is Job. In these days when life is so complex, many persons are attacked by forces entirely beyond their own control.

The many personal applications of "War" which has recurred through history offer themes which are inspiring and invigorating. These may be intimate stories of frontier life, of attacks by the Indians such as that of Jane McCrea, or incidents in the "Leatherstocking Tales," stories dealing with individuals in the wars of our own country or tales which have been made dramatic in connection with the Crusades, the Free Companies of Italy, the French Revolution, the Sepoy Rebellion or '61-'65.

A theme of ever-present interest is that of "Adventure." The whole world is open and all the time at the disposal of the person who desires to use this theme. G. A. Henty wrote books which have captured the imagination of young people and which run through time from ancient Egypt to the wars of the Crimean. Who can fail to love John Paul Jones, Paul du Chaillu, Daniel Crockett, or David Livingstone? In "Puck of Pook's Hill" Rudyard Kipling tells us many a tale of English history which hold adults as well as children spellbound.

The simple "Life in the Country" has also many themes which will prove of interest. Gene Stratton Porter has given us some of these stories, J. T. Trowbridge still others, and John Fox has made the Cumberland hills attractive to people of all ages.

Intimate "Stories of the Poor," their pathetic sacrifices, their struggle against odds, their success in the midst of almost overwhelming difficulties and their heroic self-sacrifice for family are themes which are far more real than those which show young people suddenly snatched out of such an environment or succumbing to personal temptations because of need. Dickens discovered scores of such humble people in England, from Little Nell to Peggotty, Barrie has charmed us with the dour peasants of Scotland, Balzac has performed the same service for France, and Lincoln has portrayed the charms of the Cape Cod folk.

"Work" has sometimes been regarded as a prosaic theme, but those who dig a little bit beneath the surface will find in this common denominator for society a vast number of intimate, homely and yet inspiring stories of sterling characters able to resist the temptations of life. Charles Reade's "Put Yourself in His Place" and Morrison's "Tales of Mean Streets" are but two of many illustrations.

Another theme worth considering is that which emphasizes "Successful Struggle Against Odds" and difficulties. This is a common experience of the vast majority of mankind. While their lives may appear to be commonplace to them, at least there is a constant fight, and for this reason pictures which will give encouragement and inspiration will touch a common chord, especially in America, where the miracle is being performed daily of transformation of persons from one group or class to another because of their ability to grapple with and overcome obstacles.

Another class of pictures which will meet with appreciation from the mass of people are those which will show in a dramatic form the ability of mankind to make mistakes, fall into error, commit sin, break the law, and win their way back to character and success. It is well worth while making clear in intimate and homely ways or in large and dramatic ways the possibility of another chance. If it were possible to look into the lives of most people, it would be found that somewhere in their careers they have made such mistakes, but have refused to be thrown into the discard or left at the wayside of life because of them.

Many illustrations could be cited of the dramatic possibilities of themes dealing with such ethical subjects as "honesty," "justice," "mercy," "forgiveness" and "magnanimity." These are not dry ethical terms, but are full of life for those who would use them. The stories of Mark Twain and Sir Walter Scott have many modern parallels which lend themselves to the motion picture.

There are many suggestions also from the lives of individuals which will arouse the sentiment of "patriotism" in these days when it is needed. These have been by no means exhausted. In the case of such great men as Lafayette, Lincoln, Gordon, Nathan Hale, Andreas Hofer and Arnold von Winkelried we have classic illustrations.

There is something stimulating in the experiences of pioneers and explorers which interest and inspire readers and audiences. One needs only to call the roll of a few of these to make clear their dramatic possibilities—Sir Walter Raleigh, Daniel Boone, David Livingstone, Sven Hedin, Peary, and Marco Polo.

Sports Offer Wide Field.

The world of "sports" has scarcely been touched. There are fine heroic characters to be found among hunters, trappers, football and baseball players, yachtsmen and the many other activities which develop fair play. The element of suspense, success against competing teams and fine sportsmanship.

Kipling has given us some fine stories and poems of the sea. The whaling industry is painted in interesting
fashion by Frank Bullen. Connolly's tales are attractive and the experiences of fishermen on the Newfoundland banks and in the North Sea offer suggestions for splendid sea tales. Many stories also have been written about the South Sea Islands and the far away places of the earth, as well as more peaceable ones dealing with the details of commerce on the high seas which have stimulated persons to love the open places and the freedom of action of the seven seas.

Dramatic "stories of the railroads" also have not been exhausted. Those which have been given us dealing with the stories of the extension of the transcontinental lines including those of Canada and the incidents of the life of railroad men illustrate clearly that this is a field full of possibilities.

Few motion pictures have been made dealing with the thoroughly dramatic phases of missions and the life of missionaries. One has only to read a well-written account of the lives of such men as Taylor, Duff, Paton, and their conferences to see that this theme will command immediate response throughout the country. The stories of modern missionaries and Y. M. C. A. secretaries do not need to be handled with poetic license to make them full of charm and interest.

There remain a vast number of simple stories of heart interest dealing with simple people which will always appeal to the emotions of audiences. The stories of the countryside, of shop girls, of fishing folk, of doctors, mothers, laboring men, negroes, foreigners and children have been made beautiful and lovely by such writers as Ralph Connor, Kate Douglas Wiggin, O. Henry, Joseph Lincoln, Weir Mitchell, Mrs. Porter, Harriet Beecher Stowe, and Dickens.

These and many other themes teaching life as the mass of people know it with the emphasis placed on character rather than the love interest will undoubtedly open up a vast field for the writers of modern motion pictures.

Many such writers or dramatic directors who have handled the themes have seemed to think that it was necessary to illustrate in detail many of the situations which are in themselves offensive in order to be sure that their audiences understood the strength of the temptation and the reasons for disaster. It would be wise if they learned their lesson more thoroughly from the writers of literature. Many of these have discovered that the imagination of their readers depicts with sufficient fullness the details of tragic or evil situations if they are presented only in a phrase or a paragraph. There is a vast difference between the indication of such situations and their illustrations. Many motion pictures have been ruined from the dramatic standpoint by turning aside from the main theme of the story to illustrate situations in disgusting fullness.

"Vampire" Themes Not Desired.

While no two persons will agree about the subjects to be excluded from better motion pictures, there are certain themes which either should disappear or should be treated by indication rather than illustration. Among them are the disruption of the family by the introduction of the tempter or temptress, scenes which reek with sensuality, the realistic presentation of the details of crime, situations in comedy or drama where there is a free or common handling of persons of the opposite sex, the detailed exhibition of events before or after the betrayal of innocence or the fall of virtue, situations which make light of religion whatever that religion may be, or introduce individuals connected with religion in scenes that are degrading or lacking in fundamental respect. The great mass of the American people are thoroughly wholesome and desire to perpetuate those ideals which center around the integrity of the individual, of the family, of the state, and of religion.

The themes of many motion pictures have been devoid of a thoroughgoing respect for things which are intimate, sacred and holy. It might well be the aim of those who desire to make better motion pictures to realize that there are many things in life which the majority honor and respect. It may be difficult to surround pictures with an atmosphere of thoroughgoing reverence when such ideas are introduced, but it will be immensely attractive to people who, beside being patrons of the theater, are also persons with fundamentally religious natures. This will apply equally to the portrayal of personal earnestness of character, of respect and consideration for others as well as of the details of family life and worship.

Study Production to Improve

Production Heads Must Know Not Alone the Work of Their Own but of Other Companies to Improve the Product.

Laterly we were not a little astonished to hear one of the leading lights of filmdom declare that all British pictures were poor. Coming from a majority of the makers, this would not have been a surprising statement, but the man in question owes his success to a close study of the drama and a quick appreciation of its needs, and we looked to see him become conversant with his subject when he turned his attention to photos. Certainly most of the early film productions of Great Britain were cheaply made. They had to be. There was no world market then for British films and investors were not spending more than their probable takings on the making of film. The result was consistently bad; bad enough to establish the general impression that the entire output was bad. But there have been some remarkably good pictures turned out, notably by Heavna and London Film, and to brand the entire product as poor was to admit, as this producer did, that he was not familiar with the product, but merely accepted the general and established opinion.

Five years ago another, and more experienced film man, admitted that he saw practically nothing beyond the films of his own production. He knew his were the best because everyone told him so. He did not have to worry. He did not have to compare his results with the work of others. Today that man is trailing in the ruck, and very probably he still sees only the work of his own company. There can be no real or permanent advance so long as there are film makers with such narrow views. It is probable that few of the actual responsible heads of companies ever see the work of their competitors, and in some cases they do not even see all of their own product. They are
too busy making selling plans to overlook their own product and compare it with the results obtained by others. This, of course, applies to the executive heads and not to directors or production managers. Such a condition is scarcely understandable in these days of business efficiency. Success is only possible when neither one's own nor rival products are either over or under estimated. Advancement is only to be made with a thorough understanding of the field.

This is particularly true of photoplays. These are not like a standard manufactured product. A constant watch must be kept upon the output. The oil manufactured by the Standard Oil Company is not personally passed upon by Mr. Rockefeller, but the product is kept standardized by expert chemists, whose reports are passed along to the chief executives eventually, but there is the ever-present check. A manufacturer of film may not see 25 per cent, of his own output and nothing at all of other makes, and yet he feels that he is keeping in touch with his business. Under such conditions it is not surprising that film is made and sold by yardstick measure. The superior is interested only in the balance sheet.

Read the news in the trade and you will find that this company has been formed to make two-reel comedies. That other is formed to make super-features for state rights disposal. Talk with the promoters of these companies and you will invariably be told that there is little more expense in making two reels of comedy or eight instead of five-reel dramas, and a much larger return. That seems to be all the promoters have in mind. It is not quality, but quantity of product. Film sells at so much per foot. It is made by the foot.

If manufacturers saw more of their own work, and compared it more closely with the work of other companies, there would be a general improvement in production. Self-satisfaction and contempt of rivals are deadly disastrous in any business connection and the makers of film suffer from both. It is manifestly impossible for chief executives to keep in close touch with the entire output of all concerns, but an executive should at least possess a fair first-hand working knowledge of the general trend of film production, and certainly should know his own product intimately. The making of film is not like manufacturing shoes or grinding flour. It is, or should be, an artistic endeavor and not a manufacturing business, and the utmost care alone will yield a good product.

The film business is peculiar in many ways. It has been of mushroom growth and there has been no time to establish systematic effort, and in those isolated instances in which such endeavor has been made, the change has been too sudden and too drastic. Efficiency experts have sought to put into practice rules and regulations intended for the government of mechanics. There is a happy medium between chaos and the time clock that must be attained, and business efficiency should start at the top.

The responsible heads should know what is being done by their own companies and by others, and comparison should be made without prejudice either way. Some men can see no good in their own work and others find nothing of value in the work of their opponents. The best leader learns from the merit of others and the faults of himself, adopting one and correcting the other, but he knows what is being done. It is probable that a poll of the responsible heads of all the film companies will show that fully half do not see all of their own product, and not more than one-tenth see the work of other companies save by chance, and that but seldom. Under the circumstances, it is not to be wondered at that the productions so slowly improve. There is no particular incentive to better work until a trade name so completely loses its value that it begins to show in the balance sheets, and by then it is generally easier to take another trade name than to attempt to rebuild the value of the broken name.

In general knowledge alone can advancement be made, and knowledge must be first-hand and not hearsay.

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A Plea for the Art World

The first practical reason for making motion pictures that have the qualities of good painting is that this is the main chance to overcome the machine-like effects of the photoplays. This is a hard and fast commercial reason. Mechanical pictures are unpleasant pictures. Harsh edges, angular furniture, raw, unrelated light effects can spoil the best acting and directing in the world. Most companies of standing feel the need of fairly harmonious photography, lighting, and relation in the blacks, whites and grays and textures. But none of them seem to realize the possibilities of special development in this direction. This is because the previous training of the scenario writer has been literary and of the director and actors has been dramatic. They are not people who associate with painters, sculptors or architects. They travel in literary circles and circles of actors. The world-tradition of painting, sculpture and architecture is still closed to them, or they view it only in a nominal way.

There is a great deal of pioneer work to be done by any motion picture company that will call into permanent consultation the leading architects, sculptors and painters of America. I do not mean that these men will furnish better settings. I mean that they will furnish new plots and motives. A photoplay could have for its climax and leading motive a study of light, just as light was the final motive and propaganda and work of the impressionist painters' revolution of the middle of the last century. It could have for its motive the elimination of all trappings and the achievement of complete pearly simplicity, as in the paintings of Whistler. The public was certainly interested in Whistler and the impressionists. Such movements can go on in the films, in combination with good short stories. Talk to the greatest and most accredited artists, take them to your films. They will pick out as the chief beauty things you have thought secondary. They will utterly condemn some lavish mess you thought highly decorative.

Follow the inner thought of the inner conclave of the live sculptors, painters and architects. Find the real secret of the most revolutionary works that have fought their way to the museums, and the secret of the most world-loved classics as well. Consider how to identify their moods with the innermost texture of your work and thought, and put in vibrant motion what in the museums is in vibrant rest.

Put the art thought of the world in motion instead of the entire decorative instinct of our more expensive department stores.
What Is Photoplay?

By EPES WINTHROP SARGENT

SUPPOSE that by some means you could advance time a quarter century and could look into the photoplay theater of 1942. What do you suppose you would see on the screen? Surely not the play of today, though many may, with some reason, argue that there is no hope of better. There must be better, or there will be no photoplay. It must be something different; something better, but who can say what that will be?

It is seriously to be questioned if the first photoplay has yet been produced. We have screened stories of the stage, novels, short stories and original fiction plots, and we have screened innumerable affairs with no plots to speak of, but we have held too closely to the technique of the drama and of fiction to obtain unusual results. We have made the motion camera a mimic instead of a creator, and, at times, a poor mimic indeed. The picture has merely been the reflection of the mind of its maker, and most of the makers of photoplay have been drawn from the stage, with the result that the photoplay is merely an imperfect reflection of the stage drama, minus the magic of voice, with nothing other than cold and often improper leaders to replace this lack.

To some extent the cutback replaces speech, since the cutback can often visualize words, but the cutback has not solved the problem because the cutback has been imperfectly and often incorrectly used. Each new device, as it has been invented, has been seized upon, abused and has lost its value. Each has been used as a visual effect by the unthinking producer rather than as a means to an end by the careful and far-sighted director. If it looks pretty it is used, abused and used again, but its values are not studied; indeed it is not often regarded as something to be worthy of study. We have learned so much in the past ten years that we know nothing at all.

Take the cutback, for example. This, it would appear, was first used by the Biograph long before the days of D. W. Griffith, but it was first used regularly by him, and he was probably the first to realize its manifold advantages. It gave to the Biograph pictures a clarity of expression that other pictures lacked. Those were the days when Griffith was earnestly working to turn out the one-reel masterpieces, upon some of which his fame will rest long after "Intolerance" and "The Birth of a Nation" have been forgotten.

Biograph stories were better than other stories of that time. Other directors were watching the Biograph stories just as a little earlier they were copying the Pathé product. They perceived the cutback. They saw some of its uses. The cutback must be the secret of success, and so the cutback was used unintelligently and often without the slightest show of excuse. Sometimes two entirely unrelated scenes would be cut into each other with no greater an excuse than a desire to have cutbacks. Five years ago one company had a strict rule that no story should be made with fewer than 120 scenes to the reel, and the management depended upon this, and this alone, to bring success. Even Griffith caught the craze and produced "The Sands o' Dee" with 125 scenes, some less than a foot in length, and with the action so intermittent that it seemed as though something must be the matter with the projection instead of the producer. Today the cutback, which Hugo Munsterberg has so lavishly praised as one of the real individualities of photoplay, is used to greater extent than in the days of its discovery, and with far less intelligence.

"Cutback" in Future Photoplay.

Undoubtedly the cutback, with its annihilation of time and space, will figure in the photoplay of the future, but it is a question whether or not it will be used as it is being employed today. It is capable of far more valuable uses than those to which it has yet been put, but no new use has been discovered in the past five years.

The close-up picture, too, is an individual and valued factor, but the close-up is so lavishly used as to injure rather than add to the effect. It is used where close-ups are uncalled for and confusing. The close-up has one definite and logical use. It centers attention at the moment upon the action of importance. It cuts from the mind all extraneous thoughts. That is the function of the close-up, but in the hands of the incompetents who seek to cloak faulty technique—or even lack of knowledge—in a mass of effects, the close-up has become so commonized that it has lost its significance. It is so overworked that it has ceased to be a means of emphasis, just as printed matter all set in italic type no longer is emphasized save through the use of Roman letters. The unusual has become usual, and the usual gains distinction because of its unusualness.

The same may be said of the vignette, the fade and kindred devices. Properly used, they would help. Improperly employed, they injure, and sometimes vitally, the general effect.

New Generation of Producers.

There must arise a new generation of producers. They must be chosen neither from the studio nor the stage. They must come, free from all tradition, to make new use of the materials at hand. The present-day directors are too badly hampered by tradition and usage to find new means of expression, no matter how plentiful the material at hand. Others with fresh, unbiased minds, able to perceive the abuses of the present system, must be looked to to reconstruct the technique of photoplay.
They must find new—and proper uses—for old devices. They must determine the value and disadvantages of the component elements of photoplay and must find new moves of thought and new thoughts to be expressed in this form.

Following Other Forms.

That is the real situation. For fifteen years and more we have been following other forms. Stage plays and copyright novels were stolen until the copyright holders awoke to a realization of the value of these copyrights, and then the same material was purchased at fanciful prices. Book and play titles have a certain value as standard. Offer an exhibitor a play produced on Broadway last season and he will pay a large price for the story because he feels that he has a title already advertised to his patrons through the stage production or the published book. He has only to announce what he has to offer and people will come. That is very true, but when they have responded to the appeal a few times and find that the play or book on the screen does not agree with their preconceived notions, then they stop coming, nor can the most attractive titles be used as bait. Others may come, perhaps, and still more, and the fans are faithful to the stars, but it is of little real use to draw patrons to a house for little time and lose them, disguised forever with the motion picture. Plays would be of real value only when the plays cemented patronage and made new friendships.

It is very true that some plays and books are better on the screen than on the stage or printed pages, but this is not because they have been acted or printed, but because they lend themselves to visualization. They may be better photoplays than books or novels because they are better suited to this form.

Such presentations are accidents and not the result of design. They happen to suit the medium just as a scene painted in oils might yield better results if done in water colors or in dry point, but the water colorist or the etcher is not given credit for creation, and it should be the same with photoplays.

A Business Worthy of Best Writers.

Hall Caine lately said that the writing of photoplays was a business well worthy the best writers. He believes that photoplay has a place among its sister arts of expression and that it is a medium worthy the study of the competent creative writer, but evidently Mr. Caine does not know the present market. Most creative writers these days do not get beyond an interview with some editor, or perhaps two or three editors. They naturally resent the editorial attitude of superiority, the more or less plain inference that they, and they alone, can understand photoplay and construct continuities. They resent the suggestion that they merely make a synopsis from which the editor and his staff will “fix up” the material, and the few who last long enough to be so “fixed up,” pass the word on to others. At the present time there is no company offering to the writer either the financial return or the opportunity for artistic expression. Some few are willing to give a fair price for material, but this is not sufficient for the real writer. He does not want merely to tout an idea. He seeks a reasonably competent expression of himself upon the screen. That he must have as a part of the price, and that is something he cannot get. In England, during the life of the London Film Company, Bannister Merwin did take upon the floor some of the leading dramatists of what might be designated the Charles Frohman group, and these men are still studying and still interested. Here in America the effort seems to be to keep all real writers as far from the studios as possible; to hold down individuality of thought, originality of treatment and daring of idea. The play of today must be the same as that of yesterday and tomorrow. There must be no change.

Better Plays Five Years Ago.

This is all wrong. We are not making as acceptable plays as we were five years ago, because then more attention was paid the story. Most of the current offerings are those old one-reel stories padded out to five reels, with action and spectacle rather than with more plot. And as time has gone on, more and more effort has been given to effects instead of to the expansion of the photoplay toward its natural ultimate form.

It is scarcely possible to tell precisely what this ultimate form will be, but it is interesting to speculate. So far as this writer can see, the ultimate photoplay will be unmeasured, but will be nearer two reels than five for dramas and around the thousand feet for comedies. Some means will be found, through the gradual growth of the illustrated leader, to merge the leader into the action to avoid the abrupt transition from the action to the caption. Perhaps the field of idea will be more limited; most assuredly not anything and everything will be given production merely because it is a stage hit or best seller. The story will be fitted to its medium, and since there will be fewer such available, there will be fewer stories made, but these will be better. The cutback, the close-up, the dissolve, the vision and all old and some new tricks will be used, but they will be used intelligently to further advance the story.

Productions Will Improve.

Doubtless some new form of time leader will be discovered, and assuredly some new means of telling the story.

Some of the productions will be not unlike some of the best of the past productions, but no single model will be closely followed. We shall have our futurists and our cubists; perhaps even a photoplay form of verse libre, but above all things, we shall have productions that shall not insult the intelligence of the person of average mental growth. We shall not seek to please China and Connecticut and Chili with the self-same film stories. The business today is like the child grown tall so suddenly that vitality is sapped. We have grown too fast, and growth and not strength and vitality have been sought. Now we must put some flesh upon the bones, and strength into the flesh, and in the process we shall probably discover what photoplay really is and find it to be vastly different from what we have and what we think it should be. It is probably true that the first real photoplay has yet to be written. Who will write the first?

ARE WESTERN PICTURES COMING BACK?

That there is much activity in Los Angeles in making pictures dealing with life on the far side of the Rockies is demonstrated by the significant fact that an unusual number of motion picture cowboys, who have been more or less inactive for some time past, are appearing daily on the streets in their picturesque regalia of chaps, Stetson hats, spurs and silk handkerchiefs.

Pictures of the Western type are now in progress at the Lasky, Fox, Universal, Triangle and Metro studios. Whether this is merely a coincidence and these companies happen to be making but a single Western subject at this time or whether more pictures of this kind will follow cannot be determined, but at any rate the old days of making typical Westerns are re-lived in the back-stage conversations, in which early adventures of the romantic days of picture making in the West are recounted in all their glory and glamor.
Editing a Motion Picture

By FRANK E. WOODS

The motion picture is a form of publication. It might well be called the celluloid press. It has its reporters, its authors and its editors. It also has its illustrators, its printers, its pressmen, its proof-readers and its newsdealers.

The material to be published is first put into manuscript form. It is revised and edited and then handed to the illustrators and compositors, who in this case are the director, the scenic and technical staff and the actors. They, with the cameraman, proceed to make, on a celluloid film, a record of the thoughts described in the manuscript. We call it the negative film, and from it we make in a printing machine what we call a sample print. It is, in fact, a proof sheet, which is read, revised and corrected by re-takes if necessary, and then cut and assembled into a dummy—in other words the assembled sample print. At some point in this process the head writer or title writer, has inserted the sub-titles, and we have the first completed proof, which is again read for errors and corrections, before it goes to the make-up man, who cuts the negative and assembles it for the final printing in the celluloid press. Here again a press proof or advance copy is carefully scanned, after which the first edition of the composition is run off for distribution. Finally, the printed copies go to the newsdealers or exchanges and are distributed by the carriers or exhibitors to the public, who sit in their easy chairs and read the story.

All this is as it should be—not as it always is, in this still imperfect day in motion picture publishing.

Some of the Shortcomings.

Much too frequently the original manuscript is written by one who is unskilled in this peculiar kind of authorship, and it is badly edited or gets no editing at all. The directors and actors may fail to produce the right effect by reason of inexperience or inability. There may be little or no proofreading and the cutting and titling may be done by cheap and incompetent help, and not by experienced editors. I do not speak here of photography and printing, because in these branches of the new art there is less cause for criticism than in any other.

The finishing of a picture—the cutting and titling, has been, until quite lately, the most neglected branch of motion picture production. Nobody, with one or two conspicuous exceptions, paid any attention to it. It was a case of let Jakey cut the picture and Lizzie, the type-writer, title it. Sure, Jakey could handle a pair of shears as well as a high priced director or editor, and Lizzie knew how to spell—she learned at a business college. Many an author and director have shed bitter tears over Jakey's slaughterhouse work with his deadly shears, while Lizzie's English has furnished many a laugh to the public.

But things are not now nearly so bad as they used to be. Jakey and Lizzie are employed now only by the newcomers in the business. The more experienced producers, during the past year or two, have been making earnest efforts to cultivate the English language. One big company, that I could name, has even laid off the country sign painter it used to employ.

Where Title Writing Can Be Improved.

Nevertheless there is plenty of room yet for improvement.

Mush and gush never got any writer into the hall of fame and there is far too much mush and gush in present day titles. When the "drab dawn ushers in another blue day" and when the heroine "puts her finger on the husks of the eagle's heart and the door opens and she walks in," I submit that some drab editor with a blue lead pencil ought to get busy.

I don't mean to say that titles are the most important things in pictures—they are merely one of the many important things. I remember hearing a title writer one time say: "The picture was rotten. I saved it by cutting and titling." What he should have said was that he had helped make a good picture. Nobody ever saved a "rotten" picture with titles, or cutting. You can't make a piece of limburger cheese into a bouquet by painting a violet.

Purposes of the Subtitle.

The function of the sub-title is to supplement and correct the action of the picture, to cover lapses in the continuity and to supply the finer shades of meaning which the actor has been unable to express.

The sub-title should never be obtrusive. It should be there only because it belongs there. Therefore all subtitles should be in language that harmonizes with the story. Every word should be weighed. Nothing should ever shock the spectator out of his interest in the picture by its incongruity, extravagance or inanity. Too much in a sub-title is as bad as too little—like seasoning in a pudding.

Many a picture has been ruined by inadequate titles. The makers of the picture have assumed that because they understood the meaning of every action, the spectators should also understand, forgetting that the spectators will view the picture for the first time. The moment a spectator becomes confused and loses the sense of what he is seeing on the screen, his interest is gone. While he is wondering "what are they talking about now?" or "who is the chap in the long coat?" or "how did he get from the house into the woods?" the film is being reeled along its merry way and the spectator has lost the thread of the story.

Subtitles Should Harmonize.

Going to the other extreme and inserting explanations where the meaning is perfectly obvious or telling in titles
that which is to be pictured immediately after, should also be avoided, although pictures are sometimes criticised for too many titles where in fact the quick-eyed critic is the only one who finds them too many. The average spectator is none too alert.

I repeat: The sub-title should be in complete harmony with the story and should never divert interest from the story. It is a question, therefore, if the recent practice of embellishing sub-titles with ornate illustrations supposed to be artistic and more or less in harmony with the subject, are not, on the contrary, destructive of the very thing they are intended to accomplish. Sub-titles are obviously put into a picture to be read and understood in connection with the story. Now, the eye can look at only one thing at a time, and if the sub-title be ornamental with an illustration, the eye is apt to center on the picture and not on the words, and the value of the sub-title is impaired. The more attractive the illustration, the greater must be the danger that the words will not be read at all. In that case we might as well have no sub-title. A happy medium would seem to be a style of ornamentation that is purely impressionistic and without striking detail.

It scarcely seems necessary to insist that due care should be paid to punctuation, capitalization and the ordinary rules of proper English. It may have been noted by observers that one prominent company, whose sub-titles are otherwise quite excellent, purposely omits the use of quotation marks when inserting a speech supposed to be uttered by any of the characters. It is said that the producers argue that the motion picture play is merely a stage play without the sound of the voice. Therefore they follow the style of composition used in writing speeches in stage manuscripts. But they omit using the name of the character in connection with the quoted speech and thereby rob it of any indication whatever that it is a speech they are quoting. The result is often confusing, and anything that is confusing in a sub-title cannot fail to be harmful.

Why Not Be Careful?

In closing, permit me to ask: If producers are justified in spending, as they often do, hundreds or even thousands of dollars to get one laugh or one punch into a motion picture, why should they not spend a few more dollars and a few hours of time in getting a laugh or a punch into a sub-title, when sometimes a single word rightly chosen will accomplish that result?

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The All-Important Still

Necessity of Good Photographic Views of Scenes for Advertising Purposes.

The motion picture studio has been devoting so much time and energy to improving its motion photography that, in my feeling, the "still" work has been badly neglected. I think that when the reader has finished this short article he will be convinced that "still" photography is as important as any other branch of motion picture studio work.

It is true that a film must be as good photographically as in a story, acting or production sense, and I can understand why most of the photographic effort on the part of studio workers is applied to the photography in the film. The point that is overlooked is that the best picture must be advertised, and that without striking "still" photographs, such advertising is often a waste.

Studio workers, therefore, should concentrate on improvement of their "still" photography — there isn't a motion picture advertising department in the country that won't tell you its particular studio turns in poor "stills."

What is a good advertising "still"? The only answer is: A high quality photo showing striking action and good lighting. Such a "still" will reproduce into a cut or en-

LITTLE progress seems to be the popular step of the production hour. And justly so, for the neglect of the explanatory angle of pictures in the past—from both editing and artistic viewpoints—is a thing at which to shudder, now that progress is prevalent.

Titles are, after all, just "word pictures"; and no one can deny that ultra care should be taken in editing the "word" part of the above synonym. Editing, from the standpoint of entertaining Mr. and Mrs. Public, does not only mean purifying, tersifying and phonetifying a la Webster and later improvements; modern explanation of photothemes call for the installation of all possible "pep," spontaneous thoughts, classic touches and "punch" phrases that leap large gaps.

Anita Loos should be credited with the honor of
starting the good work in this channel. Her title classics have brought her at least photoplay-world renown and won her a life long berth commercially and sentimentally. George Cohan, himself, is purported to have titled his "Broadway Jones." If that be true then George gets second honors.

And now for the "picture part" of word-pictures. Pictures, in the language of the photoplay, mean scenes and scenes mean sets.

Hence and therefore, relative to all titles, it is but reasonable from the practical side of deduction to apply the rule that:

The words should be Artcraft;
The scenes should be Stagecraft;
And the combination should be Screencraft.

The process of stage setting a title was first introduced by the writer approximately a year ago and later patented after hundreds of practical tests and applications had been made. The first introduction of these titles on the film market in a general way, however, was through the American Bioscope Company of Chicago, which has adopted their use in all pictures and productions.

Simplicity of Process.

The simplicity of the process is an extraordinary factor. A small stage with a 12 x 6 inches opening discloses front and back drops, wings, flys, foots, and set pieces, all of which reposes in eight grooves. This state is noticeably shallow, which, coupled with its proper proportions, permits of perfect focus and perspective.

What a stage-set title most prominently does is to bring out the shadows, highlights, depth, tones and untold other touches which are lamentably lacking in the flat drawing. Its subsidiary features are the lighting possibilities from within and without from any angle; mask effects permissible by "shooting through the sets"; greater economy in art work, once a large catalog of sets and pieces has been assembled; general speed of "pocketing" the title proper and not having to await a special drawing by an artist.

All scenery used in screencraft titles is in neutral tones of grey and gold which, when properly set, permits of any shade or effect and brings out all undertones according to the desire of the setting prominence. The universally best results, however, have been proven by tests to be stop 5.6 slow straight turning with two Cooper Hewitts on negative and stop 3.5 medium fast trick turning with one C-H on positive stock.

One of the most remarkable tests for practicability, up to which the screencraft title-stage has stood, is production work in the field. Multiple exposure and mask methods, to say nothing of dissolving, fading and irisng, so much in vogue with the better class of direction, invariably call for the titles in the field. Often, too, in conjunction with this situation, a change of some sort in the location, script or adaptation may cause a drastic change in the title and setting, apropos. Here is where the title-stage will permit of any alterations and quickly proves its acclimative value.

Careful and perfection-aspiring producers have not purposely avoided the artistic title on account of its cost. They have at all times realized that the cost of title footage was even worthy of one to two dollars a foot, if the desired result could but be obtained. A few of them have experimented from most every angle with the "flat drawing" style of art, but somehow something somewhere in all cases seemed palpably shy, far-fetched or overdone.

Artistic Effects Inexpensive.

The cost of screencraft or stage-set titles is exceedingly low—and becomes lower as the catalog of sets is increased. For the producing concern, which averages one five-reel feature a week, the cost will approximately run eighteen cents per foot. The investment for the catalog governs this item, of course, and throws the majority of the expenses in building the foundation of the system.

Plain titles are fetid from the production angle of films today. The few producers who still adhere to this old school policy of picture explanation put forth as their only argument, "Artistry detracts from the story." It is true that the artistic touches of titles may be too severe, but to the seasoned photographer it is mighty easy for him to govern his exposure to the extent of getting any desired or undesired result.

The decorative title can easily be overdone and the still photos reproduced herewith may have a tendency to imply that possibility strongly. In the actual motion picture film, however, the background is always kept subdued, the writer's belief being that the reading matter should be supremely prominent and the background "felt" more than seen.

Ofttimes a poor picture is "carried over" with cleverly worded titles. Couple these with stagecraft settings and you have the screencraft titles, which will cover a multitude of production sins. Let us hope, however, that few directors will ever have to use this channel of resource in an excuse for their adoption. But let it not be said that the progress of titles is not now on a par with that of production itself.
Photodrama a New Art
By CECIL B. DeMILLE

I REALL Y believe that throughout the country the general public is beginning to awaken to the fact that in the photodrama they are witnessing the birth of a new art. Daily I hear people say, “I have just been to a motion picture theater and marveled at what I saw.”

A number of them saw the moving pictures of four or five years ago and stopped attending theaters, in disgust, and are just beginning to again take an interest in our efforts.

The new art of the photodrama is still in its nebulous state, but it is gradually hardening and shaping itself into its proper form. We all admit that there are still soft spots, which must of necessity be strengthened, but daily the number of these spots is less. The new art is developing its own technique and symbols, and will soon be as distinct and separate as the spoken drama and the opera.

In the early days of writing for the stage, players used to indulge in long “asides,” explaining their thoughts and what they contemplated doing. In the silent drama, sub-titles answered this purpose, but the writers of the photodrama are so developing their stories that these screen “asides” are gradually being eliminated by being expressed in action.

When we first went to well-known and popular writers and asked them to write for the screen, they promptly presented us with their rejected manuscripts, or retired for an hour or two and dashed off a scenario. Now these writers are beginning to appreciate the fact that plays for the screen must be as well and carefully written as plays for the stage, and must be given the same care as to construction, dramatic value and technique. They are beginning to give us their serious efforts and no longer look down upon photodramatic writing.

One author told me recently that he had to work harder for the demands of the screen, as their stories were more exciting than that of many magazines for which he is constantly writing.

In regard to settings and lightings, there is a great movement towards improvement. No longer does every detail in the set where action takes place have to be absolutely distinct. Much is being done in following out the Rinehart idea of suggestive settings. The audience is made to feel the background rather than to see it, and this is as it should be, but, of course, the idea cannot be used promiscuously.

Another thing—we are beginning to place and regulate the action and movements of the incidents with consideration for their picture value. To be more explicit, we are beginning to pose our people in the settings as a painter would pose them in his painting, with consideration for the perfect balance of the scene, with more thought given to lighting. And as I happen to be the pioneer in this particular branch of the photodrama, I have watched the progress closely and notice that many directors are now giving more thought to beautiful photography. Not only do we seek waterfalls or far distant hills for their beauty, but try to get the same effect in our small settings and interiors.

More thought is being given to detail. No more are unfamiliar incidents guessed at. Consequently when we see a court scene, we can be quite positive that it will pass the inspection of anyone familiar with court formalities.

The Scenic Side of the Photodrama
By Wilfrid Buckland,
Art Director of the Jesse L. Lasky Feature Play Co.

As THE technique of the photodramatic art is developing from the writing and directing sides, so is it developing from the scenic. The development of the artistic side is not as noticeable as the development from the other two sides, and this is as it should be. Gradually but surely, the settings are becoming more imaginative and suggestive rather than realistic and filled with detail. This change has to be made gradually, for, I believe, the public would not accept a photodrama with only suggestive settings.
The present obvious method of photographing nature is lacking in the higher class of artistic expression and is not the ultimate end of motion picture possibilities. Motion pictures are, or should be, pictorial art, so we cannot disregard the judgment of painters, the makers of real pictures. who, as yet, do not recognize them as allied art, and tell us why.

Their reasons are these: In all art the academic or graphically faithful reproduction of nature is only the student's preparatory training. It gives him the technique which will later enable him to express feeling, mood and sentiment. For art expresses the sentiment an object inspires and is not the reproduction of the object itself.

For example, Corot, when a student, painted a tree as faithfully as he could reproduce it. Corot, when a master, painted the same tree so it expressed the mood and sentiment of nature, but his tree was no longer photographic, so in art "photographic" is a term of reproach, and painters consider that moving pictures at present are only in an uninteresting academic stage, but they believe, and photographs taken by Whistler and Wm. M. Chase prove, that it is possible to paint with the camera as these men painted on the canvas, as backgrounds, figures, groupings and action are treated according to the

natural scenery does not help except as it is combined with painted drops. One does not need plains and mountains or the sun from which nothing escapes, for in any suggestive art more depends on what is left out that what is put in.

Cecil B. deMille, Director-General of the Lasky Company, and several of us, are working along these lines, as to suggesting backgrounds and scenes rather than showing them in photographic detail. We have been working on these lines for some time and are gradually using them more and more frequently, and I think that eventually organizations which are really proud of the photodrama will use them entirely, but the change has to come gradually and be done so subtly that it will not confront the critical motion picture audience as a sudden radical change.

The Development of the Screen

The film industry is in a somewhat serious condition. We must continue to advance with the progress of the times. We must develop those authors who are now students in the profession, that sleep, eat and live films. They are the ones who, when visualizing a situation, will discount its dialogue possibilities, and only see a situation from an absolutely screen perspective. Some day we will have a screen language. This is, of course, a matter of time. Look how many years it took the various forms of art to develop.

Not long ago we thought that no subjects but those which lent themselves to the most vivid kind of pictorial exploitation could be used for screen purposes. Now we find as we develop the screen language, that we are bringing the high comedy into use, previously tabooed because of the importance of dialogue.

In one of my recent pictures we have a scene where I sit at a table opposite another man for five minutes, and we did nothing but talk by gestures—the turning of a hand, the lifting of an eyebrow, the tense gaze, the act of half rising from a table in a threatening way, the clenching of a fist, the pointing to a door, or looking toward the window, and taking out a watch to denote expectancy.

In fact we are employing more and more the same gestures and grimaces practiced on the speaking stage to accompany and emphasize spoken words. The kind of pantomime that the frequenter of the top gallery sees and understands, when he can't hear the voice.

In films, I think the day will come when they will eliminate spectacular effects, and elaborate emotional acting, and instead give the public stories that are human spectacles containing a laugh, a tear, a thrill—in fact, a page "from real life."

It seems that in film circles, at the present time, almost everyone is striving for elaboration. I think instead, it should be elimination. The simple things in life have proven to be the great success. This applies to all forms of art. For example, look at the success of "The Boomerang," produced last season by David Belasco. Its success is a favorable evidence of stage progress along elementary lines. To me "The Boomerang" is the pinnacle of dramatic art: a splendid idea admirably developed and what was the result—a sensational New York hit.

I think soon the film profession will realize the advantages of eliminating big effects and extravagant screen
acting. The players on the screen will act as they would in real life, and they are then bound to be more attractive to the audience.

Motion pictures serve to develop the dramatic sense of the small town individual comparatively as the child from his infancy is taught to appreciate music in Italy. It would be almost impossible from a financial standpoint for a group of actors such as we find in the ordinary film productions to play in some of our small towns. Motion pictures make it possible for these people to see the best of Broadway talent in small parts, not including costly stage settings and vivid photographic effects. They are given stories of the choice dramatic and light comedy variety prepared by screen experts, travelogues and topical films, including all the big events of the week.

I like to portray comedy—dramatic characters—and do not favor playing tragic parts. Some one said that we really can’t express an emotion until we have experienced it. I think this is absolutely true, and is one of my reasons for feeling that I am unadaptable to very serious characterizations. In all my life I have never had cause to be anything but extremely cheerful.

Motion pictures appeal to me because of my sophomoric wanderlust—we travel great distances for the proper exterior settings, and then the wide variety of types one meets in a film studio. I scour the pages of Tolstoy, Gautier, Strindberg, D’Annunzio and Valdez, seeking a new kind of interesting character. In a film studio it is the distinctive and compelling people you have for associates.

Recently in a Los Angeles cafeteria where we all lunched, at our table was Curly Baldwin, who explained he had robbed four trains touring through Mexico, and showed me five notches on his gun—which in the Western vernacular means five murders. Next to him sat a half-breed of the primitive variety, who suggested the typical Bret Harte character you find in “The Carquinez Wood.”

I can only compare my film enthusiasm to that of a baby with a new toy. Its practically all new to me, and I am compelled to admit that I have learned a great deal.

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Make Pictures Just "Heart High" ☄ ☄ ☄ ☄ By Henry King

Master Minds Backed by Millions of Money Offer Many Solutions of Picture Problem—American Director says "Heart Interest in Story"

RECENTLY a shrewd moving picture producer said that P. T. Barnum was lucky in dying when he did. Then to his rather startled group of listeners the producer explained: "Barnum, with all his wisdom and experience in toying with the whimsical public, realized every new venture was based on dynamite. The mind of the dear public was then as is now—as capricious and as fallacious as some fragmentary dream. And Barnum had but few competitors.

"Here is where Barnum was lucky: Had he lived it is not improbable that he would have joined the moving picture industry. Then he would have ‘enjoyed’ the strain the present day producers are suffering in general. Keen competition is exacting the master-generalship of master-minds. Millions in coin are needed to back new ventures and strengthen the old. The proper exploitation of present day feature pictures likewise call for gigantic expenditures in the ever-changing demands of advertising. And all this is based on effort of grouping to please public fancy with its corresponding commercial revenue, which in reality is the goal desired.”

A few are successful; and Fortune is careless with its rewarding flow of gold. Many are mediocre productions because they fail to invite: somewhere there is a lack of appeal to the public and Fortune is less kind in financial reward for the effort. Then follow the failures and the rocks of defeat. But still the game goes on. Other gigantic corporations are formed; new combinations of master-minds are unified, and once more the industry thrives. Then comes the aftermath of awaiting the verdict of public whim. And always in the background there is somewhere available capital, talent and brains that listen to Fortune’s tempting cry; and when there is a vacant seat in the game, there awaits another to take the place of one who has failed.

Master Minds Have Solutions.

Each master-mind believes he has solved the secret, and he has the faith to battle for the monetary reward he believes awaits him. After all is said and done, success, aside from the proper commercial handling, is merely to please the public demand.

Some believe in titanic productions, spectacular and costly. Is the financial reward commensurate with the effort? Some try out the public with thrills and action. Has thrill lost its drawing power? Another tempts with story of foreign setting; where time and journey and money are necessary for faithfulness and production. And then on throughout the gamut of theme and plot.

Each man has his own opinion, otherwise he would not be in a creative game. Were it not for variance in opinion the industry would die of inanition. Therefore, I do not presume to state that I alone hold the secret that goes to the success of a picture. It is merely my own sincere belief based on personal experience and observation. So, if my statement elicits objection or criticism, my only defense is sincerity of utterance.

Story with Heart Interest.

To me the absolute basis of a successful production is "A Story." Admittedly, at first glance, this simple statement sounds trite and hackneyed. What constitutes a story opens up a vast field for profound debate. And I do not pretend to define what constitutes a dramatic story. I leave that wholly to scholars and technicians. I do, however, believe that there is one essential vitally important to a story. It is hard to create, yet simple to explain; it is Heart Interest.

I have forgotten the origin of this statement, but someone has said, “A successful story should be written to reach no higher than the heart.” My interpretation of this is, broadly speaking, and viewed from a commercial
Types and Settings Must Conform.
Once the director is given such a story, then all the
talent of the studio is at his command in its perfection
and production. The cast should be made up of types to
this particular story. The sets and exteriors should be
created and selected to conform. If the story calls for
details, then it is a commercial crime to neglect their
crying need for existence. Camera masters have their
voice through expression of the beauties of shade and
shadow. The silent toilers of the dark room and cutting
room lend their talent and knowledge. Countless imper-
fections that creep in despite the wary eye of shrewd
observers must be eliminated. Then, if the final projec-
tion has caught the heart-interest theme for which all
have labored, I believe it minimizes the risk of not plea-
sing the whim of public fancy.

In conclusion, the term of “heart-interest” is broad.
We strive to call forth an occasional tear, yet fain would
we produce naught but tragedy. Somewhere within us
the tear and the laugh dwell in close sincerity. Someone
has said, “Perfect contentment is that condition where
maybe we may laugh when we wish to cry, or cry when
we wish to laugh.” So, if our story be the means of
awakening tender thoughts within us, maybe, after all,
that is “heart-interest.” Who knows?

Glaring Flaws in Careless Direction

American Director Cites His Observation of
Night Scenes Taken in Sunlight and Tinted

THERE is no denying the fact that moving pictures
of today are more highly developed than those of
two years ago—in fact, of even a year ago—but
there are some phases of the industry which have not
kept a corresponding pace of advancement.
A great deal of time, money and thought has been
expended on effectiveness of detail, but there are still a
few things which are incorrect and so glaringly obvious that
it seems incredible that these mistakes are still
made in this day of almost perfect picture
production.

Many instances of
this character have
been brought to my
mind in the past year.
I have seen pictures
that have been almost
faultless in production
and detail that for me
have fallen flat because
of one glaring mistake.
We see a beautiful in-
terior set, in which is
depicted a certain night
scene, splendidly acted
and beautifully handled, but the whole
illusion spoiled for the audience by a shaft of amber sun-
light streaming through a window in the scene—this at
night.

I have noticed mistakes of this nature made in high
class productions by high priced directors with great
reputations. Why do they do it? Is it because they
wish to get the effect of moonlight through the window
and yet overlook the fact that when the film is tinted it
is tinted amber for the general effect of a lighted room
and not for the windows only—or why?

Come now another mistake—one which is so common
that 80 per cent. of the motion picture directors make
it. Why, when there are exterior night scenes to be
filmed, do they shoot them in daylight, and then tint
them blue or green? Mistakes of this kind have been
made ever since the origin of the motion picture. Surely

the public knows better; surely they have been fooled
long enough, as have the directors themselves. In this
day of advanced electricity for the making of motion
pictures there is no excuse for this sort of thing.

I have spent many nights in the open, both in the city
and in the country, and though my eyesight is supposed
to be perfect, I have never been able to pick up detail a
mile away as I have seen it in picture productions show-
ing so-called night scenes. I’ll admit that such a thing
is possible on bright moonlight nights in the Far West,
or in the Land of the Midnight Sun, but those things
are exceptions and not the general rule.

Again I have seen what was supposed to be a night
scene on the screen, in which men were shown running
at least two hundred yards from the camera against a
background of dense underbrush, and the photography
was so perfect that one could almost see the button-
holes in their vests. As the English say, “It cawn’t be
done”—at night.

Edward Sloman

Edward Sloman Directing. 

I have had occasions to make night scenes in the
desert, far from any lighting plant or electric connec-
tions, but we have made them at night. With our own
generating plant and all the lamps needed we procured
night effects that certainly could not have been obtained
in daylight. Desert land is a long way from most
studios and all their facilities, but still it can be done if
one really determines to do it.

The director who appears to know it all has a lot to
learn, and if he but knew it even a property man might
make a suggestion that is worth while.
The Artistry of Motion Pictures
By MAURICE TOURNEUR

A T THE very head of the list of directors who have
the present and future of the artistic development
of the motion picture very much at heart is
Maurice Tourneur, who four years ago came to us from
France. Since then he has directed the greatest cinema
stars, among them Mary Pickford, Mme. Petrova, Clara
Kimball Young, Marguerite Clark, Robert Warwick,
Emma Dunn and many others.

Every film creation of Mr. Tourneur's is new evidence
that art in the movies is an actuality and
not a thing of the im-
agination only. This
young Frenchman,
whose paintings have
been hung in the sal-
lons of Paris, gave
up being an "inti-
mate" artist because,
as he says, he can
have a greater range
for his artistic ex-
pression as a motion
picture director.

Those who have
watched Mr. Tour-
neur at work in his
studio will agree that
not only is he a great
artist, but a great
actor as well. And
that is not strange,
for he has studied histrionics under M. Andre Antoine,
the Belasco of France. In addition to taking leading parts in
a great many plays, he has to his credit a record of having
staged over 400 legitimate dramas in seven years. in co-
operation with M. Antoine.

In the capacity of motion picture director, Mr. Tour-
neur conceives each character in the photodrama. He
interprets and outlines each part, and the actors follow
him religiously. He selects the costumes and settings,
and even suggests how the players wear their hair. When
he is directing a company he dominates it, because the
actors bow to his superior knowledge and training. But
any one who gives him a good suggestion is a friend of
his for life. Tourneur has been dubbed "the artist who
paints with human pigments," and surely any canvas an
artist painted could not more truly be his than the thou-
sands of feet of film after Mr. Tourneur has directed a
picture.

Every Picture as a Painter's Canvas.

"I regard every film I direct," said Mr. Tourneur, "as
a painter does his canvas. Every actor is a human pig-
ment, and he must harmonize with the film creation as I
conceive it before I select him. It is true that I dictate
the smallest detail of the action to the players, but it is
not because that is my ideal of working. I have to use
these methods of necessity, because there are very few
cinema actors who have a sufficient grasp and under-
standing of their work to use their own initiative. This,
no doubt, is due to the relative newness of the art of the
screen. However, there are stars, notably Mary Pick-
ford, who are so clever and ingenious that I very seldom
have to 'create' for them. But they are few.

Great Strides in Development.

"There have been great strides in the development of
the photographic and other technical phases of the
picture. But I still bemoan, as I did four years ago, the
lack of original scenario writers. Those who write for
the camera have not yet acquired the 'film mind.' They
do not naturally and instinctively get the film angle. The
great, original scenario, like the great American novel,
has still been written. Perhaps it is too early in the de-
velopment of the 'movie' for many people to have ac-
quired the film mind. But until the faculty of visualizing
and creating for the screen is developed to its maximum
by writers the artistic progress of the cinema will be
retarded. In order to acquire this faculty men must de-
vote their lives to the work. I have no patience with
those writers who grumble a number of scenarios when
they have 'nothing better to do.'"

As when he came here four years ago, Mr. Tourneur
adheres to his principle that the most artistic effects are
gotten in pictures which are taken in the studio. With
his intimate knowledge of the mechanism of the stage it
is unnatural that he should prefer artificial sets to
out-of-door locations.

"Many actors simply won't act in the open," he main-
tains. "It is all very well to display the beauties of
nature, but the story and the movements and the expres-
sions that tell the story in a photoplay are more impor-
tant. Of course, in saddle pictures and things of that
sort, the out of doors, with its natural scenery, is fine.
But for close-ups, upon which the interest of a photoplay
attaches itself, outdoor lights are uncertain and cannot
be depended upon. In a studio with carefully built sets
and well regulated lighting the slightest move and the
most subtle expression registers accurately."

Sincerity Is Chief Requisite.

Asked what he considered essential for success in
motion picture acting, Mr. Tourneur said:

"The chief requisite of a motion picture actress, in
addition to beauty and natural charm, is sincerity. All
the little tricks which enable an actress to 'get away with
it' on the legitimate stage are absolutely useless on the
screen. All the illusions of the footlights are dispelled
in the hard circle of the lenslight.

"Next to a fundamental knowledge of histrionics and
especially of pantomime, the qualities which will most
help a film actress are quick understanding and great
sympathy. And I can never sufficiently emphasize the
need for brains, brains, BRAINS in every phase of the
motion picture field. The film actress who uses her head
as well as her charms need never fear for the loss of her
popularity."
In summing up his aims and ideas in the realm of the cinema, Mr. Tourneur said:

"I submit that action does not mean melodrama; that movement does not mean speed; that there is as much drama in the glance of an eye as in the burning of a city; and that mental conflict is superior to physical. I believe that the motion picture has a splendid artistic future, and that that future will be hastened just as soon as the serious American dramatist realizes that here is a field rich in material and opportunity and worthy of the highest traditions and honor."

"BUSINESS" COUNTS, SAYS PICTURE PRODUCER.

It is the "business" that counts in pictures even more than the big things, according to William Parke, under whose direction Pathé's "Mystery of the Double Cross" was produced by the Astra Film Corporation.

"In a picture it is the business that counts," says Mr. Parke. "Also in a play a bit of business will get a better laugh than any line you can speak. I remember in particular one play I produced. It had been sent around to many managers, but they had no faith in it. However, I saw its possibilities and it turned out to be a big success.

"The first act showed a scene behind the stage. The leading woman was in love with a young fellow. The young fellow's mother didn't want him to marry the girl. The girl was a leading woman in the show and the boy's mother didn't think they would be happy. Kate Ryan, I remember, played the part of the mother. The girl's maid met her and asked her to be seated for a moment. When we were rehearsing that scene I saw a chance for a laugh. Miss Ryan was not by any means a lightweight. I put in a little bit of business that got that scene over in fine style. When the mother called, the maid looked dubiously at a frail-looking chair, asking the mother to be seated. This always got a good laugh."

Mr. Parke delights in filling his pictures with charming little touches that are true to life and which add immeasurably to their beauty.

Essanay's series, "Do Children Count?" has been adopted in many cities and towns as an official aid in obtaining recruits for the army. Presenting strong appeals for the welfare of children, these photoplays are being offered as one of the many big reasons why men should answer their country's call, and they are proving most effective as recruiting propaganda.

Pretty Violet MacMillan is playing the leading part in a five-reel feature entitled "Nancy's Baby" at Universal City. The director is Eugene Moore. Miss MacMillan impersonates a ragged newsboy. The story was written by Judge Willis Brown, a former juvenile court Judge. Miss MacMillan is supported by Charles H. Mailes and Gertrude Aster.
It is with great pleasure that I have read your letter in which you do me the honor of asking me for a few of the impressions which have been given me in my numerous years of work on the legitimate stage and then in the motion pictures.

Permit me before to take advantage of the occasion which is offered to me, to thank you for your pleasant critiques given me in your most valuable magazine, and to excuse me for not having done so before. I beg of you also to be my interpreter, amongst those of your associates who have had the kindness to notice my work, and to make known their impressions to their readers, thanks to all.

Born in France, I have accomplished my three years' military service in Africa. In 1896, after studying painting for a number of years and without abandoning same altogether, I accepted an engagement in Paris at the Theater Grand Guignol under the direction of O. Metenier. The enumeration of the 250 dramas, comedies or operettas which I have played since that date in France, Germany and Belgium, would be too long and no doubt without interest to your magazine.

It is also my duty to tell you that having worked in Paris under the direction of Moris F. Gémier, P. Frank, A. Deval and Maurice Bernhardt, I have had the chance to remember the teachings of those masters of the Dramatic Art.

It was while playing in Paris at the "Athéneé" Theater in 1908 that I was called upon for the first time to play a part in a scenario by the Gaumont Company. Since that day I have never stopped working for the motion pictures.

In June, 1912, I joined the Pathé Company in New York. I am at the present time and for the past twenty-nine months a member of the Essanay Company in Chicago.

Now, as to what I have seen, think and look for, here is my "Credo."

I think that the majority of the best motion picture productions have been made in America, and that is during the past four years.

To make great things, it requires big capital. Before the war, capital was very scarce in Europe, it will be more so after the war.

I think also that some of our camera men have furnished us the best photographic effects possible to expect until the day we will be able to apply to the motion picture industry the colored photography.

I believe that with the public expecting and demanding better productions, the time when motion picture producers, in comparatively short time, were making large fortunes is passed. The large salaries given certain stars will be cut down and distributed among the other members of the companies.

I am positive that very shortly the best artists of both sexes on the American stage will join us between theatrical engagements; we have seen some of the most renowned, and others will follow.

Stage Experience Not Essential.

I do not pretend that it is absolutely necessary to have passed through the theater to be able to appear on the screen; some great talent has been discovered by your foremost producers. I, nevertheless, think and say that all those who have had the honor to work under the masters of the stage, those who have sometimes repeated the same piece during weeks and months, must have acquired the science of pose and stage requirements, and have in hand the trumps necessary to interpret the thoughts of the directors who cannot take the time to form the artists.

It is always with pleasure that I see on the screen a pretty woman or a nice type of man with bushy hair and last word in wardrobe, susceptible of making look cheap and jealous a dummy in a haberdasher window advertising a hair lotion. But my pleasure is greater when I see a scene well acted by an artist of talent, no matter if she is not as pretty or he as got up as some of our stars of motion pictures, seen on advertising matter, and whose only right to stardom is the noise made around their names by some publicity manager.

Now, in conclusion of this article which your readers maybe will find too long, permit me to tell you a few words on the subject of tears on the screen. Do not think that there has been abuse.

About thirty months ago, I was working in Ithaca, N. Y., for Léo and Théo. Wharton, and I had to play a scene in "The Warning" requiring tears. Being by nature reasonably impressionable, and the scene taken from one of the Balzac novelettes sufficiently strong, tears came to me naturally. The scene was to save my guilty son the disgrace of hearing himself condemned to death before a tribunal of justice. I myself, after having addressed a prayer to The One who directs all human destinies, tied him and threw him in the water.

A critic, the Rev. E. Boudinot Stockton, conceived the idea, probably after some false report, that I had obtained those tears in praying during this scene for the success of the armies of my country, France. No, Sir Reverend, there has been an error, and I give you my word of honor that if I have prayed for those who are fighting for us, which I have done, it was not before the camera. If I have cried, it is because the situation demanded it, or it would have been impossible for me to let my tears flow. The artist who can command his tears is not in my estimation any superior to the one who cannot; it is as I said before, Impressionability.
The accents of the voice at the theater and the play of the expression before the camera can replace the tears, and that is why I protest and blame the actors of the motion pictures who cannot obtain and control their tears, to artificially introduce them with the use of an eye-dropper immediately before appearing before the camera for a close-up.

I would have a dozen stories of the theater to tell you on this subject; it will be for another time if it interests you, which I doubt. Dear comrades, let us not make a laughing stock of our tears; let those of us who have some to spare, cry for our dramatic art. Let us, nevertheless, try and save some for those who are dear to us, for those who have disappeared, and let us try not to be like the man of the thirteenth century, who on his return from the funeral services of a certain state member, where he had cried during the whole ceremony, for a moneyed remuneration, did not have a tear left for his daughter who had died during his absence.

Great mystery, that of tears, whether they be joy or sorrow. Let us not try to discover. Let us preserve them for the right occasion.

The Director’s Importance

By GAIL KANE,
Mutual-American Star

In my estimation, which, incidentally, is based on experience as well as observation, the director of a photoplay ranks in almost supreme importance. The story having been selected and passed upon as meritorious enough to justify production is handled to the director. To the laity that is the end of all trouble. The director merely has the mechanical part of producing the story according to the script, in the opinion of the average person.

Right here is where I differ with this general assumption. Regardless of how good a story may be, some directors will handle it in a manner that utterly strangles any appeal that lives in the written lines. Conversely, another director will take a comparatively worthless story and create in production one that merits admiration.

This secret lies in the director’s individuality, his breadth of conception, and the faculty of handling his characters. To this is added the intuitive knowledge of what is and what is not dramatic, banal or false. Given the story, there passes through his vision the mental review of those characters who will enact its roles. Every scene, set and location are visualized; then follows the laborious detail work of laying out studio plans to conform, the selection of type for character, and the ascertainment of that type’s ability to portray the part.

True, the director has his staff to assist him, but in the end all the detail of subordinate help must pass to him for final approval. Perhaps this is an attribute that contributes to the success of some directors. This being purely impersonal, prudence dictates the omission of names, but it is not uncommon for a director to listen to the suggestion of a subordinate. And it is not infrequent that a director will be spared adverse criticism later on through taking advantage of the timely word. But the director represents the final court of decision, and once having passed him alone is left to shoulder the responsibility for finished work of screen review.

Talent that may be dormant to the inexperienced eye, or remain unborn because no one appreciates its worth, is what a real director searches for. Once found, or sensed, then that director gives invaluable aid in bringing forth to full power the dramatic ability that otherwise would never exist. Quiet review by the reader of “stars” thus found will readily substantiate this statement and prove that in many cases these “stars” would never have been born but for the appreciation and assistance given by some director whose keen eye had seen the possibility of development.

Greater Scenario Department

By JACK G. LEO.

Scenario Director of the Fox Film Corporation.

That “the story’s the thing,” is becoming more and more evident every day to anyone who regards the motion picture industry from without, and especially to those who, with large interests at stake, are working from within to sustain and build up the industry. In the quest for suitable stories for film interpretation the whole field of literature and the stage has been swept practically bare, and the pressing demand is now for fresh, new and original material not shaped for the mere purpose of throwing together a picture after the pioneer style, much of which still persists today, but calling to the work the best imaginative brains and the best craftsmanship obtainable.

The public which has had a thorough education in pictures and plots and have become intelligent and discriminating critics, will be satisfied with nothing short of these advanced ideals—ideals which are now being interpreted into efficient facts. The public will not endure for long the working over of trite situations with which they have become familiar. And, in a country wide and carefully made observation, covering five hundred cities and towns in the United States and Canada, it has been found that the average audience, after the essentials for the development of a picture story had been set, that in the majority of cases where the picture did not have some original point in development that the audience readily foresaw the working out of the story, and so outguessed the author. This fact was at first noticed by many of the wide-awake
exhibitors who emphasized the virtue and pulling power of suspense. And concerning the development of scenarios that must approximate the highest standard, there has been an abundance of talk, general in its nature, quite obvious in the alleged new truths that they reveal, but which did not seem to have any real constructive value.

We have given the most painstaking study to the problem, and finally have evolved a plan by which we can get the best possible results of trained authorship and the mechanical development of the thought and intent of the author. This broad plan of co-ordination in two distinct departments of the industry—and yet two that are, as a matter of fact, most closely related—is the principal groundwork for realizing that familiar term—"putting pep into the pictures."

The plan to enroll the leading dramatists and fiction writers of this country is already under way, and has not finally been completed, but to date the gentlemen under contract include such well-known playwrights as Rupert Hughes, George Scarborough and George Bronson Howard. The creative fiction writers enlisted to date are Larry Evans, Frederic Arnold Kunner, Randolph Lewis and Adrian Johnson. When completed, the staff of contributors will be unequalled by that of the most popular American magazine.

But, according to a carefully functioned plan the responsibilities of the scenario department, after it has worked to the best advantage with the author in developing his story, does not cease there. It exercises important additional functions which make for an enormously increased efficiency in the production of perfect picture stories—perfect pictures and perfect stories—a harmonious fusion of the literary and the mechanical.

This scenario department has to do with a picture, from the very inception of the idea to the return of the film which carries it after nine months of service to millions of picture patrons. This department has charge of the laboratory, and of all of the raw material. So it is, that beginning with the scenario, we see the idea developed and then sent to the director. We see that the pictures taken by the director get the best quality of negatives in the laboratory. We watch the photographed scenes as they come in to see that the director skillfully has interpreted the story. We see to it that the completed story is turned over to the cutter, and that he gets a thorough conception of the intention of the author. Then after this process, and with the approval of the head of the corporation, who reads all accepted scripts, and sees all of the completed pictures, the story is sent to the film editor for final touches. The plant and laboratory are then instructed regarding the production of copies, which are distributed to the exchanges throughout the world.

And, when the life of a film story is over—it comes back from its wide-flung journey like a tired child to the care of the scenario department, from whence it sprung as a mere idea. The plan thus far has worked with splendid results, and with an efficiency and appreciation in results that have exceeded the most sanguine expectations.

△

Artistry and Motion Pictures

By Peggy Hyland.

WHENEVER I think of artistry in motion pictures, I think of realism, for after all they are synonymous. Nothing which is not natural can be beautiful and when anything is so natural that it seems really true, then it must necessarily be beautiful. You will notice if you'll watch some player's climb to stardom how her work becomes more attractive as it becomes more realistic.

Whenever I think about realism I remember my first experience in a motion picture studio. Being fascinated by my new surroundings, I appeared on the floor, all made up, before even the stage hands were through adding the finishing touches to the scene.

Imagine my amazement when I noticed that they painted the electric bulbs white. "Why do you do that?" I asked in amazement.

"To make them appear to be lighted, of course!" they answered somewhat disgusted.

"But why not actually light them?" I asked again unable to understand why anyone should prefer the artificial to the realistic.

"Aw, they look just the same and it saves the trouble of lighting them afterwards and the expense of the electricity," they answered dropping the subject and ham-
With Art as Her Handmaiden

By VIVIAN M. MOSES

THE growth of any art which contains within itself the elements of utility is assured, since in the very nature of things the utilization of the art brings development. But when to this element of utility is added a characteristic of universal appeal, resulting in a popularity of a universal nature, the development becomes so rapid that the growth assumes in some of its phases the rank nature of weed growth, with the unguainly proportions characteristic of the weed nature.

That the motion picture art has enjoyed a mushroom growth is a fact too well known to need proof; and that this growth has been accompanied by certain weed-like tendencies also is no secret. It is with the first adequate measures taken toward the removal of the most serious of these defects that this article deals.

The most frequent criticisms that one hears of present-day motion pictures—and the ones that are most deserved—are indictments on the score of "bad art" and "bad taste." Whenever there is a discussion of a forward movement in motion picture making the compelling thought behind the cry for reform is the necessity for inducing into the picture theaters greater numbers of people of discriminating judgment. The mere existence of this necessity is an indictment of the shortcomings of motion pictures when measured in the true-focussing eye of art—using the word in its broader sense. And the reason for these shortcomings is hard to find.

The motion picture industry has enlisted the services of armies of workmen of all kinds, of craftsmen, of specialists, of technicians, of artisans—but, up to the present time, of few artists; and now we are employing the term in its restricted application to the professionals of the structural and pictorial arts. And this is all the more incongruous since of all forms of entertainment the motion picture is, per se, the most pictorial! It is with an appreciation of the absurdity of this situation, and with the determination that their pictures shall not suffer from this handicap, that the producers of Goldwyn Pictures have taken the initiative in bringing to their studios artists of established repute, and in giving them authoritative charge of the designing, construction and direction of their productions. The group of artists thus enlisted in the creation of Goldwyn Pictures embraces Mr. Hugo Ballin, Mr. Everett Shinn and Mr. William Cotton. Before reviewing their work it might be well to inform ourselves briefly concerning these three artists, in order that we may understand better their motives and purposes.

Hugo Ballin, a native of New York City, is one of America's most eminent mural artists. Although still a very young man, his mural paintings have won him many prizes and awards and brought him international recognition; his name has been a familiar one in the art journals of the world's capitals and art centers. Among his many successes may be mentioned the winning of the Thomas B. Clarke prize for the best figure composition painted in the United States by an American citizen without limitation of age; two successive Architectural League medals for decorative painting; and a medal won at the Buenos Aires International Exposition in 1910 for figure compo-
takes place; and this means not only scenes, but in most instances the entire minutae and details of all fixed and movable accessories, including furniture, furnishings, draperies, all species of properties, and costumes, working, of course, in harmony with the star for the last named.

Mr. Ballin, imbued with the spirit of architecture, thinks in plan, and works in it. For each set he prepares a plan drawing to scale, sometimes including the larger pieces of furniture, but more often omitting them. This drawing is frequently supplemented by a flat sketch showing side walls, and their ornamentation—or lack of it. Nothing is drawn in perspective, and figures and accessory details are omitted, these being furnished later under the verbal direction of the artist.

Mr. Shinn, as might be expected, draws in perspective; what is more, his drawings are usually a visualization of some keynote episode or situation of the photoplay the action of which takes place in the set shown. His drawings are executed with all the care and wealth of elaboration which this artist puts in a magazine illustration, and, as may be seen by the example reproduced in this article, these set drawings are illustrations in all but name. Mr. Shinn's art is impressionistic, but it suggests every detail in a room or scene; and the figures of characters are shown in correct costume and in some characteristic or actual situation. For dimensions Mr. Shinn hands a note to his collaborators or confers with them in the production of his sets.

Mr. Cotton's method, as revealed in his work on the first of his Goldwyn Pictures—“The Spreading Dawn,” in which Jane Cowl is starred—is to make a rough plan drawing and elaborate it with sketches.

This business of designing sets, while it is the first and primary service which the artist renders his production, is by no means a perfunctory or casual matter. Many ends are served in this first fitting of a photoplay production with its physical dress. Not only is the entire atmosphere of a production created, for this is true of all sets, no matter by whom made, but in the hands of the skilful artist the actors in the photodrama are measurably assisted in getting their message "across" to the audience.

"Every known emotion," says Mr. Ballin, "can be expressed in terms of form and color. Through the physical marshalling of objects, through contour and balance (not balance of weight, mind you, but art balance), through light and shade, and their gradations, the world's grief and the world's joy may be deftly and exactly expressed. Despair and hope, doubt and decision, hypocrisy and sincerity—these and other traits are convincingly suggested by the physical surroundings of the people who are supposed to portray them."

This is really the vital aspect of settings, when measured by the artist's standards. Do they help to carry on the story? Do they merely provide so many scenes in which the story—and the people living it before the eye of the camera—struggle on as best they may? Or, as is not infrequently the case, do the settings positively hinder the progress of the story and the message it conveys? They may do any one of these three things.

To this end Mr. Ballin lays great stress, as do the other artists, on color, or tone values, in his scenes. Of course the ordinary photoplay shows no color, as the layman uses the term, it being photographed and projected in black and white. But to the artist color is a relative term, and every composition registers color, even though it be expressed in black and white. For the purpose of accurately controlling the color values of his sets Mr. Ballin has devised a chromatic scale or graded schedule of tone values. Rather he has devised a series of them. These are simply strips of board painted in sections which imperceptibly graduate from dark to light, several different colors being employed, one for each board. These scales are numbered, and the various sections are lettered. As the photographic value of every gradation in every scale has been determined, all the artist has to do to procure that precise value in any set is to call for the use of the desired number. The scene painter selects the pigment corresponding to the number given—and the result is automatic.

Inasmuch as the final object of a setting is to help the actors tell a story to an audience, the one aim of the artists is to simplify. The play and the people in it are the important things, all else are mere accessories. The fact that a certain scene calls for "a rich library set" does not give the scene painter and the carpenter and the "furniture hound" license to show all that they know about what properties and what effects may be found in "rich" libraries. The artist determines, What is the province of this setting in the story? What traits of character does it expose? What emotions must it help to convey or conceal? And having determined these
Detailed Working Drawing by Hugo Ballin for a Scene in “Baby Mine,” Madge Kennedy's First Screen Comedy—See Page 387.
things, the artist builds accordingly. Now the setting required may be exceedingly complex; or it may be passing plain. Which of these it is does not matter. The important fact is that the setting has been made not only to step out of the way of the story and let it proceed as it should, but actually to help the actors carry on their tale, to march with the progress of the drama. The setting, as a separate entity, has ceased to exist when it has successfully met the requirements of these tests—and in this manner simplicity has been gained.

This process, not only of eliminating every unnecessary thing, but of making every physical element in a photo-play, no matter how small or how great, no matter how costly or how cheap, place its shoulder to the wheel and help to roll the story along the main path of its progress is the process of real simplification which three eminent artists have brought to Goldwyn Pictures, and it is a new word in motion picture production.

Very interesting are the sets which Mr. Ballin designed for the first picture in which Maxine Elliott is starred—it must be nameless at this writing, as no title has been fixed upon. Here the artist was confronted with the problem of providing settings in which the features of a woman internationally famous for her beauty would show to the greatest advantage. Also, the story recorded a conflict of open honesty with crafty vice, and of refinement with vulgarity. The picture, which will be seen very shortly, since Goldwyn productions are released in September and trade showings will antedate this by some weeks, shows the severely plain backgrounds with which Mr. Ballin furnished Miss Elliott's scenes. But plain as these settings are, they yet convey a sense of beauty, of refinement, of personal elevation and strength of character, which infinitely enhance the dramatic struggle in the story; which tell, as a thousand feet of film and a thousand words of sub-title could not tell, the kind of person Miss Elliott is supposed to be in the story, and which incidentally afford at every turn a background against which Miss Elliott's

strikingly beautiful profile stands out as clear-cut as a cameo.

Such settings have never been utilized before in motion pictures; it remained for an artist, with that instant, intuitive perception of values which is the true artist's birthright, to bring them to the studio.

Markedly in contrast with these, but equally carrying out the artist's idea that settings should not only create an atmosphere but should actually help the players to tell their stories to the audience, is the pretty setting designed by Mr. Ballin for Zoeie's bedroom in "Baby Mine," the first of the plays in which Madge Kennedy is starred, and incidentally the third of Mr. Ballin's Goldwyn productions. Here the character which the setting is required to "plant" is that of a lovely young girl who has not penetrated far below the surface of things; of serious thought and responsibilities she knows not a whit. On the other hand, she is well reared, refined, educated, absolutely virtuous, and angelically good, despite the fact that thoughtless lies roll from her facile little tongue in an endless flood. All these things the artist bore in mind in designing his set. He surrounded Zoeie with the ordinary objects to be found in the boudoir of a young bride, but he so manipulated the tone-values of his set that at every turn these physical surroundings suggest and supplement the character of the person whose choice they are supposed to be. The furnishings of the bedroom are done in a finely flowered cretonne, which conveys not only femininity, but the easy-going, surface-living Zoeie herself. And every detail of the room's arrangement has some meaning in the drama of the little wife who lied to her husband about the babies she had never borne him.

"I put that mirror there," said Mr. Ballin in speaking of an unusually effective dressing-table mirror with a Chinese frame, "not just because I had to have a mirror in the room, but because in studying the story and its action as revealed in the scenario I could see many places in which the dramatic action could be heightened by the use of the

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Where Detail Matches Detail.

The above sketch by Mr. Shinn is for another Mae Marsh picture, "The Bird Doctor." How faithfully the stage mechanics have reproduced the drawing in the studio set, shown at the left, is seen by comparing, detail for detail, the drawing with the scene; the order has been reversed in the stage set, but no detail is omitted.
mirror; it was needed, in fact, to carry on the story as I saw it. And all through the play that mirror plays a very real part.

"In designing any scene in a photoplay I have in my mind not only the general purposes for which the set will be used, but I visualize mentally the players in position in the setting, at this and another moment in the play; so that I have mental pictures of so many vital compositions of figures and backgrounds, and when I design a bench here, or a window there, or a bit of trellis there I know, before the scenery has been built, just how the actual scene in the photoplay will appear on the screen—just what the relationship between the persons and the things in the scene will be, just what effects will be produced, just what drama will flow from striking this, that, or another note in composition. And this is the reason that we can not permit the slightest departure from our plans by the artisans who carry them out in the actual production of the set. Obviously no one but the artist who has dreamed the dream—so to speak—can know just what effects, what compositions, he had in mind when he planned this or that bit of his sketch; and should these be changed by a second or third person not in the secret, the whole drama, the whole psychology of the set would be thrown out. This may sound like taking ourselves very seriously—but it is only taking our sets seriously—which is a different thing!"

Just as Mr. Ballin is a romantic idealist in his work, so Mr. Shinn is an impressionist realist in his. This is clearly established in the first two pictures which Mr. Shinn has designed for Goldwyn, "The Bird Doctor" and "Polly of the Circus," in both of which Mae Marsh is the star. And the settings in these pictures show to a marked degree how faithfully the sketches of the artists are lived up to in the production of the actual setting on the studio stage. Reproduced with this article are sketches for scenes in the two photoplays just named—the work of Mr. Shinn before any work had been done on the sets; and parallelizing these are photographs made of the actual sets as they stood on the studio stage. It will be seen that not only does the general scheme been followed in each instance, but detail for detail the artist's thought and the finished scene coincide. And this is done, not for the sake of slavishly following an artist's drawing, but for the reason that the artist, having planned scenes in which he saw, in his mind's eye, episodes of the play passing in order is presumably better fitted to say just what are the requirements of those scenes, down to the minutest detail, than is any one else.

Mr. Shinn, however, assists his collaborators by drawing into his sketches the actual figures of the actors in some episode of the play, and it is almost uncanny to see the manner in which, during the process of filming the play one scene after another duplicates the exact compositions the artist has drawn, both as to the attitudes and positions of the players in relation to the settings and in relation to each other.

In all this no word has been said of the director—that August boss supreme in the land of the studio stage. He one is tempted to ask, does this autocrat take this scheme in which such importance and authority is invested the artist? The answer is that in the Goldwyn plan the artist and the director co-operate. This is not fancy; it is accomplished fact. Further than that, the artist and the director may act as co-directors of a production, as have Mr. Ballin and Mr. John Stewart Robinson on "Baby Mine." And it is not without the realm of the possible, in things Goldwyn, that when the artist has become sufficiently proficient in the art of directing to stand alone he will direct—alone.

For Art has become the handmaiden of the Movies.

**Key to Illustration on Page 385.**

The sketches reproduced on page 386 constitute a working drawing made by the artist director, Hugo Ballin, for a setting in "Baby Mine," the first of the Goldwyn productions in which Madame Kennedy is being starred. As this set is used in a succession of scenes Mr. Ballin has made a perspective drawing showing the placing of bed, dressing table and mirror, as well as their character. This he has amplified with a floor plan on which the main articles in the room are placed and the various positions marked in which the camera will be set, and the angles of photography exactly indicated. Positions are given for overhead and bank lights, and tone values are indicated by numbers. Every incident in the production which takes place in this set is thus provided for, and in the building of the setting and the photographing of the scenes in It the plans made by the artist were followed with variation, the result being that every picture in the set is an artistic "composition." The production of "Baby Mine" was made under the co-direction of Hugo Ballin and John Stewart Robinson.

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**Our Little Sister of the Screen**

Shirley Mason, Daintiest of Picture Stars, Delights in Rags and Excitement.

I HARDLY know what to write because I really like every part I have played so far, whether I am wearing rags or fine clothes. I only like the idea of rags or plain clothes because I do not have to be so careful not to crush or soil them while waiting around the studio.

I took the name of Shirley Mason when I joined McClure's about ten months ago to work in the "Seven Deadly Sins." I loved to play the part of Eve Leslie because she had so much to do through all the pictures and because there was a lot of exciting scenes, and I love excitement. I just finished a picture called "The Little Chevalier." I played a boy's part and also that of a girl. The part I liked best was a duel I fought. It took me three weeks to master that scene alone.

I cannot remember my first appearance on the stage. I was only two years old and had played several small parts. My first good speaking part came when I created Little Hal in "The Squaw Man" with William Faversham. After that I just seemed to play one part after another: sometimes boy's and sometimes girl's parts.

The last part I played on the stage was the name part in "The Poor Little Rich Girl," on the coast trip. I hope some day that I will be able to create a child's part like "The Poor Little Rich Girl." My sister, Viola Dana, created that part.

I think I have written about myself enough. It seems that this letter has an awful lot of it's in it.

Sincerely, Shirley Mason.
Evolution of the Technical Man

By WILLIAM G. SMART

The evolution of the technical man in the motion pictures contributes always to the development of the art of cinema producing. The technical man is the support of the director. He is the spring of the studio works that is never seen, and the most important advances of the screen art have been contemporaneous with the new inventions and applications in his department.

The modern technical man must possess a multitude of trades, besides some knowledge of almost everything else under the sun. It is self-evident that he must be a carpenter and scenic painter, and something of an interior decorator acquainted with period furniture. It is desirable that he be at least an amateur chemist, since many original effects are the consequence of a knowledge of how to combine acids and bases and compounds.

To be a photographer of some ability is essential, inasmuch as the constructor of effects must be capable of visualizing their results upon the films, besides understanding the laws of projection. Today when the industry has attained heights unthought of five years ago, the quantity of information at the disposal of the technician cannot be too great. Producers are incessantly widening the areas of their activities and are pushing into fields which in more conservative days were taboo, with the outcome that the technical man is constantly called upon to accomplish results previously held to be impossible.

An appreciation of the expansion of the technician's activities may be gathered from a résumé of his history. In former times the technical man was usually a scene painter or carpenter picked up at random, whose sole experience was derived from the stage and who knew little or nothing of the distinct and entirely novel method of expression called the movie. Nine years ago when the old Biograph company was located in a dingy, old-fashioned house on Fourteenth street, New York, the technical department consisted of but two men. These were jacks-of-all-trades, from scene shifter to paper hanger, and they had to satisfy the fastidious requirements of such persons as D. W. Griffith, Mary Pickford and others of impending eminence.

In contrast today in the Peerless studio, where William A. Brady holds sway, the scope of each member of the technical department is restricted entirely to his trade, thus insuring the highest efficiency.

The technical director has three assistants who cooperate with him on the various divisions of the work, and they in turn hold the members of their respective departments responsible. When the manuscript has been approved of by the director general and the scenario editor, it is turned over to the technical director, who reads it through with care.

It is now given to an assistant who picks out the various scenes and writes down their requirements. Then follows a series of conferences with the director, during which the story is discussed, the properties fixed upon, and the manner in which the action will be portrayed (in the studio vernacular, "geography"), and the angle from which the camera man will operate or shoot, are all decided upon. Any opportunity for unusual lighting effects is immediately embraced.

Succeeding this discussion the technical director orders certain interiors and exteriors built according to his sketches, obtains the furniture, and directs his assistants to do the essential painting, carpentry and decorating. If there is anything unusual called for by the scenario the proper persons are told to get it.

A ground plan of the set is now drawn up by the technical director. In other words the arrangement of the furniture, the placing of the properties and the location of the doors and windows and stairs, etc., are laid out for the information of the head scene shifter, or as he is known in studio parlance, the head grip. The head property man receives a ground plan also, and it is his duty to place the properties in their designated locations.

Meantime the technical director is constantly working with these various departments so that the product created is in accord with his final ideas. As plays are not written but rewritten, so pictures are not built, but rebuilt. The necessary adjustments and alterations are made, and the set is ready for the work of the director.

Speed Prime Requisite.

Speed is a primary requisite inasmuch as the sets cannot be constructed several times, and besides, space in a busy studio is at a premium. It is the technical director's work to plan the studio floor so as to permit sufficient room for the operation of all the sets without one director interfering with the activities of his neighbor. Decision as to which scene of the photoplay is to be worked upon is often made not earlier than the evening previous and it requires considerable effort and ingenuity to have the set properly prepared for the director to work upon the following morning.

When unusual properties are needed it has been often the case that property men have endeavored all night to collect the required articles—but the word "can't" is foreign to the technical director.

As a concrete case, in a picture in which Alice Brady partakes, a coach of the period of the Revolution was needed. The staff of the studio hunted far and near for the coveted treasure and did not receive any encouragement until at the last moment they discovered a person in an out-of-the-way cranny of New York who owned such a relic, and thus smiles succeeded despair.
Since it is the fountain head of all information, the office of the technical manager should possess a library with books of reference on history, architecture and furniture; photographs and copies of the famous places and palaces of the world, guide books to important cities, books on costumes, books on interior decoration, chemistry—in fact, the library should aspire to comprehend the world’s information.

The technical director has ceased to be a mere capable mechanic; he must be a man of widespread knowledge and imagination.

The technical man also maintains a complete index of firms throughout the country who deal in the unusual and exotic. He knows where to get anything from wax flowers to an Egyptian mummy.

**Extent of Progress Great.**

The extent of the progress of the motion picture is brought out in relief when comparison of the methods of constructing sets in vogue some years back is made with the principles being applied today.

Up to a short time ago the screen craftsmen attempted to apply the experiences of the stage, with rather unfortunate results. The realization that they were dealing with a new medium of communication was absent. It was not until technical men were bold enough to discard their unworkable theatrical ideas and strike out for themselves that the screen began to make real progress. The ideal today is to make the illusion complete. The attempt is made to have the sets and scenery a transcript of actual conditions.

Examples of this advance are manifold and illuminating, especially in the details of production. Formerly canvas was used exclusively for walls and backgrounds, with the result that they shook and registered a blurred impression. Today compo board has supplanted canvas.

The window sills, staircases, door-jamb, panels, etc., are built probably more securely than in many houses. Pictures and fixtures were formerly all painted on the canvas, with the consequence that from the shaking of the scene the illusion was lost.

**Realism Present Keynote.**

At present the keynote is realism. Actual paintings, lighting fixtures, mouldings, art objects and the like, are employed with gratifying results.

The study of wall papers is important. Only after considerable experiment was it discovered that paper with straight-lined designs gave a false impression. Those having a regular and strongly accentuated design totally lacking in detail ornamentation get across satisfactorily. It was a common opinion until recently that in order to derive the impression of richness it was imperative to use heavily flowered papers, preferably of a red color. The result obtained on the film was often nothing like that sought. The design was so intricate that the camera could not register it and the red color did not appear as such. As a matter of fact it has only recently been less and what are the proper shades for camera work.

Many studios are adopting the ideas of futurist art evidently not remembering that what is excellent for pictorial work does not imply equally successful photography. Gold furniture as well as draperies and curtains has been dispensed with as much as possible. In some of the studios there still exist old sets which were constructed for theatrical purposes and in consequence can do service in only one form or shape, whereas in contrast to this new sets can be utilized in over one hundred different forms without recognition.

The possession of ingenuity on the part of the technical man is an effective aid in overcoming many minor obstacles which hinder the gross result of the picture. Instances of the value of this sense are exemplified by the discovery of the breakable bottle and the fact that ordinary glue faithfully conveys the illusion of cobweb.

Further examples of the detail changes which have taken place in the production work could be multiplied ad infinitum, but a word must be said about the influence of chemistry. Scenes of warfare and fire were always a source of danger and vexation. The ammunition used was identical with that employed in actual combat, and consequently injected an item of peril into the work.

Thanks to a man named Newman, a noiseless and harmless cartridge has been invented which serves the purpose to a nicety. Possibly only one who has really been blown up can fully appreciate the significance of this discovery.

Newman has also originated a cartridge which can do service at night and give the effect of real warfare. Formerly fire scenes were dreaded because of the deadly fumes of sulphur, but this is now avoided by using other chemicals which permit everyone to work in comfort and safety, besides giving the desired effect.

All in all, the technical man has a busy time around the studio. He is not a showy part of the machine, but without him it would be apt to be gummed up in a very short time.

**In the Costume Room**

By Mrs. Frank Farrington.

Costume Mistress, Thanhouser Film Corporation.

HAVING charge of a Costume Room in a big motion picture studio is not exactly a recreation, but it has its compensations in the interesting nature of the work. We are busy almost every moment of the time—for the simple handing out of costumes is the least of our work—but you don’t mind busyness when you know it is creative.

For the costume department creates, and don’t let the big salaried director forget it. The taste of the costume mistress is consulted by every common sense player in the studio, and the least of her problems is that of delivering or having returned a costume.

To give an instance:

A young woman rushes into the department with a rush call for a dress that will fit a vampire part that has suddenly been written into the picture. As the suddenness affected us all around—the author, director, assistant and finally the poor costume woman—we weren’t able to fill the order. However, the director had a huge company waiting and the young woman had to be garbed for the part. Here the costume mistress and her assistants get in their fine Italian hand. Snatching up some material that was right at hand, they deftly drape the actress until she is a vampire, indeed, and can rush onto the stage and change her director’s gloomy face to a smiling one. No doubt while this rush fitting process is going on, the Costume Department must ransack its shelves for clothes for a “Giant” who must be dressed in
Norma Talmadge, a Modern Female

Meets Her Guests in Riding Breeches With an After Luncheon Change to Modest Womanalls.

By Margaret I. McDonald.

Sometimes we are prone to forget that what used to be known as the modern female has “evolved” from the severe type of a few years ago to one as sweetly charming as it is unembarrassed. It does the attire of man with the innocence of babyhood, casts off its hair-pins and other like restraints and bubbles with the effervescence of perfect health. Such is pretty Norma Talmadge, the popular moving picture star in the solitude of her summer home.

Her summer home at Beechurst, L. I., faces on the bay, with nothing on earth to obscure the view save a few bushes of wild honeysuckle scattered here and there. And as she came down the steps to greet us attired in neat fitting black and white check riding breeches, brown sweater and other accessories, I felt the seriousness of my intended interview dissolve to the importance of a thistledown. I was face to face with a little girl who for the time didn’t care whether a moving picture ever existed or not so long as she was allowed to ramble through her vacation carefree and undisturbed.

At her invitation we ensconced ourselves among cushions on easy chairs and couch hammocks and listened to and laughed at the prattle of a mere girl partaking the while of a dainty lunch. A tragedy had occurred in the Talmadge household that morning: one of Miss Talmadge’s parrakeets had passed out. She fed it a chocolate drop, and at the moment of our arrival was tearfully wondering whether or not the blame for its untimely death lay on her own pretty shoulders. Its emerald mate dropped sadly in its cage nearby while its mistress turned over and over the problem of whether “he needed a wife or a husband,” and to change the riding breeches for a modest pair of dark blue womanalls, then rambled off leaving the question unsettled.

There was much of interest to tell us of the radishes which she had picked in the back garden and had stuck back in the ground when she found that she had meddled too soon; and of her one ripe strawberry half of which had been devoured by an ant. There was the pathos of bug-ridden peach trees and grape vines which she “really must attend to, company or no company”; and so it was that we followed the lead of our little picture star into the back with its pretty trellises and arbors, and stood patiently by while the tree spray belched forth its death dealing concoction of arsenate of lead and Bordeaux mixture.

She talked little of pictures and was beyond coercion past a certain point where she mischievously imitated the fashion in which she “heaved sorrow” for the camera in the old days, and referred to various other incongruities of her amateurish period. So one must be satisfied to read between the lines and take for granted that her realization of the progress of the art of moving picture making is as keen as that of those who make it a business to criticize rather than to act.

Miss Talmadge in her own home is charming, hospitable, and artless as a child. And except for the quick change of expression, of which her countenance is ever proclaiming capacity for, it would be hard to believe that she had ever heaved sorrow, real or artificial.

Roscoe “Fatty” Arbuckle asserts that at least one good joke should be perpetrated at the family breakfast table every morning. This is more essential to starting the day right than the inevitable newspaper or coffee and rolls in the opinion of the funniest fat man.
Trials of the Cameraman

By WILLIAM E. FILDEW

I T HAS been said that the cameraman is one of the most important adjuncts in the making of successful motion pictures. Of course this means from the standpoint of technique and effect. As one authority puts it: "He is one man who possesses the entire confidence of the director. His is the trained eye that follows the active brain of the director, and accuracy is its keynote."

The cameraman certainly has his fill of activity and is present from start to finish of all pictures. He is present even at rehearsals before there is any necessity to "shoot," because he wishes to be familiar with situations, exits, entrances, and have the stage business firmly fixed in his mind. And when the director is through with a scene he has called "strike this" the cameraman is still old Mr. Reliable, for he remains and takes still photos, and on many occasions is obliged to give a showing of the previously taken scenes to director and stars a few hours later.

In writing a short article on the cameraman that is limited to some general statements and a few anecdotes, it is necessary to get a "close up," for the topic of motion picture photography is almost inexhaustible. I am asked to indicate what has been the greatest aid and assistance to motion picture photographers during the past few years. Without hesitation I believe it has been the progress in the making of the film itself. Years back, when I worked in the old Biograph studio, where so many of the present day celebrities received their first instruction, the quality of the film was an obstacle to be reckoned with. But now both film and emulsion have made rapid strides toward the ideal.

Of course there have been improvements in the mechanical end, too,—lenses, stops, apertures, revolving heads and tilting tables. Nearly every cameraman has made his own improvements in some detail or other, but the basic foundation of camera work still remains the lens and box. Experiments are constantly being made by photographers the world over, and mechanical improvements are always in evidence, but with good film and accurate lighting the battle for good photography in motion pictures is half won.

Studio and motion picture photography go hand in hand in the matter of improvements, even in the matter of sensitive emulsions. I believe the future holds great things for the motion picture from the photographic standpoint, and I look to see very shortly a perfected plan for color work and greater tone effect. The developing and toning of positives by new methods and secret processes is now within hailing distance.

The Greatest Difficulty.

As to what constitutes the greatest difficulty in the making of motion pictures, I should reply the insecurity of the tripod in the making of outdoor scenes. Exteriors require the greatest amount of attention from the cameraman because of the varying light and shade and the mobility of the camera itself and its liability to accident. The location chosen by the expert may be all that is desired and there may be a whole lot of trained performers, but you can't get a trained camera. The tripod must be nursed like a contrary child. It must be firmly set.

These difficulties I can better explain by citing a couple of instances that illustrate the handicaps a cameraman meets. During my engagement as photographer with the Reliance Company, I was obliged to follow the progress of an express train from an aeroplane. We were compelled to fly at a low altitude for miles on account of the focus to be desired. During all of this flight we were constantly buffeted by "pockets" of wind, even the buildings contributing to this annoyance. Just as quickly as I had the tripod set firmly and got ready to grind, and pride myself upon the fact that I was almost making history, the aviator would call out a warning and down we would plunge twenty feet or more. It was one of the most difficult motion picture grinds that I have ever attempted, not excepting taking pictures from the trucks of fast moving trains. But somehow I managed to keep the camera head tilted at the right angle and with rare work the scenes were taken successfully. Of course, after we had landed, there was considerable doubt voiced by the director, but the result more than pleased him. I forgot to mention that a man had to be dropped from the aeroplane—the first time, I believe, this had ever been attempted—and I could hardly believe my eyes when I saw how accurately the incident had been filmed.

Aeroplane Photography.

There is very little of aeroplane photography done now on account of this air pocket uncertainty, but with the era of bigger machines and better immobility, there is bound to be a lot of it. There is a weird sensation, too, in the taking of pictures from an aeroplane—one that is never forgotten.

I remember another instance of being up in the air and obtaining surprising results. Director Cabanne was making one of the most thrilling of his five-reel Fine Art pictures—one that is still popular—"Daphne and the Pirates." He decided to have the big moment or thrill take place at sea. The waters outside San Francisco Bay were chosen for the locale. The incident was that of a pirate ship boarding a merchant vessel with a big
battle to follow on the decks. The ships were large, full rigged and mounted guns. They were several hundred yards apart and both maneuvering for position. There was to be constant action.

I was perched on the top of the mainmast with the camera in a most precarious position. After a little while I became used to the oscillation and the swelling of the ship and was making satisfactory progress. Of course there was always the danger of the tripod playing tricks. Director Cabanne and I, both with megaphones, were shouting to one another and we were doing nicely, thank you, when suddenly there came a very strong wind storm and the ships began to rock violently.

"Ah," yelled Mr. Cabanne enthusiastically, "the very thing I was hoping for. A good stiff breeze—this will make action."

And there was I up in the air over 120 feet, holding on to a mast that swayed like a pendulum. Oh, yes, 'twas fine for the director and the action for the picture, but no one thought of the cameraman. But then that frequently occurs in the taking of a picture. And finally, when the two ships had come together and the pirates had cast their grappling irons and boarded the merchant vessel, the pitching and tossing became much worse, and we had to hold on for our lives. I should have liked to have had a second camera taking a picture of myself. It certainly would have been a moving picture in the strictest sense of the world. Of course the results justified the risks. The scenes were favorably commented upon everywhere.

M. P. Photographers a "Risk."

Motion picture photographers are listed on insurance risks as among the "hazardous." Certain insurance companies will not write policies for you—not on your life. Yet I would rather take any of these up in the air risks than take one picture of wild animals in a cage. I think wild animals in captivity are the most difficult things in the animaté world to photograph. A lion has no use for a camera nor its operator. Out in California cameramen have lots of experience with animal photography, for there are several zoos there.

Again an instance will suffice. For the benefit of those who do not know, I will say that the lion or tiger or other wild animal is placed in a large cage. The trainer gets him sufficiently quiet, so that a canvas screen may be put up between the animal and the cameraman and his assistants. Behind this canvas screen the tripod and camera box are hidden, and through a hole in the screen the head of the camera protrudes.

Doing Animal Stuff.

Memory will ever keep green my first experience in filming a man-eating lion. The trainer was not about, but the owner volunteered to officiate in his stead. We succeeded in getting the canvas screen erected and the lion did not appear to be the least bit curiously until the head of the camera began to protrude on his side of the fence, so to speak. At first he looked squarely into the camera, and I began to grind quickly, so as to get this splendid pose. But the lion seemed to want a "close-up." He kept advancing cautiously while I kept grinding the film, realizing that this was an unusual "shot," and that the lion was an unusual sewer. I was overjoyed and turned to say so to those behind me. But there was no one there. The lion had stopped to crouch, a position I had longed for him to assume, but the owner knew what it had meant and had yelled, "Look out! He's going to jump!"

All hands had made a wild rush for the door of the cage. Did I loiter or play the hero? Not so that you could notice it. Duty may have called me to finish the filming for a few more turns of the camera, but it didn't call so loudly as did safety. The last I remember was a yellow hairy substance swishing through the air and a door slamming behind me. Fortunately the film was not injured and the picturing of the lion proved a good one. But I would rather photograph anything else than a wild beast. None of them are camera proof.

These experiences form a vivid contrast to the quietude that attended the practice of my profession in my home town of Detroit, Mich., some years ago. Nowadays photographers must keep up to date with all the literature that is devoted to the camera and that is considerable. In days of old there were no such terms as "para-phenylenediamine" or "chlor-ethyl-acetox-acetate" and other words of equal length. Chemists like to clothe their formulas in such manner, but all of these terms have a generic foundation in words like phenol or methylene.

Although I have only photographed three pictures for Metro, I am more than pleased with the high standard for pictures that they have set. I am fortunate in being assigned to one of the ablest directors in the world—William Christy Cabanne. I have often been asked how conditions in the East here compare with those in California. We have more equable weather in California and less varying light and thousands of ideal locations that help a great deal and make work easier for the cameraman. The great advantage in the East lies in the fact that no matter what a motion picture needs or a director finds necessary it can at once be supplied. But on the other hand Director Cabanne is no respecter of weather. Like Admiral Farragut, he believes in "damn the torpedoes and go ahead."

**Difficulties of Screen Photography**

**Natural Lighting and the Necessary Screen Illusion.**

_BY ANTONIO GAUDIO._

Photographer with the Yorke-Metro Producing Company.

In motion picture photography, when we compare the effects of real and natural lighting with that which is necessitated by the demands of the action which must be included in the picture, we discover several obstacles which are practically insurmountable under the present conditions of photography. Most directors and cameramen already recognize the desirability of showing all scenes with lighting which is as close to the real thing as possible. But when we try to get such lighting effects we find that it is almost impossible.

For instance, we are taking a scene in which the leading actors go through their business in a room which has several windows exposed to the view of the camera. The natural thing would be to have the faces of the characters illumined from the windows of the room. But, owing to the fact that the side of the set in which the windows are placed must be practically closed in,
and the sun is striking the set from above or from the opposite side, the faces of our characters on the screen will be illuminated by light coming from some place in the ceiling or from the opposite side of the room, which in real life is presumably dark.

Only in a night scene can the real lighting be shown. In this the character is illumined presumably from moonlight streaming through the windows, or from a fireplace or from a table lamp. In these scenes, we can throw our artificial light where the natural light would fall, and the characters are illumined in a realistic manner.

The motion picture photographer is decidedly up against it. The necessities of the drama demand that the characters be shown plainly to get in all of their action. If the natural lighting is used, the face of the character is lost and the action is sacrificed. So the photographer must sacrifice naturalness and the artistry of reality for the benefit of playing up the faces.

In one lighting effect, which illustrates the point, we had the leading character looking down from a window, his face illuminated by a street lamp outside, which in reality was below him. The real and natural thing would have been to have the light striking him below the chin. But, for the purposes of the drama, a light was arranged outside the set so that it struck his face from above, illuminating it entirely. On the stage, it would have been possible to let the light strike merely a portion of the face, and let the speaking voice supply the deficiency to complete the effect. But on the screen the director demanded that the reality of the light effect be sacrificed to get in the man's face.

These difficulties can probably never be surmounted until we have lenses or an emulsion of such perfection that we can photograph everything, exterior and interior, just as the eye would see it. When we consider the great progress which has been made, however, nothing seems impossible. I can remember twenty years ago, when we had to take pictures of people, bracing their heads and hands with iron clamps because of the necessity of holding the pose for a long time. Sufficient progress has now been made that, with certain lenses, we can take instantaneous action with very little light.

Until further progress is made, it will be necessary for motion picture photographers to do the best they can with artificially arranged lighting. We can get the effects of reality in as many cases as possible, and resort to unreal lighting only when necessary, which, in photographing interiors, is unfortunately most of the time.

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**Development of Photodramatic Writing**

*By Jeanie Macpherson*

Author of Many Paramount Pictures Notes

**Many Changes in Scenario Expression**

Writing for the photodrama is becoming more and more difficult every day. Every day new photodramatic symbols are being created to take the place of involved action or explanatory subtitles. As the art progresses, so does the public's understanding of the art, and the methods we used two years ago to explain certain things are now archaic, as, for example, not so long ago, when we wanted to show a man thinking of his sweetheart, we had him sitting with his head in his hands, casually gazing into a fire, but faded in a vision of his sweetheart on the scene over his head. Now we get the effect by simply having him bring out her handkerchief, a glove or something which shows the same thing. The audience understands it, and the obvious symbols are no longer a necessity.

Illustrating sub-titles by means of moving pictures is also passed. No longer do we have to describe a scene of a sub-title and then act out the scene. Now a sub-title is being dropped wherever possible and everything told in terms of action. If a woman is going down town to buy a new hat because her old one is worn out, we no longer have to have our actors make a lot of gestures and use two or three spoken titles. It is simply necessary for them to show the worn, torn ribbon of the hat, with, of course, the necessary expression to show what is to be conveyed. To show a telephone conversation it is no longer necessary to show both parties hanging up the phone. If one hangs up the phone we know the conversation is discontinued. We no longer have to show a letter inserted more than once or twice. When the audience reads the letter they know that it is in the person's possession and they can follow it. It isn't necessary to show it from time to time.

We have found out it isn't necessary for a photodrama to have only one dramatic scene, but each scene must be a drama in itself. The whole picture must be made up of a series of small dramas. This makes the completed drama a mosaic of little ones. Scenes that have no dramatic value in them, or say nothing, must be eliminated. So the scenario writer must bear in mind at all times not what he can put into a picture, but what he can leave out. If each scene has a why and a wherefore and an excuse for being, then you get a perfect continuity.

When I speak of eliminating scenes I do not mean that scenes must be cut down to threadbare, straight plot. I find in a great many pictures that the writers deviate from their main theme—that they have two or three themes wandering through the story, which necessarily makes it complicated and hard to follow. If the writer will take a simple single theme, then work up the detail, decorate it with embroidery and lace, every little bit different from the last, but have each bit of trimming pertain directly to the main theme, he will have a much better story. Instead of that, writers branch off with a counterplot or sub-plot which is upsetting and makes the story hard to follow.

Within the next two years I expect to see a school of photodramatists as well known and as distinguished as the dramatists of the speaking stage. Already this school is being developed and established, and within that time it will be set on a firm foundation and photodramatic writers will be given their proper place and will be remembered for their contributions toward this new art.
New Art of the Motion Picture

By Leopold D. Wharton

EVERY now and then, when the clouds are gray and the world is a little off in general, someone is certain to rise up, shake his head dolefully and announce that the motion picture business will be a business always, that there's nothing but commercialism in it, that there's no hope anywhere. We've all heard it—now and then, a great many of us have been guilty of uttering the very words.

Discouragement, to tell the truth, is a very frequent thing with the making of motion pictures. We wonder sometimes if filth ever will find its place on the dump heap, if there ever will be anything but a struggle between censors and producers to get "past" with something—and a lot of other things. That's when the clouds hang low. But when the sun comes out—

A new light shines on things and we see that the motion picture business is an artistry after all, an artistry that is growing and growing and becoming better every day. For instance:

Do you remember the old one-reeler days? Do you remember when a reel of Bill Spivens and his bucking horses, taken at some rodeo or stampede, made a very thrilling picture and "packed 'em in"? Do you remember when every picture was nothing but a straight run of scenes, with half of them portraying persons going in and out of houses? Do you remember the stories that once formed the basis of most of the motion picture plays? Well, if you don't, here's a sample:

"Richard Henderson needs ten dollars, so he robs the bank where he is working. On the way out, he meets the banker's daughter and tells her that he has robbed her father's bank and that he's turned bad now and that he might just as well go all the way. So he kidnaps her and takes her to a holt. There the police find him, but the girl has fallen in love with him, so she forgives him and marries him and saves him from prison."

Sounds silly, and illogical and foolish, doesn't it? But just the same, that is the type of story that was being "put over" not so terribly many years ago. Just compare that story with the story that is necessary today to produce a good picture—one that will sell—and you will see that there is an art in the motion picture business after all.

As for the lightings, the settings, the character of the people who work in the picture, the lenses that are used, the close-ups, diaphragming in and out, the dissolves and the half a hundred other things that must go into the making of a modern picture—they are so palpable that there is no need of discussion.

However, there is this to impress:

The man who makes a good picture in these days, must first of all have a good story, well knit, well told, well figured out in advance. That story must be more than possible. That story must tell something besides mere action. The story must be the type of story that will make the world a little better, a little happier, a little cleaner and purer for its having been told. And then—

Then that story must have its characters, fitted to every part. The day is past of fitting stories to stars. The time is coming when the star must be fitted to the story. To tell a story well, to have the characters depict the various phases of that story in the best possible way, with every bit of ingenuity known to the scene, the lighting and the photography, that is the mission of the modern motion picture. And it is the new art of the motion picture.

There is only one thing to do when the clouds hang low and when things don't look just right in the motion picture business. That is to compare today with yesterday, compare it bit by bit, theme by theme, story by story and picture by picture—

And when that is done, one can readily see that the motion picture business is a business no longer—it is an Art.

A Few Ideas

By Bessie Eyton.

I CANNOT speak of stage life for the reason that I was never on the stage. However, many of my friends who have engaged in the theatrical profession before playing in the pictures tell me that motion picture acting is an art in itself and as difficult as theatrical work. I have never been with any motion picture company other than the Selig company and I have been with the Selig company for six years.

In the art of motion picture acting one must continually strive for success and continually study the art of expression, gesture, etc. These qualifications, to my mind, have been most artistically developed within the past year or two. Quiet, convincing work has supplanted the motion picture "ranting" of other days and with this quiet acting has come a bit of histrionic force to the pictures.

To my mind the personal appearance of motion picture stars in theaters is the wrong policy. I have personally refused hundreds of such invitations. Some of these invitations have been most tempting, being accompanied by cash offers, free railroad transportation, etc. To my mind the screen personality of a motion picture actress or actor is not only their stock in trade, but their most valuable offering to the employer. An artist is rarely so impressive as his screenphotograph and when he is in the theater, gives a little talk and then shakes hands with the motion picture admirers, right then and there much of the romance and the illusion surrounding his or her personality is lost.
Development of Animated Cartoons
By JOHN RANDOLPH BRAY

ABOUT every enterprise, great or small, there hangs a tale. Sometimes there is a glint of riches within almost every night; great fortunes made on a lucky turn of the cards, but for every such hidden success there are a hundred that have come to be through the courageous heart that would not be discouraged through days and nights of the ache of failure and the pinch of poverty until the great goal, that pot of gold at the rainbow’s end, was within grasp. And more often than not at the rainbow’s end there lay no glittering fortune but far greater treasure—a great and glorious name.

To John R. Bray, the man who made the animated cartoon possible, there has come such a name. Success has smiled at him only because he would not see her frowns, and the story of his career is one that must be of interest to every wholehearted, red-blooded, man, for it is a story full of trials and obstacles, each met with that undaunted courage possessed only by a man who knows the meaning of the word work and who holds for himself a true estimation of his own worth. And closely associated with his success and a staunch supporter of his every effort is a little lady whose smile and encouraging words were in no little degree responsible for his being able to stand up against his early trials. Margaret Bray, wife and companion, is the lady’s name, and the pride she holds in her husband’s work is one of the really worthwhile things that cannot fail to be seen by anyone who has had the good fortune to meet this sterling woman.

John Randolph Bray, whose name now is a household word wherever the motion picture has reached—and that means everywhere—conceived the idea of animating drawings through a chance visit to one of the great department stores of New York. At that time Teddy Bears were the popular toys for children, and in this store a motion picture film was being exhibited showing these cute little fellows doing funny stunts. Now Mr. Bray had attained a reputation for his drawings of Teddy Bears and while watching this film it suddenly struck him that if the toys could be animated then why not drawings. That very night he started experiments in the little studio he had fitted out in his farmhouse near Poughkeepsie. Success did not attend his efforts quickly, for he had no knowledge of motion picture photography, but he set to work to overcome that obstacle.

After several weeks of tireless effort the artist began to realize that he was up against a problem, which if he were to continue along the line on which he had started, would require the life-time efforts of a Methusalah. For he had learned that each foot of motion picture negative contained sixteen separate pictures and that to make a film 1,000 feet long would apparently require 16,000 separate pictures to be drawn. As the Teddy Bear series contained from seven to ten characters, Mr. Bray figured out that in order to animate his series it would require 7 x 16,000 or 112,000 different figures—each drawn with the most expert and painstaking care—to complete this film. He also found that after all this had been accomplished he would have to set each drawing in its proper place under the camera and photograph it into the film, one exposure at a time, until the entire 16,000 exposures had been made.

Realizing that such a tremendously long drawn out and tedious proposition was impossible of accomplishment in the short lifetime allotted to the average individual, let alone his desire of supplying the public with one such subject a week, Mr. Bray set about to evolve processes for eliminating this prohibitive mass of detail effort and to make the animated cartoon a commercially practical proposition. After many months of patient effort, he finally evolved a film that, while far from perfect, yet was sufficiently well done to indicate that he was on the right track.

Armed with this film, he called on Pathe, and by good chance the head of that institution, Charles Pathe, happened to be present. Mr. Pathe was delighted with the picture and offered every assistance to its producer and promptly entered into an agreement whereby Mr. Bray’s future efforts were to be released on the Pathe program. In short time a second and decidedly improved picture was produced and circulated, and finally J. R. Bray’s “Col. Heeza Liar,” the character with which his name is always linked, was evolved and attained national favor, a place which it still holds indubitably.

Mr. Bray was far from content with the quality of his early efforts and strove to improve his work both from
View of a Corner of the Art Department

Artists of the Bray Animated Cartoon Staff.
the standpoint of smoothness of action and economy in time and effort. By everlastingly keeping at it he finally evolved processes which reduced the time of producing to a minimum, while at the same time he obtained an absolutely perfect result, eliminating entirely one of the greatest objections to animated cartoons—the jerkiness heretofore so apparent. These processes Mr. Bray patented and it is only by the use of them, together with certain later improvements devised by Earl Hurd, a young cartoonist long associated with Mr. Bray, that the quality of the animated cartoons produced by The Bray Studio, Inc., a corporation of which Mr. Bray is the head, is kept uniformly perfect.

The success of the animated cartoon in the motion picture world invited others to make a beginning, so that an entirely new industry resulted in which hundreds of artists are now making a splendid livelihood.

As Mr. Bray's business grew he found it expedient to increase his capacity. He secured the services of a number of well-known artists, each of whom have created some character of his own, so that today the personnel of The Bray Studios, Inc., is composed of Mr. Bray, Earl Hurd, creator of Bobby Bumps and his pup; Wallace Carlson, whose "Otto Luck" has brought many a laugh to picture patrons; F. M. Follett, animating the "Quacky Doodles Family"; Leighton Budd, whose "Lunyland" pictures were especially pleasing to children, and J. F. Leventhal, the artist who has made possible the picturization of things by drawings which otherwise could not be filmed and whose animated drawings of the Submarine Mine-Layer created a tremendous stir everywhere.

In addition to the artists, cameramen and assistants, there are employed a staff of girls who do tracing, and these are in charge of H. D. Bairly, who had been one of Mr. Bray's right hand men from the start. The present studio quarters of this organization occupy nearly an entire floor in one of the great skyscrapers of New York and are a handsome tribute to the man who, starting with an idea, developed that idea into a tangible reality.

In 1916 the Paramount Pictures Corporation contracted for the entire output of the Bray Studios, and during that year they appeared as a split reel in combination with a short educational subject. This year, however, The Bray Studios took over the Paramount Pictographs, the "movie-on-the-screen," and are now producers of that highly interesting educational and are making the cartoons a prominent part of it.

Leighton Budd.

To name the publications to which Leighton Budd, whose delightfully whimsical characters have been the joy of the children movie fans, has been a consistent contributor is about equivalent to a list of the whole magazine and newspaper field. Mr. Budd attained a valuable reputation as both a cartoonist and illustrator, and the files of Puck, Judge and Life especially are full of his work.

The first animated cartoon from this artist's pen appeared in 1916 and marked a new departure in this line of work. It was a fairy story called "Lunyland" and its novelty and the remarkably finished draftsmanship brought highly favorable comment from exhibitors everywhere. Mr. Budd has done some excellent political cartoons and for the past months has devoted most of his time to this line of endeavor.

F. M. Follett.

Probably one of the reasons why F. M. Follett has done such remarkably excellent animated cartoons on political subjects is that for about three years he was private secretary to the late Mark Hanna, one of America's most astute political leaders. At any rate, Mr. Follett has an aptitude toward things political and his facile pen is responsible for some of the finest work of The Bray Studios, Inc.

F. M. Follett, as is true of all of the Bray artists, has attained a reputation as one of the foremost cartoonists and has been a contributor to many of the leading publications. His best known characters are "Private Conscience," which appeared for a long time in a newspaper syndicate, and "The Kid," which occupied a full page in the Sunday World.

Wallace Carlson.

Youth does not constitute a fault in the animated cartoon field, for Wallace Carlson was still in his twentieth year when he produced his first cartoon and jumped to instant reputation thereby. Mr. Carlson when but fourteen years old was a regular contributor to the Chicago Inter-Ocean, but was another of those restless chaps that, inspired by Mr. Bray's work, must assay a trial at animating. Considering his extreme youth, it is quite remarkable that he should have had the patience and perseverance to stick at it until he had mastered the art. His "Dreamy Dud" and "Canned Noozzle" series have been widely circulated and are familiar to the "fans" everywhere.

Mr. Carlson has created a character that has already found wide favor with the motion picture public. This character, "Otto Luck," differs from any other in that he has a foundation in real life, for among Mr. Carlson's intimates was a chap whose every move in life was a wrong one. The artist found no end of fun in this fellow and was inspired to put his many misfortunes, with a funny twist, in pictures—hence, "Otto Luck."

J. F. Leventhal.

It remained for J. F. Leventhal, a young mechanical draftsman, to apply the principles of animated drawings to a more serious subject than cartoons. As a result the motion picture public has had opportunity to see things that no ordinary film could depict, and the entire motion picture industry has benefited since this work furnished added proof of the high educational value of motion pictures.

Mr. Leventhal, who hails from Knoxville, Tenn., started out in life with the intention of becoming an architect, and no doubt would have had it not been that when watching the "movies" one night, J. R. Bray's "Col. Heeza Liar" capering on the screen inspired him with a desire to emulate that artist's example and hand a laugh.
to the picture public. He packed his other collar in a grip and set out for Mr. Bray's studio where his earnest appeal won him a chance. As a cartoonist Mr. Leventhal was a funeral, but he climbed on to the pedestal of fame when he conceived the idea of turning his early training to account and animated things mechanically. Great engineering feats that took months and years to complete were made to grow on the film in the twinkling of an eye; the intricate mechanism of the submarine was disclosed and many other devices and operations were made visible of these methods than could not be filmed otherwise.

**Earl Hurd.**

Before attempting the animating of cartoons, Earl Hurd, creator of "Bobby Bumps and His Pup," was well known as a contributor to the New York Herald, and his "Trials of Editor Mouse," "Fudge Perkin's Pets" and "Hot Off the Pen" series were a regular part of the Sunday "comic" section. His first cartoon to see the light of day was published in the Chicago Journal in 1904. No doubt, the Journal's owners noticed the immediate jump in the circulation, because Mr. Hurd claims that he personally knew of a lot of new subscribers that the cartoons brought in. The fact that they were friends and relatives of the young cartoonist didn't necessarily reflect on the merit of the cartoons.

Earl Hurd's early attempts at animating his work, according to him, when projected on the screen, could only be looked at through smoked glasses. Characters that he thought would walk sedately into the picture did a St. Vitus dance, while other objects that had been drawn to move with speed and dispatch, such as brickbats, skillets and such like articles used in screen combats, moved sedately through the air. Perseverance, however, soon brought results and for the past two years "Bobby Bumps" has kept his place as one of the best liked and best drawn cartoons in the entire profession.

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**Success of Screened Novels**

Yorke-Metro Producer Tells Why He Undertook Picturization of Novels Exclusively

I AM asked the reasons why my company has been producing and is continuing to make picturizations of popular novels exclusively. There are several potent reasons why I have adopted this course rather than to use original stories for the Harold Lockwood features.

One of the greatest arguments in favor of picturizing novels is the fact that in the first place a good novel contains so much meat with which to start. It takes a strong idea to make a good best-selling novel, and when we take that as a basis for a photodrama, we know that we have a lot of good material to start with. Staff writers are usually hard put to it to stand the pace of turning out enough good stories, each with sufficient originality and dramatic power to carry it across. The staff writer who can devote his efforts to adapting novels finds that he has the best of the brain work which men have devoted years to accomplishing as a ground for his work. The motion picture producer is able to take the best out of a large amount of material and still have more than enough to use. Adapting novels is thus a process of eliminating, as opposed to the more difficult and sometimes less satisfactory task of building up, a thing which has to be done in making an original photoplay scenario.

Another very great advantage of basing photoplays upon books is the fact that each member of the cast may read the book and catch the spirit of the story. While it is true that the photoplay will be vastly different from the original book of the story, yet the mere reading of the book will give the actor a thousand times better grasp of the play in which he is working than the reading of a photoplay script. When an actor has to be guided by a preliminary reading of the script, those who know the working form of such a piece of literature will readily see that it is a difficult matter to grasp the story in this way, unless the staff writer prepares an extremely detailed synopsis—an almost impossible task.

When the actors have read the book, a lot of rehearsal is unnecessary, for the players can then come on the stage with a pretty good idea of what is expected of them. Our program is usually this. Our star, Harold Lockwood; the scenario man, Richard V. Spencer, and I read the book and then confer together on the best method of preparing the rough continuity. When the general plan is agreed upon, the scenario man prepares the continuity in detail.

We do not need to call attention to the advantage of advertising which a popular novel gives to a motion picture. Exhibitors already recognize the box-office value of a big author. While the success of the novel governs the additional price which must be paid for the photoplay rights to a best-seller, still I think that the added success of the picture is sufficient to warrant the outlay of a large sum of money for the securing of such books.

I started my present policy of adapting successful novels with "The Come Back." After that followed "The River of Romance," "Mister 44," "Big Tremaine," "Piggin Island," "The Promise" and "The Hidden Children," "The Hidden Spring" and "The Haunted Pajamas" have now been produced ready for release, and "Under Handicap," "Paradise Garden" and "The Yellow Dove" are in preparation. All of these are by well-known authors, and their success, we declare with due modesty, sufficient to warrant a continuance of the producing policy.
The Trouble Is

By EMMETT CAMPBELL HALL

What's the matter with the pictures?

That question, asked with reference to any subject should start something, but I haven't great hopes that it will in this instance. I've asked it before, the only result being that a pessimist or so has snarled "Everything," and a few optimists have joyously burbled "Nothing!" Which isn't helpful. What I've been hoping for has been the thoughtful enthusiast who would say, "Something. Let's fix it."

Ever so often, the industrious press agent, traveling his familiar circle, gets around to the scenario department, having exhausted everything else, and it is announced as a discovery second only to that of C. Columbus that "the play's the thing." It is then conceded that the story is the foundation on which the whole picture industry rests, and the world is assured that henceforth the Bulbul stories will be even more wonderfully good than ever before. Then the subject is dropped, with everyone feeling that there has been another great forward stride, and that's all there is to it.

As a matter of fact, there has never been any real effort on the part of any element in the picture business to raise the quality of the screen drama. Also, the screen stories of 1917 are no better than were those of 1912. In fact, being the same stories and now stretched to the breaking point in order to run five or six reels instead of their average normal of two or three, they are poorer in effect.

One moment, please, before you slay me. Just which one of us, author, manufacturer, or exhibitor, has made any real effort? Just step forward and say "I. At such a time I did so-and-so, and kept it up."

Now comes one, bursting with indignation. He is a manufacturer, and says, "What talk is this? Did I not conduct a prize story contest, with a thousand dollars as the capital prize (reserving the privilege of buying non-prize winning scripts at about $100 each)?" And another snorts, "Bah! I offered to pay a thousand dollars each for a hundred stories." So they did, and got the same stories that they could have purchased for half those sums. As they doubtless expected. A "prize" offer of a million dollars would not, at this time, produce a better story than might be expected to come in the mail any day, as anyone with even the faintest knowledge of creative art knows full well. For that matter, any line of human endeavor requires continuous and consistent encouragement and appreciation, not spasmodic "prize" offers. Can you conceive of a community of farmers raising potatoes, in the hope of pulling down the thousand dollars offered at the county fair for the best basketful, and selling the balance of the crop for ten cents a bushel? Yet that, substantially, is what the photoplaywright has been asked to do.

Manufacturer Has Not Done "Bit."

No, Mr. Manufacturer, I cannot concede that you have done your bit. The fact that you paid, the other day, ten or fifteen thousand dollars for the picture rights to a novel doesn't strengthen your case at all. This was, in truth, a kick in the face for the picture-writing art. You didn't really think the story worth a tenth of what you paid for it, and when your hundred-dollar-a-week continuity man is through with it, it will bear slight resemblance to the original. Given the time and a little encouragement, that same tame author could probably have turned out a better play than this finished product—a sort of Irish stew of literature, will be. You paid for the "big name" of the author, and its supposed advertising value.

To bring down the average cost per script, the prices paid twenty authors, who have written good stories for the screen, but who do not happen to have big names, must be shaved. It is, I am afraid, a short-sighted policy. You can't count on Big Name (you tried it and he stung you with an old story he had never been able to sell to a magazine), and you are discouraging to the quitting point on that twenty on whom you could count. Moreover, you are discouraging the public. When Bill Smith and Jane Jones go to see a picture, they do not care a hoot whether the story was written by Big Name or Tom Brown—they only want it to be good. Incidentally, if you would take the trouble to check up, you would probably be astonished to discover how few Bills and Janes ever heard of Big Name. The "advertising value" lasts until the beginning of the show, unless the story itself is good, and you know how many of Big Name's stories would have been given a moment's consideration had they been submitted by Tom Brown. And by none of this do I intend to discredit Big Name's work—probably I am one of his most ardent admirers—when he is kept in his proper medium.

Form of Expression Forced.

If you desired a painting of your favorite landscape, would you employ at a high figure a famous sculptor to do the work? Does it follow of necessity that the subject which lends itself perfectly to the brush would serve as an ideal model for the chisel? Then why attempt to force into one form of expression that which was created in another? The arts of the novelist and the photoplaywright are as distinctly different as those of painter and sculptor, the mediums of expression are as different as the dry paint and modeling clay. Not one novel or stage play out of a hundred is suited to photoplay uses. Why should they be? They are entirely dissimilar thought mediums.

The Big Names are quite aware of this. Mr. Manufacturer, and they are accepting your money, and laughing at you. And you, Mr. Exhibitor? What have you done toward
getting better stories? The whole thing is really up to you, you know, as the consumer, for while the public is the ultimate consumer, you, so far as the manufacturer is concerned, are the spokesman for the public. Have you ever written to a manufacturer saying, "Give me more stories by the author of The Big Success?" Do you know the names of three photoplay authors—the men who have made your business possible? Did you ever say "The story by Big Name was an ordinary thing—not at all the kind to keep my patrons coming back?" You've written about everything else, from the beauty patch on the leading lady's cheek to spots on the prints, but what have you said or done about the stories? Or are you satisfied with them as they are? Do you figure that mere elaborateness of production and the fact that Dotty Dimples is in the leading role will serve your ends? If so, I would advise that you spend a little time taking notes on your audience. People are not growing "tired of the pictures," and never will, any more than they will grow tired of books or magazines. But isn't the average mental grade of your patronage falling a bit? When a new patron shows up, if he is of any real mentality, does he become a permanent patron, nowadays? Is the quality of your audience advancing in the same ratio as the quantity? Better wake up, Mr. Exhibitor, and get busy, or you'll presently find your business sick of an illness for which there is no cure, or, at least, not while you are alive to profit by the recovery. Take a tip from the fate of the small town theater—the speaking stage. It wasn't the pictures that killed it—it committed suicide.

What Have Authors Done?

And we, Messrs. Authors, what have we done? Can we honestly say that we have not sold our birthright for a very scanty half-portion of potage? Suppose we had conscientiously taken the time to do our best, would our status have been different? Would the labor of love at the end have brought material reward? Probably not, if that is any consolation. And authors are, after all, only human beings, who must eat and pay the coal bills. It takes time to write a good photoplay, and few photoplaywrights can afford the time. At the prices he can get, the photoplaywright must turn out, in order to make a decent income, too many manuscripts.

Suggests Royalty Basis.

Then what should we all do about it? Why, the first thing is for the manufacturer to realize the difference between mere story value and photoplay value, stop paying absurd prices for the former, plus a name of more than doubtful advertising value in the picture field, and use the money to pay decent prices for the real photoplay—encourage the people who could and would write real photoplays, if they could afford to. Guarantee a reasonable sum, but pay on a royalty basis, the author's percentage being on the net profit. This would place a premium on taking pains, not only in story construction but in technique. To get maximum screen effect at minimum cost is an art, and the place to save in production is in the manuscript. The man whose play—no better on the screen—costs five thousand dollars more to produce, through the fault of the author—is now given just as much for his manuscript as the author whose ability and skill saves that sum.

For the exhibitor the thing to do is to indicate forcefully that he knows a good story when he sees it—say so when it is good, and likewise when it is poor—demand that the goods he sells be manufactured from the best raw material available, and see to it that it is done. Everything but the story is at the highest pitch of development; the pictures must improve, and the only opening for improvement is in the story.

And the authors—why, I suppose we will just have to try and prepare ourselves for what will surely be—to supply the demand for real photoplays when it duly arrives. If it doesn't arrive, we can be worrying about something else—there won't be any picture business to concern us.

The Legitimate Player in the Films
By Frederick Warde.

My experience in moving pictures has been limited; my knowledge of the stage is of nearly half a century. My education and training has been "to hold, as 'twere, the mirror up to nature."

When I entered the moving picture business I found I had much of this to unlearn. Not that it was necessary to be unnatural before the camera, but to curb the natural tendency to spontaneity, and to synchronize one's emotions and movements to the action of the machine.

To many of the distinguished actors who have appeared in pictures this was a difficult task, but I was most fortunate in having the direction of my son, Ernest Warde, himself an actor and stage manager for many years, before he became a moving picture director, who curbed my natural tendency to rapid action and by patient instruction moderated my spontaneity and reduced it to the proper tempo.

My first effort was as "Silas Marner," a visualization of George Elliot's novel; my second as "King Lear," in which I was more at home; and my third "The Vicar of Wakefield," all of which were pronounced successes. They all demanded acting as well as appearance, and without the experienced legitimate actor, would not have created the impression that they did.

That dramatic training and experience is of advantage to the moving picture actor has been demonstrated by the success of such cinema stars as William Farnum, Robert Warwick, W. S. Hart, Douglas Fairbanks, Ethel Barrymore, and many others who have achieved distinction in the new field, and brought their keen intelligence, broad culture and dramatic instinct to the screen.

Physical beauty is a powerful asset for a picture, and for a time was practically the only one, but the development of its dramatic possibilities has created a demand for something more than attractive personality in the illustration of a story. The expression of the face must carry with it the conviction of sincere emotion. The walk, the carriage of the limbs, every action must be in harmony with the feeling of the moment or the effect is only artificial and worthless.

The lack of sequence and continuity in taking the pictures is another difficulty the, so-called, legitimate player has to overcome. The emotions are not cumulative as in a dramatic performance; but a thorough knowledge of the plot, familiarity with the scenario and a clear and complete study of the character and its relations to the others makes it a simple matter to keep the mosaics true and piece them together on completion, effectively.

In short, the technique of the moving picture is not so difficult to acquire, if the legitimate actor will subjugate his prejudices to the conditions, and recognize the many material advantages that conscientious work before the screen may bring him from this new and most popular form of public entertainment.

The actor's work upon the stage leaves but a memory, sweet and often tender, as it is, but his work upon the screen will live when he is dead, and many friends and admirers will look upon his features as in life, and recall those memories; while new generations will admire and praise his art and skill long after he has passed away.
A Business Without Brains

By ROY L. McCARDELL

WHAT I am stating here is set forth temperately, earnestly, honestly and with every desire to advance the interests and the ideals of the great and wonderful art industry of motion pictures. There is crying need for betterment in every phase of the production and distribution of photoplays. Waste, stupidity, ignorance and conceit are the detriments that must be overcome.

I am informed by a gentleman whose veracity I have no cause to question that one of the heads of the J. P. Morgan firm, after a careful investigation of the moving picture business, with a view to financing a proposed amalgamation of big picture companies, stated that "The motion picture industry is a business without brains."

That it is without brains in production and distribution goes without saying. The mad waste of money in those departments is openly acknowledged by the heads of the big picture producing and distributing concerns themselves. They have made these admissions verbally and in signed statements. Of these things it is not my province in this article to comment upon.

But that the motion picture industry is without brains in the most vital place where brains ought to be—in its play or scenario departments—does concern me, as it concerns all who really and truly have the interests of the art industry at heart.

The screen star and the director have been encouraged and developed, but the treatment of the screen author and the treatment of the author's efforts have been contemptible.

With but very few exceptions, the heads of the big producing companies have no respect and doubtless never will have any respect for any author or authors, living or dead. They have never shown any great inclination to treat writers or their work, be the writers great or small, with anything that approaches decency and fairness.

Writers Antagonistic.

As a result, the whole tribe of scribes are antagonistic to the moving pictures. The Authors' League, an organization in which every American writer and dramatist of note is enrolled, has for two years past made every endeavor to impress the moving picture producers with the idea that all the authors and playwrights of this country are eager to give their best efforts to the screen, and to bring about the same status of mutual fair dealing and respect that obtains between authors and the publishers of books, magazines, newspapers and periodicals. Also the same relations of mutual interest and respect that exists between established playwrights and the big theatrical producers.

But the efforts of the Authors' League have been in vain, and in recent symposiums in the Authors' League Bulletin such noted authors and playwrights as Rex Beach, Channing Pollock, Robert Stodart, Anna Steese Richardson, Ellis Parker Butler and others have indignantly cited their personal experiences with "scenario departments" and have advised established writers and authors generally to restrain from further endeavor to contribute their original writings to the screen until better conditions prevail.

Pollock Sums It Up.

Channing Pollock sums up the whole indictment the writers have brought against the moving picture producers as follows:

"I can truthfully say that in all my experience as a photoplay writer I have never known moving picture companies, as represented by their officers or editors, to keep their word in any particular or to pay when, where and as promised."

In short, the moving picture is without friends among writers, authors or newspaper men generally. The moving picture producer has never had any respect for writers and now writers have no respect for moving picture producers.

This is a condition of affairs greatly to be regretted. The best directors and the best stars cannot make a successful film without a good story to work upon. "Box office attractions" though they be, Mary Pickford, Charles Chaplin and Douglas Fairbanks must have good picture plays. When their vehicles are not satisfying and convincing their business falls off. Charlie Chaplin in "One A. M." falls down hard. Mary Pickford in "A Poor Little Rich Girl" shows all day to crowded houses. In a few others of her screen plays not necessary to mention, the business of the attraction suffered because "the story was not there." In fact, it is safe to say that if the biggest moving picture star is given several bad plays in succession it may mean the end of his or her vogue!

It is not alone that the moving picture producers pay no commensurate price for a good photoplay, carefully constructed, but their studio departments are generally stupidly conducted by ignorant, discourteous and grossly conceited individuals. A writer's manuscript meets with the most astonishing and exasperating treatment, the which would take up this whole page simply to cite some flagrant instances of.

It is notoriously true that ideas are stolen and plots confiscated. The law courts record any number of proven instances of plagiarism paid for heavily.
Payment Inadequate.

The inadequate payment, when payment was made, has long been notorious. Edward Childs Carpenter was offered fifty dollars for a scenario, which it is said he later turned into "A Cinderella Man." At the highest price that might have been paid for this as a photoplay it would have brought him a thousand dollars. As a play for the speaking stage it will bring Mr. Carpenter two hundred thousand.

Such instances can be cited by the hundreds. The poor pay proffered for original work for the screen is not the only grievance of the author. The ridiculous butchery of an original manuscript when it is finally shown on the screen has long been a matter of exasperation to the author. His picture play is bought on its merits—for what is in the idea, the plot and the characters. When it is screened the author sees it as a hodgepodge and a hash of all the old stale stage and screen situations.

I recently sold a five-reel feature to a leading producing company. The head of the company, a man of intelligence, bought my complete photoplay because he liked it in its every detail. When I saw it on the screen two-thirds of what I had written was omitted and situations from "Rolling Stones," "Within the Law," "The Lion and the Mouse," and even Joaquin Miller's old melodrama, "The Days of 49," were interpolated! My name was flashed on the screen as the author of this mess of plagiarism!

It is not the living alone who are treated thus. The masterpieces of the great dead are mangled likewise. Books that are standard and beloved are butchered to make a movie holiday. "Don Quixote" is made a burlesque melodrama and he is killed finally by a bullet! "Sappho" is turned into a "White Slave" film. The characters of Dickens are twisted and perverted out of all original semblance and the stories themselves are changed wholly around! As a consequence, the millions who love and revere the great authors and their masterpieces are disgusted and regard pictures with contempt, while the ignorant, who have never read the great standard stories of all time, are disappointed in the presentation on the screen of great books of which they had heard and had expected much.

These are no solitary cases. There is hardly a masterpiece of fiction that has not been twisted into puerile "hokum" for the screen.

Star Must Have "Sympathy."

When I asked why Sappho was made a repentant—more-sinned-against-than-the-sinning Magdalene, I was told, "Well, the star must get the sympathy." The star perhaps (and perhaps not) got the sympathy, but one of the greatest stories ever told was made into drivel on the screen.

The highest paid writer around a moving picture studio is the press agent, who chronicles "dog stories" of the star and flapdoodle about the "movie magnate" that heads the concern.

With but few exceptions the scenario editors and staff scenario writers of almost all the big producing companies are poorly paid men and women of no reputation, originality or ability. And yet, of all things, the story is most vital.

Rex Beach's "The Barrier," without a star, with only actors carefully selected and the story itself well directed, scored one of the greatest successes of the screen. The average five and seven-reel "star" feature costs from $20,000 to $40,000 to produce. The salaries of picture stars range from $500 a week to $15,000. Yet the scenario department—no member of which receives even a moiety of this much money—is expected to beg, borrow or steal the story. How long would magazines endure if the stories were so handled, so written and so paid for?

Writing Railroad Thrillers

Past Master of "Railroad Stuff" Gives a Few Tips to the Ambitious Aspirant

I HAVE been asked to give you a few words about writing railroad thrillers. For the benefit of any of your readers who have not yet mastered the art, I will say that in order to write this type of screen story, to my way of thinking, a knowledge of what a modern railroad is and how it is operated is the first essential—and a little imagination is about all that is necessary to fill out the balance of the prescription.

Like any other subject, it is hard to write railroad stuff unless you know how. The reason that so many scenario writers have failed to land this type of story is because they do not know anything about a railroad other than it is something to cuss when the trains are late. Not more than three out of a million can even read a time table gotten out by experts for the "public." What would the poor public get out of a "working schedule"? And how long would it take a layman to learn where all the block signals and switches on a two-hundred-mile division are located—and to take a night express over the line on time. It takes time to get this dope. In fact, there is a lot to learn in any department of a railroad and without this knowledge any attempt to write a story about the rail is apt to prove a flivver—for it cannot, and does not ring true. I have seen a number of so-called railroad stories, screened, and to anyone who is "in the Know" it is to laugh.

Another thing to be kept in mind is this: While for a railroad man to write a railroad story that would be easily understood by another railroader should not be a difficult task—the fact must always be kept in mind that all the people who will see the story are not railroad folks, and therefore the story while ringing true must not be so constructed that the fellow on the "outside" will wonder what it is all about.

Another item not to be overlooked is the cost of production. It costs a wad of money to smash up engines and equipment and the results in jarring the "thrill" nerve do not by any means justify the expense. You can get them going stronger by working matters up to a point where something is going to happen unless—and there is where you begin to work. Show then seventeen different ways for a quick-witted hero or heroine to prevent a seemingly unavoidable collision and get them stopped with the pilots rubbing noses.

It goes as well as smashing up a couple of engines and costs less. You can't kid an audience these days into believing the villain goes to his doom in the spill. They know only too well that the "wreck" cost $50,000 to stage; that forty guns were trained on the mess, and that
they will see scenes of the same smash in the next fifty pictures built around any old bunch of stuff that will give some lead a chance to crawl out of a studio coach window while the smoke pots get in their deadly work.

One or two other simple rules will not be out of place, the first being that the writer should always have a healthy regard for the Honorable Board of Censors and avoid as much as possible the writing of anything that saviors of rough stuff. If you must have a villain to do some dirty work to get the trouble started, make him get the stunt over in some smooth manner that will get “by”—for if they cut it out the whole story falls dead in its tracks.

Last, and possibly the most important point to be kept in mind: Do not show railroad employees in a bad light. The railroads will not stand for it, nor will the men, for a finer body of sober and intelligent craftsmen are not to be found anywhere.

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How I Came to Write “Continuity”

Old Time Than houser Script Writer Gives Glimpses of His Experiences

EVERYBODY knows what “continuity” is nowadays, but Edwin Than houser is the man who invented it. There wasn’t such an animal in 1909, when he started his studio in New Rochelle. Inquiries developed the fact that it was “all up to” the director.

“Just rely on him,” Mr. Than houser was told. “A good director will take a company out, see something that wasn’t as well, take it and write a story around it. Scenarios will be the least of your troubles.”

But the man who is now my boss couldn’t see it that way. He had had a long experience in the theatrical game, made a name for himself with his stock company in Milwaukee, and persisted in the belief that the pictures were a form of dramatic art.

“When I had my theatrical company,” he said, “I never told the director, ‘Go and put on a play,’ and trusted to his inventive genius. I selected a manuscript I liked, and he followed it. And I don’t see any reason why the same course shouldn’t be a success in the motion picture game.”

And that’s how I came to “write continuity,” and see it put on the screen at a time when other companies let the directors do everything. I figured out one day that if all the negatives that have filmed my scripts were laid out in a path six feet wide, they would make a celluloid road from New Rochelle to the shores of the Falkland Islands.

In the early days we didn’t go in so much for quick, snappy action. A reel usually ran from 18 to 25 scenes, and people made exits and entrances much as they do on the legitimate stage. A year or so ago I saw a reissue of a picture which, when released some ten years ago, created a sensation, but how old-fashioned it does appear now. For example, there was one scene that ran this way:

“Set—Corner of drawing room. Woman on with her husband. He bids her farewell and off. Gay Lothario enters. He and wife embrace, show alarm. Lothario goes behind curtain. Husband enters—says he is tired; reclines on lounge. Wife rubs his head; he goes to sleep. Lothario from behind curtain; wife gives him dagger and bids him slay her loving husband. He protests; she insists. He about to do it, then drops knife. He and wife both repent and weep.”

This was all one scene. Today it would probably be shown in some forty flashes.

I wonder what has become of the old free lance writers who, seven or eight years ago, used to flood the studios with their offerings. Some of their scripts were so funny that I made notes of them, but not for screen presentation.

Probably the most unusual story of the bunch came from a chap in the Middle West. It narrated the history of an unfortunate family that certainly had trouble in bunches. There was a mortgage on the old homestead, father had lost his job, brother was unjustly in jail, mother had consumption, and it was all up to little ingenue daughter. And she wrote a motion picture script. Scenes of suspense while waiting for the returns to come in. And just as the villain was about to put everybody out in the snow, a letter arrived from the film company, enclosing a check that settled for all their troubles.

And this suppositious check paid for a one-reel script, for those were the only kind in those days. I often wished that that mythical company was in existence.

Another letter in my collection accompanied an offering from a small town in Pennsylvania. It reads as follows:

“This play is written by my son, Thomas, who is 16 years old. He is too delicate to go to work and since he had a bad fall, two years ago, has been very backward in school. The doctor thinks that in time he may outgrow his feeble mental condition, but in the meanwhile he has turned his attention to motion picture writing, and perhaps there may be a place for him there. I send you this story which he wrote after supper last evening. Very respectfully,

Lloyd Lonergan.

Another cherished gem of mine is a script which I figure conservatively would cost $250,000 to put on, and it was only written for two reels at that. The flatiron building is wrecked, there follows a panic among the spectators on Fifth Avenue (author indicated that this scene could be taken at night when traffic was light, and there would be nobody to interfere with our supers), there is a collision between two ocean liners, and a few other trifles. As a sample, look at scene 28:

“Scene 28. An observation parlor car on a railroad. Mildred and Henry are on the back platform. He is making love to her. She looks ahead, around side of car, and shrieks as he sees that bridge is open. Mildred, who is looking down the track, cries out that the next train is coming. Henry’s train stops. Mildred rushes into his arms, crying: ‘Save me! Save me!’ As Henry holds her tight, the other engine crashes into the observation car. Henry and Mildred are hurtled into the air, landing on the country road, alongside of the train, just as an auto dashes by. The chauffeur just dodges by them.”

Yes, it is a great business, scenario writing, but it is much more fun to read the stories sent in from the outside—that is, if one has a sense of humor.
"Caged Authors"

The Motion Picture Industry is Two Hundred Years Behind the Publishing Business

SOME two centuries ago, in England, book publishers hired "tame authors," i.e., gentlemen or ladies of a literary turn of mind who reported at the offices of the publisher, day in and day out, signed their names on a register and next to it wrote out neatly the time at which they had arrived, worked some ten or twelve hours at a stretch and "turned out" the bulk of the literature of the period. They were rather ill paid lot; some five pounds may have been the reward for a novel out of which the publisher possibly gathered some fifteen or twenty thousand pounds. Their surroundings were not very inspiring, consisting mostly of a dark cellarn right under the publisher's presses. There the "tame authors" were dully "caged" for the day. The work of the "tame author" was subject to arbitrary changes and alterations. The publisher being a man of vast experience and sound judgment, a hard-headed and hard-hearted business man, knew exactly how a book should be written, knew exactly what the public wanted and was bent on supplying just what was needed. The work of the "tame author" suffered accordingly. The results of the imprisoned troubleaux's efforts coupled with the efforts of the publisher were not of the best.

Of course, some writers were foolhardy, wild and temperamental enough to seek to retain their freedom. Among the latter were the men whose literature has survived. They were foolish enough to write masterpieces. But, for the future fame and present liberty they paid dearly enough. Hunger was often their lot—and countless humiliations; they were forced to cater to some distinguished patron if they wanted to live at all.

Now that we have this beautiful picture in mind, let us look at another and contemplate the various improvements due to modern progress, innovation, the spirit of the twentieth century and the birth of a new industry—not unlike the other in some respects.

Tame Authors in Disuse.

Publishers no longer use tame authors, no longer pay $25 for a MS. out of which they make a fortune. They have acquired a good deal of respect for an author's style and his handling of the story. But how is it with the motion picture industry? A state of affairs which very much resembles the one described above confronts us.

Every motion picture concern has its staff of caged writers. They are rather ill paid. Their surroundings are often not as inspiring as they might be. The result of their labors is not always the best and their work is subject to ruthless and heedless changes. They work under pressure; quantity, not quality, seeming to be the object.

An office, a time clock, stifling, imagination-ktilling business surroundings are not conducive to the development of art in its highest form, and a scenario writer is or should be an artist.

Producers Penny Wise.

Motion picture producers are penny wise and pound foolish. They spend very little on the scenario and fortunes in the proper production of poor ideas. They fail to realize that the photoplay proper, the written scenario, is the very keystone of the industry. That "the play is the thing" cannot be repeated over-often, but it is perfectly useless to muller the magic words as a lama numbles his prayers. The whole meaning and import of the sentence must be fully realized, absorbed, understood.

As things stand, the photo playwriter is thrown on the mercies, often very ungentle, of the director who "pro- duces" and more than often ruins his play. His scenario is taken apart and put together again. Some characters are removed and others added. All this is done hurriedly, on the spur of the moment, often taking but one scene under consideration and not the scenario as a whole. Result: a Great Picture—NOT.

Motion picture concerns would do well to study the publishing business as it is today in this country. Publishers are both courteous and honest. They pay fair prices. The printers and illustrators (which artists and craftsmen correspond to the motion picture director and his staff), are not permitted to alter the story so that it will fit the type in which it is printed or the illustrations which adorn the book. Perhaps the editor may have a few changes to suggest, but the author is duly consulted.

To the end of securing better scenarios, the outside author must be given better opportunities. Then the stories will come. Caged authors will not do. A scenario editor should be an editor: a sound judge, a good psychologist, a fair writer, an accomplished technician, a trained literary man, not a human factory made to turn out ten or fifteen reeds a week, or more if more can be got out of him.

Must Create a Real Market.

Offers to purchase scenarios must become more genuine and less of an advertising scheme. Proper prices must be paid for proper material. A certain broad-mindedness which does not at present prevail must be introduced: scenarios must be accepted, bought and paid for because they are good, because they are worth producing, not because they happen to appeal to the whim of a more or less literate manager or because they happen to fit a certain star. The star is no doubt a consideration, but there are enough stars on Broadway, and on the screen, to make the heavens jealous, and the play is of greater, of far greater moment, the choice being less plentiful when real merit is sought.

 Plenty of time should be spent on the writing of the scenario. When in proper shape, the scenario should be handed to the director with instructions to produce "as is." the director, unless he is a genius, to make no changes
other than those rendered absolutely necessary by his locations and to use his artistic temperament on nought but the faithful rendering of the author's work. Writers should be paid by the reel or on a royalty basis or both. This is the only fair way and, in the long run, the most economical. A writer of talent should be placed in a position to produce his own pictures, for he, better than anyone, knows the exact meaning of his own words and can best adapt any changes that may prove necessary. If he really has talent and imagination, he will succeed.

Now that I have written all this and read it over, I see fingers being pointed at me in derision and hear mocking laughter and fancy people saying: "Writing about 'eager authors,' are you? Why, you are one yourself."

Yes, with this difference:
The Edison Studios are located at the Bronx Park, and through the window of my little office I can see green trees and rocks and little children at play, and all this is not uninspiring. The offices are part of the studio and the atmosphere is not strictly one of business. On the contrary a certain literary spirit prevails. We can all think clearly—and cleanly.

The New Old Art

Sees Some Things to Be Corrected Before
Motion Pictures Come to Their Own

I

HAVE frequently been asked whether I considered motion pictures an art. Most assuredly. It is not only the newest art, but it is also a very near form of the oldest art. When the drama was in its infancy the method employed to give it expression was pantomime. In the huge coliseums of ancient Rome and Athens, the play was almost entirely spectacular. Even now the less civilized humans employ motions to express any excess of feeling. This proves to me that it is natural to express feeling by movement. Now art is a copy of nature, so surely to reproduce a story by pantomime must be an art. With the smaller theaters came the perfecting of the speaking drama and the neglect of the spectacular. But now that the larger theater is popular again, it is found almost impossible to make the speaking drama a success, without a spectacular display. It is only within recent years that the Russian ballet has come into its own, which is a living form of motion pictures.

The screen motion pictures, in my opinion, in its very early infancy. I think the first thing to wean it from its present state of crudeness would be to use stories that have real merit. The screen has yet to see the great moving picture writer. If Dumas were alive now and his interest and great art were directed to the screen, we should realize the possibilities of the screen, which we only now dimly feel. As things are at present, the author is considered of such little importance, that I have frequently searched in vain for a mention of his name, while the producer's name occupies half the advertising bill. A bad story cannot be made good by good acting and a good story cannot be killed by bad acting or producing.

In the speaking drama we find it essential to have small models made of the suggested scenes, where the action takes place. In motion pictures frequently the scene is built after having been only roughly explained to the carpenter. The result is seldom entirely satisfactory but is used because of the time and labor involved in making another scene. Why should not a competent artist be employed to design each scene and models be built for inspection? The financial outlay of this would be as nothing compared to the time lost in repairing the errors made by the present forms. Several directors have told me with pride that they have taken footage ranging from 50,000 to 75,000 feet of negative to make a 6,000-foot film. This strikes me as a matter for apology rather than boasting, for surely if the director was fully competent to direct his artists and if he knew the best way to obtain his results, it would not be necessary to experiment with the camera working.

As things are at present, motion pictures cannot present any serious rivalry to the spoken drama, but that is not surprising considering that serious attention is not devoted, in the right way, to the production of a film. In the first place, famous authors have not yet been called in to write original scenarios. The few famous authors, whose works have been used, have merely sold some old book or play which was not originally written with any intention of its being utilized for moving pictures. The people who are called in to transform the story into film acting are mechanics and not story tellers. The result is usually a very deteriorated edition of the original story.

Too Little Preparation.

A stage director spends weeks and often months of careful study on the MS. of the play he is to produce. While the moving picture director has the MS. thrust upon him and is told to "get along with it" allowing him no chance to study or use his imagination. Then the actor of the legitimate stage has his part many weeks in advance of his initial appearance, allowing him time to acquire the psychology of the character he is to play. Whereas in the moving pictures, an actor is often called to the studio, given a rough idea of the scene he is to play that day without his being told what precedes or follows. What chance has he for characterization?

Too little attention has been paid, up to the present, to the music for moving pictures. I was at a moving picture theater not long ago and a funeral march accompanied the antics of some kittens. The value of words in a song can be lost by bad musical setting and a film which tells one story while the music tells a different one is confusing to the senses. Why shouldn't great living composers be employed to write suprerial music for the film? I think that I have suggested a sufficient number of improvements which are apparent to me to justify my optimism regarding the future of this New Old Art.
The Scenario of Today

Method of Building Up a Motion Picture Play for the Kalem Company Told by the Production Manager

For many years we have heard the scenario discussed from various angles. The story of such-and-such a picture was good, but its technical development was bad. More frequently, in this day of over-production, there is little or no story, but an abundance of technique. If the author of a long-winded, pointless story does not technique his characters all around Robin Hood's proverbial barn, the director accomplishes the demise of the slight idea by meanderings which lead nowhere. And while the discussions continue, the scenario—the real, practical scenario—remains one thing:

It is the manuscript from which the director produces the picture.

Surely this definition is elementary and trite—but if the manuscript does not live up to this definition, it is not a scenario.

Authors have longed for the day when their scenarios will be produced as written—few realizing that producers are equally anxious for that day to arrive. Yet how many writers have really submitted scenarios? There are some, of course. Several years ago we secured from C. Gardner Sullivan one of his early feature scenarios, "The Invisible Power"—a worthy forerunner of his recent brilliant successes—which was produced practically scene for scene as written. But there are few Sullivans, and when they appear they invariably are called in to write in conjunction with the producer, or are made attractive offers for the exclusive acquisition of their work.

Thus today we find few scenarios written on the outside. Nearly every producer who buys material asks for a synopsis of the plot, without the detailed continuity of action. This is not because the editorial departments think they have a monopoly on brains. It is because they know that artistic productions can be made only from scenarios which contain every necessary detail. The day of hit or miss has gone. If a picture is to be successful, the production in its entirety must be carefully planned before a foot of film is taken. It is not practical in every case to summon the author to the conferences in which all details are threshed out. There are instances, however, wherein co-operation between the producer and the outside writer are equally fruitful.

Our series "The Girl from Frisco" and "The American Girl" offer interesting examples of scenario perfection—made possible only by the co-operation of author, editor, technical writer and director. In the case of "The Girl from Frisco," written by Robert Welles Ritchie of New York, the co-operation took place across three thousand miles and demonstrates the advantages of a unity of effort even under unfavorable circumstances.

Frederick R. Bechdolt, the noted fiction writer, who lives in Carmel, California, was engaged to write "The American Girl." We had a conference in San Francisco. In a short time he delivered the first four episodes for production in two reels each.

Mr. Bechdolt's work was that of an experienced plot builder who had conscientiously endeavored to observe the photoplay angle, but each of his plots contained material for five reels. When we had worked out the vital features of each story, revised synopses were written by our staff writer, Frank Howard Clark, a technical expert, who has had five years' training in the Kalem school.

I then invited Mr. Bechdolt to visit our Glendale, California, studio that he might see how entire incidents had been removed from his plots without detriment to the whole; why a quarry was more practical than a lime kiln; why an incident which he had planned to take place on a river must be produced on the desert—there being no rivers doing business.

The author took such an interest in the work that he rented a cottage in Glendale and wrote the remaining episodes of the series on the ground. He explored the surrounding country and discovered many new locations which suggested plots—such as "The Door in the Mountain" and "The Ghost of the Desert."

One day Mr. Bechdolt, having seen several of his plots produced, having observed the difficulties experienced in securing odd types for extras and the trouble in transporting them to locations, came up with a smile and asked for his latest plot.

"It's those smuggled Chinamen," he said. "The smuggling business is merely incidental, so I'm not going to ask you to round up Mongolian extras. I'll have the villain smuggle something that he can carry with him."

For every plot a revised synopsis was prepared, covering all points raised in discussion, and the detailed scenario written therefrom. Then the complete scenario, ready for production, was turned over to Director James W. Horne, who, having been a writer, realizes that the story is the first essential and that before taking his first scene he must know just exactly what is going to happen in the final scene.

Horne, who has produced many of the popular Kalem series, always takes home the scenario and completely re-
types it—not to change it, but to put it in his own words. In doing so he assimilates every detail. He incorporates bits of dialogue which aid him in building up scenes. He gauges the various situations. He notes the wardrobe to be worn by the characters, how the stage sets must be built, etc.

Ten copies of this scenario are made and distributed among the various departments. Two copies are posted for the cast to read, for each player must report with the proper wardrobe, personal props and full knowledge of the story. And that there may be no delays, every small part is cast and the players informed when to report, the presence of every necessary prop is verified and the availability of each needed location is confirmed before the machinery of production is put in motion.

A similar course is followed in the production of all of our pictures—and the foundation for the complete preparation in advance is the detailed scenario.

Robert Welles Ritchie, who is spending the summer in Northern California, is writing a new serial for us and to date has paid us three visits to confer. We now look to authors of such caliber as Ritchie, Bechdolt and E. W. Hornung (the author of “Stingaree”), for our stories, and, for obvious reasons it is not always practical to have them on the ground. This condition necessitates that we have two photoplay specialists on each plot—the experienced plot builder and the experienced technical writer.

I have a warm regard for the old guard of scenario writers, whose work I have known so well for the past six years. They patiently studied the technique of scenario writing, while their big brothers, the fiction men, sat back and, sometimes, scoffed. Today the scenario field needs both. The literary man—the builder of big plots—rarely if ever masters the entire intricacies of scenario technique. He should not be called upon nor expected to do so, as long as he observes the essentials of the photoplay. And our friends of the old guard either must become big plot builders, in this day of “story first,” or resignedly fall into their niche and utilize their technical education in adapting the other fellow’s story.

**Ideals and Realities**

*Essay Photoplay Editor Notes the Difference and Says It’s Best to Please the Public*

An ideal is a truthful reality—no more! So called ideals are usually vague enough to make one call for hard realism, for ideals, in the great majority of cases, are merely the exaggerated ideas of an individual.

It is always easier to laugh at some one else falling downstairs than it is to laugh when we fall ourselves—yet it is possible for anyone to fall downstairs; on the other hand, it is highly improbable that we or our neighbors will ever take to slinging pies at each other. It is my desire to show our neighbors “falling downstairs” in such a way as to create a natural laugh at the predicament—trying to recall a similar instance, or at least the possibility of one, and not to portray the other, a highly unnatural phase of the same situation. The instance is purely illustrative. We want the public to laugh with, and not at us.

**About the Public.**

Please the public! Those three words form the basis of judgment on which stories for production should be selected. Why? For the simple reason that, after all, it is from the public the money comes and it is the public which should be pleased—not an individual.

It is up to the photoplay editor to keep his finger on the public’s pulse. If it beats faster at the sight of a certain type of picture, then he must see that they get it—in homeopathic doses—irrespective of his personal like or dislike of the subject. The psychology of the “homeopathic dose” is there—give them just enough of one thing to leave them unsatisfied.

All Art—and surely, the “moving picture” is establishing an Art of its own—should have personality and universality in its appeal to those who “pay the piper”—the public. Not too personal, like the Cubist or Futurist, so as to reach only a chosen few, but personal in as much as the emotions appealed to are common to all, thereby becoming at once universal.

It is the editor’s quickened vision which enables him to select from a mass of material the ones with the universal themes and which will at once appeal through their “human touches.”

The public is tiring—has been tired a long time, had we but realized it—of watching on the screen emotions which they have never felt and which they are not likely to feel. It is true that occasionally they do hear of some with whom they “maps” the ground—they hear of wild murders and debauches, but, when this happens under their immediate notice, they turn from it in disgust. Therefore, it is rational to suppose that they desire for amusement, a morbid presentation of things from which they turn in horror and disgust in real life? It is not?

**Anent the Amateur.**

As for being taught how to make a million in photoplay writing in “ten easy lessons”—it can’t be done! Have you ever noticed how much easier it is to tell how a thing should be done, than to go ahead and do it yourself? “Original” ideas are always in demand, but the so-called “original idea” is not the idea itself, but rather the novelty of treatment. In business, in painting, in sculpture, in writing novels—this statement is fact—why not in the writing of the photoplay? Gray matter is, fortunately or unfortunately, just as much of a necessity in the correct development of a photoplay as it is in, some patent or business proposition. A musician may conceive a wonderful melody, but, minus the knowledge of how to set the notes down on paper, his idea is of little value. So it is with the photoplay.

And again the public.

*Please the Public!*
“Doing My Bit”

Successful Writer of Photoplays Introduces Himself—Is Strong for the Good Story

Do your bit,” urged The Moving Picture World, in a letter to me recently. “We think you will be able to give us something interesting from your experiences, and what you think the future will bring forth.”

Needless to say, I feel that my experiences in the moving picture field will not prove of any great interest to the army of readers of The Moving Picture World, but as long as the editor commands, here goes as to how I broke into the game:

In 1908 I had graduated from a two-year course in business college—including a thorough schooling in shorthand and stenography, much to my disgust. However, my mother had the foresight to see that my mind was wandering in literary channels, and that the art of thumping a typewriter would come in mighty handy to me, so I suffered through the latter course and then stepped out with a chest expansion of quite some inches to face the cold world. What was I to do? Where could I begin? A friend who possessed a business office gave me a job. For several weeks I chased myself around his business domicile with bunches of paper in my hand and a great void in my brain, until I awoke one morning with the certain feeling that I was not arriving at the goal I had photographed plainly on my visionary horizon.

Needless to say, I threw up the sponge and, as most all literary bugs do, I sought employment on a daily newspaper. I was a raw cub, and my experiences with barking city editors were laughable, and at the same time tragic to poor me. However, I struggled on, and then a good friend who had been exalted to the stellar position of political editor of an afternoon sheet, got me on as press agent, and I wrote reams of dope about Miss Isadora Duncan and her dances, poultry shows, flower shows, etc., etc.

Next this good friend, and another friend of his, decided to start a weekly paper in a little suburb of this large and glorious town, and asked me to go out and be editor to the inky infant. I did so, and for many months struggled to dig up sufficient news that would prove interesting to the local folk about whom it was written. We sold papers on the streets, for the first time in the history of the burg; we opened a vein of scandal about the Honorable Mayor that ran him out of office at the next election; we even clamped the vise on the Chief of Police, exposed him in connection with certain profitable grafts, dared him to close up our office, then accepted his peace offerings of punk cigars—but continued to revile him in our sheet until we ran out of money and had to give up the ghost.

Then I launched into magazine writing, and received a check every six months—if I was lucky—until one day an ad. concerning scenarios and ideas for motion pictures was brought to my attention. I didn’t know a scenario from a barn door, but I wrote something I thought was good and mailed it. It came back. I wrote another. Same thing. Again I tried, but the mailman was a villain, and chuckled with ghoulish glee as he deposited my brain-child at the door with the usual polite rejection slip. I was mad. I wrote another, and with it sent a letter demanding to know what was wrong with the concern that they flippaningly returned my masterpieces. It worked. I got a check—and a long letter from the editor inviting me to come over and see him.

Introduced to the Screen.

This was my introduction to the Essanay Film Manufacturing Company, of Chicago, and I am rather proud to say that I have never worked for any other company in the past eight years. Mr. George K. Spoor, President of Essanay, signed checks for my effusions for a year, then put me on the staff to write for G. M. Anderson (“Broncho Billy”), who at that time was taking the first company out West. In eight months I wrote enough stuff to keep Mr. Anderson busy for two years, then Mr. Spoor took pity on me and made me Scenario Editor. From early morning until late at night, I read and read and read—ideas, synopses, scenarios, some written in pale pink and tied up with baby ribbon, others accompanied by tearful letters stating the writer had nine wives and a starving child to support, and that my refusal would send them straight to perdition. Needless to say, ninety-nine out of every hundred scripts received were returned to the authors, but again I am rather proud to say I bought the first ideas of such well-known writers as James Oliver Curwood, Roy McCandell, Frank X. Finnegar, Mary Roberts Rinehart and many others, also that I was instrumental in shoving along the first checks to such scenario writers of present-day reputation as Anthony Kelly, Monte Katterjohn, Maibeile Heikes Justice, Eues W. Sargent, Joseph Anthony Roach, Emmet Campbell Hall, Edward T. Lowe, Jr., and have watched with pride their rapid advancement to the top-rung of the ladder of success in their chosen field.

Takes a Step Up.

From scenario editor I graduated into the chair of advertising manager for Essanay, then Mr. Spoor was good enough to create for me the position of manager of negative production, enabling me to have jurisdiction over the scenario from the time of its receipt from the outside source until it was seen as the finished product on the screen. Naturally, this was all technical training. My soul still yearned to blacken reams of good white paper with the children of my brain, consequently over two years ago I turned my whole attention to writing for the screen, and the Essanay Company has been gracious enough to accept very nearly everything I have turned
out. My eight years' experience with one company have taught me many things. I have watched the game develop from almost nothing to the fifth largest industry in the world, have toiled with the best writers, the best directors, the best actors and actresses, and I wouldn't give a King's ransom for the splendid friends I have made, both in and out of the profession.

And the movies are going on and on, and the gradually trend upward will take the camera into realms hitherto unexplored, one of which is the hospital operating room, where the marvels of modern surgery will be laid bare on the screen for students to study, thereby eliminating the old system of inanimate slides.

Public Must Be Pleased.

The future of the game depends entirely on the factors now at work, and others—possibly newcomers—who are to rise like Moses of old and lead us out of the wilderness. It is a survival of the fittest. The day of the open market has swooped upon us like a vengeance. The public must be pleased. Exhibitors must be pleased, and the producers must please if they would survive.

The same adjustment of salaries to so-called stars will go a long way toward placing the moving picture game on a sound basis once more, as it was in the beginning when the best known stars today were eager and glad to toil for a mere stipend. The day is past when great stars from the legitimate stage can invade the motion picture studio, command their own figure in salary, and burst forth upon the screen as wonderful successes. The proof of the pudding is the wail of protest going up all over the country from the weary screen-public and the weary exhibitor, who nightly are forced to watch the ludicrous antics of one of the reputable stage stars lumbering through a wretched story—usually a dramatization of a play-failure—grinning at the camera, and committing every known misconception and blunder known in the studio, for the mere stipend of a million or so per.

Story Is Above All.

With the exception of a very few, the moving picture public have made their idols, and these have risen to stellar heights without the afflictions of years of stage experience, and because their performance is a reflection of their natural—not artificial—selves.

Paramount above all is the story. I shall not go into detail about the finished scenario. Enough has been written concerning this angle, but I wish to merely add my hearty appreciation and admiration of the men high up in the game today, who have at last realized that the story, a thoroughly workmanlike scenario of that story, placed in the hands of a capable director whose business it is to see that that scenario is conveyed to the screen exactly as it is written by the mediums of intelligent casting, settings, lighting, properties, etc., is the only real, dyed-in-the-wool way to number themselves among those who would survive and keep abreast of the onrushing times.

“Tapping the Thought Wireless”

Waves Sometimes Get Crossed with Dire Results, Says Metro Scenario Editress

The usual cry of the young author who goes to moving picture theater and sees a story that is similar to an idea of his own, is that is has been stolen—that it is part of his own brain-child.

My advice to the author who has an original or novel idea is not to think about it too much, not to tell their friends, until they put their story on paper and have sent it on its round to the various producing companies: because thoughts are dangerous to those attuned to the inspirational world—that intangible place where they are first born.

Don't think that I am expounding a “new thought,” because thoughts are the oldest things in the world. Mother Eve had to think before she succumbed to temptation.

So we all must think—but some are more attuned to receive and throw out their thoughts than others. It all depends upon the voltage of the brain—how well equipped our mental wireless is, and what station is at the other end—music, poetry, prose or mechanical. Just as the Sayreville wireless station has power to communicate at a greater distance than the school boy with an inventive turn of mind, who riggs up a tiny apparatus that will transmit the distance of a block; for all thoughts travel in waves. Hence, those who have already connected—Beware!

During a play contest conducted by a well-known manager, three plays were submitted among the many: One from southern California, one from Oregon and another from Maine. The readers were startled by the same plot, similarity of names, and even dialogue.

Whose thought traveled to the three corners of our great country, and who received it first?

Explain this, and you have almost answered the riddle of the universe.

So, when you submit a story, and other similar stories appear, do not accuse the scenario editor of stealing, for he may be innocent. He may have been the one with whom the thought was first born and you unconsciously tapped the wires of inspiration that he set vibrating. That is, if inspiration can be accorded to a scenario editor.

THE SCREEN'S CHAMPION UNCLE.

Did you ever hear of "Uncle Barnes"? "Whose uncle?" you ask, "and does his nephew like him?" As it happens, "Uncle Barnes" is the uncle of so many nephews—and nieces—that we would have a hard time calculating them, and indeed they would cut a formidable figure in a census. For Justus D. Barnes is the uncle in most of the Thanhouser pictures you see, and he has been uncle-ing to Thanhouser actors, male and female, since the formation of the company. He has been an uncle in 500 Thanhouser photoplays to date and the average of nieces and nephews in each is three.

That would make 1,500 persons he has officiated to as uncle in his screen career.
Why Not Classify the Moving Picture?

By EDWARD WEITZEL

ONE of the advantages that the spoken stage has derived from its long if not always honorable existence is the proper classification of its product. From Polonius to Brunetiere the different forms of the drama have been clearly understood and as clearly labeled so that one form need never be mistaken for the other. Tragedy, comedy, farce, burlesque, the modern serious drama—these are all classified and graded so that they appeal to different orders of intellects and the prices of admission to the theaters wherein they are housed are graded accordingly.

Forty years ago when most of the cities in the United States boasted of but one theater, and Edwin Booth in Hamlet, Joseph Jefferson in Rip Van Winkle, Oliver Doud Byron in "Across the Continent," Callender's Minstrels and the Peake Family Bell Ringers, all played in this one theater during the season, the prices of admission were regulated by the merits of the attraction. By this system patrons knew in advance the probable worth of the entertainment they would get for their money.

With the introduction of the three grades of theaters: the high price, the popular price, and the ten-twenty-and-thirty-cent houses, it became still easier to know what class of "show" to expect. When the moving picture brought the career of the cheapest grade theater to an end the family moving picture theater, like the spoken theater of forty years ago, took to housing all grades of pictures and charged the same price of admission to all. This condition is slowly being adjusted, but the moving picture is still a long way behind its elder brother in this phase of its classification.

The most important distinction to be settled, and one that is not recognized at present, is the difference between the photo-drama and what may properly be called the photo-novel. The laws of the drama, using the word in its technical sense, have not changed since the advent of the moving picture, nor will they change so long as human nature remains what it is. Clayton Hamilton's definition of drama as "objective action" is merely another way of saying that we would rather see a human struggle than be told about it. Dispite the opinion of the late Professor Munsterburg, the fact that the moving picture can visualize narrative is no advantage in creating screen drama for the reason that its use breaks the continuity of action which is so great a factor in maintaining suspense. In the spoken drama, plays with long scenes describing what has taken place are often said to talk themselves to death. Many a screen drama achieves the same result by too frequent use of the cutback. The day is coming when this device will be as obsolete as the stage aside, as far as the highest form of screen drama is concerned. At the present time photo-dramas made wholly without its aid or nearly so have the greatest power to hold the spectator.

Some stories are so compelling in themselves that it is almost impossible to destroy their grip upon the attention, but progressive objective action whenever possible is the one and only way to construct them, if the product is to be labeled screen-drama. The fact that plays on the order of "On Trial," whether told on the stage or the screen, start at the catastrophe, then go back and explain what leads up to it, does not alter this rule. All such stories belong to a special class of screen fiction and are fashioned after the French criminal novel invented by Gabriol who, in building up his story, merely followed the method pursued by the police in obtaining evidence after some startling crime has taken place. While it has been demonstrated that screen-drama will not admit of the variety of tempos possible to the spoken drama nor attain the speed and the full dramatic stop of the stage climax, it is essential in fashioning a photo-drama to approach as nearly as is practical to these important adjuncts to dramatic action.

The psychology of this formula is simple: the body of spectators before the screen must be held and awared as if they were one person. They have assembled to watch the complete showing of a drama and their attention must be firmly fixed by the employment of suspense and surprise. That is, they must be tricked into believing that the drama before them is actually taking place. The surest way to achieve this result is by progressive objective action to its fullest possible extent.

To claim that a body of spectators cannot be entertained by screen stories that follow the construction of the printed novel rather than that of the spoken drama, is not tenable in the light of present day knowledge. The grade of screen fiction adapted to this form is a special one, however, and usually involves too many characters to be handled in any other way. But here, also, the cutback should be used as sparingly as may be, and every necessary incident should be held to the shortest footage consistent with clearness and effectiveness in telling the story. In other words, when the argument has convinced, why continue to argue?

All other forms of the screen's activities that are born of the imagination come under the same rule, even the big spectacular productions in which the art of the moving picture is supreme. And the editors of the Topical Weeklies are not unmindful of the soundness of this dramatic law—which is also a universal truth.

Variety the Spice of Picture Life

By HELEN HOLMES.

IT HAS been said that it takes all sorts of people to make up a world and I daresay it is a wise provision of Nature that all of us are not possessed of the same tastes in all things. Even granting this, however, I must insist that there are two phases of theatrical work which I am absolutely and totally unable to understand.

One of these is: Why does an actress elect to work on the legitimate stage? The other is Why, out of every hundred film actresses, do ninety-nine of them possess an ingrowing desire to become honest-Injun, sure-for-goodness screen vampires? I have tried to answer those questions and I find that I cannot.

Now please don't misunderstand me. Don't think that I do not love and appreciate the spoken drama, or that I do not enjoy watching the serpent-eyed women of the screen who glide about through the various sets, wrecking homes and creating more and more candidates
for the Suicide Club. I am unusually fond of both these forms of indoor sports. But just as one may be fond of chicken en casseroile without in the least liking to prepare the fowl concoction, so one may like to see the results of other people’s efforts at the spoken drama and at pictured vamping without in the least desiring to join in the frolic. So it is with me. I like the results, but I cannot see for the life of me how one can really enjoy the labor that produces those results.

The reason for my view of the situation lies in the fact that personally I crave variety and demand exercise and naturally cannot understand those persons who accept work that is so very much of a sameness and which does not offer opportunity for enough exercise by about ninety-nine and forty-four one-hundredths per cent.

When I first became a member of a film company producing railroad pictures I did it with no expectation or intention of remaining long. I expected the work to become monotonous in a short time and when that time came I fully intended to desert it for something else. I still intend to do so, but if the past five years is anything to base conclusions on the day is still as far away as it was at the outset. For I have yet to repeat a previous day’s work, and until I do it will be safe to say that I shall remain in this line.

It comes closer to being exactly what I require than anything I can imagine with a salary attached to it. Each day is entirely different from every other day. I go out in the morning without an idea what is to be done and so the day is crowded with surprises. Everything is new to me because I do not know it is going to happen usually until about three minutes before they begin cranking the camera. All this is exactly what I want, for there isn’t a chance for old Col. Deadly Monotony to creep up and get a strangle hold on me. The result is that I love every minute of the working day.

Moreover, I get plenty of exercise, and, if there is anything I must have next to variety, it is exercise, jumping trains, going hand-over-hand along telephone wires, dropping from heights, diving, swimming, driving autos and locomotives and riding horseback are part of the day’s work and give me enough exercise so that by evening I am comfortably tired and ready to rest and enjoy a little home quiet.

Very likely my sisters of the speaking stage and those of the screen who lean toward a college education in vamping find it as hard to imagine a sane mind electing to do the work I have chosen as it is for me to understand the working of their minds. Of course, I do not know this to be so, for I have never asked one of them. Speaking for myself, however, I must say that their love of what they are doing constitutes the one thing theatrical which I am entirely unable to understand.

But, as I remarked at the outset, it takes all manner of folk to make a world and it is probably fortunate for us all that individual tastes are not identical.

The Story
By Col. J. E. Brady.

WHEN a man desires to erect a building the first thing he does is to call in an architect and have his plans drawn. From these plans work is commenced. First comes the excavation and then is laid the foundation. Now, if this foundation is well laid; if the piling and supports are resting on bed rock, there will never be any question as to its ability to erect a superstructure, whose cornices if needs be will reach the sky. But if the foundation is weak, the superstructure eventually will topple and fall.

What the foundation is to a building, so too is the story to the finished motion picture play. If your story is strong, clean and good; if the scenario is well made, you have at least laid a foundation for a superstructure of success—there is more than an even chance of achieving what we most desire—a good, wholesome picture.

On the other hand, if your story, after having passed through the manuscript department, is weak, it will take the finest acting and the most superlative direction to make a passable play. A poor director may make a poor story into a fairly passable play, but if he does it will be because he has injected into his script ideas not thought of by the original writer or the scenario man. But in this case he has harked back and rebuilt the foundation.

The province of the motion picture, I take it, is to portray real life upon the screen, and the more nearly we visualize actual happenings the better our chance of success. The day of exaggerations, of depicting unholy passions, of crime, has gone by. Crime may be an incident, when its solution or punishment points to a higher moral, but never the entire story. We know there are rotten things in the world—but I believe what the public now desires is to see the sweet and good things of life depicted rather than the sordid and impure. Heart interest, with human touches, tears, laughter and joy are the great things in the pictures of today—and the future.
COMEDY is one of the most abused words in the photoplay dictionary. According to the motion picture usage of the word, all plays not dramas must be comedies, though Ben Johnson and Noah Webster are more definite on this subject. Perhaps you can remember fifteen years back, when Johnny, stepping on the hose and getting a wetting from the irate gardener, or Maude's young man being turned out of the front parlor at midnight by her father in a style of evening dress not intended for publication, was regarded as comedy. It would not be comedy today, and yet much of the current production will probably be looked back to with the same amazement at its acceptance that we now feel as we recall the fifty and hundred-foot copies that once were regarded as so great an advancement over the previous twenty-five and thirty-foot lengths.

Comedy is and always will be an amusing story humorously told. If it is a good story, well told, then it is a comedy, but if it has no story or cannot be told humorously, then no amount of bolstering will ever make it into a comedy. You may add a lot of knockabout and perhaps get an acceptable farce or you can write in sensation and get travesty, but you cannot by these means change the unit into comedy, and the broad use of "comedy" to apply to anything intended to be diverting is a misuse of an ancient and honorable word.

There are persons—very many persons—who prefer farce to comedy, who would rather see a man run over by a train than to fear that the train will run over the man. There are perhaps even more who like to watch clowns break crockery than the artistic ten commandments. There is no reason why they should not have these preferences, but there is no good reason why they should call these things they like comedies and not by their proper names. If we had a more distinct nomenclature, I think that perhaps some good might accrue. Certainly it would give greater dignity to true comedy.

To my own way of thinking comedy is, first of all, a good story. It is a story and not merely an incident or collection of incidents. There must be a plot to obtain and hold the interest. This plot does not necessarily require profound depths, but there must be a distinct and well defined plot, however tenuous that plot may be. There must be a distinct and clearly defined objective upon which the interest may be centered, and the interest must arise from mental processes and not from mere mechanical appeal. Without a plot there cannot possibly be continuity of interest, and where this continuity is lacking, then the laughter rises from what is done at the moment rather than from why a thing is done.

Of course, the plot must be related in humorous action, if possible, just as the humorous story must be told in diverting phrase, but idea and incident must be combined to get the fullest effect. Incident alone cannot be depended upon, and incident alone cannot ever have a lasting effect.

Horseplay Not Humor.

But humorous action does not mean gross horseplay. It does not mean that characters are to dash madly into scenes, trip over matches and fall out of the scene again. The action itself may not always be marked to be amusing. To take a crude illustration, suppose that a character in the story is about to thrash his ancient enemy. He feels so certain of victory that he bribes the policeman on the beat not to interfere. Now he goes to the field of battle and unexpectedly gets the worst of it. He is the first to call for the police and the scene flashes between the combat and the subdued officer placidly smiling at the sounds of the affray and never dreaming that it is his patron who is calling for aid. There is nothing humorous in the spectacle of a policeman on a street corner. In a comedy of incident he would have to suffer indignity to get a laugh. In the comedy with a plot, the plot makes the action humorous. We are not, in reality, laughing at the policeman. He is merely the symbol of the idea. We are laughing at the predicament into which our hero has unwittingly thrust himself. It is this thought and not the sight of the policeman at which we laugh. The policeman merely stands for the thought, yet it is humorous action within my meaning of the term in that the policeman represents the thought.

Appeal to the Mind.

In our own comedies Mrs. Drew and myself seek to appeal to the mind as well as to the eye, but to appeal to the mind through the eye. We value the advantage of the brightly written captions, but believe that these should supplement and not replace the comedy in the action. The clever caption may either prepare for the comedy situation or may follow and intensify it, but it is always an accessory and not the chief aim. It is absurd to talk of the caption as an intrusion to be avoided. It should be avoided only when it really is an intrusion. In a story which depends almost wholly upon captions to explain the story and gain the laughs, the captions will be intrusive because they usurp the functions of the pictured action, but the play without captions would not be better because of the absence of captions; indeed it probably would not be as good. The cleverness of an author displays itself in the expertness with which he handles captions rather than in his skill in avoiding them.

The same may be said to hold true of expression. As I said in these pages some time since, in my plays I sel-
silent stage to suggest that they have the mental equipment of a child of seven or eight. Doubtless there is a small percentage of adult patrons who cannot grasp the subtle, but why make all pictures to appeal to this comparatively small element? Why insult eighty per cent. of the patrons to please the lesser fifth? We are making our own comedies to please the intelligent. There are many who prefer knockabout work, but since there is a field amply able to support an appeal to more refined intelligences, we cater to that clientele and find it profitable. To me it is one of the amazing—and discouraging—things of photoplay that the intellectual standard is set too low to appeal to the intelligent. Why cannot we have more than one standard? The lover of melodrama might not appreciate Ibsen, but we have Ibsen and melodrama, and both are profitable. In the motion picture of the future I believe we shall find plays made to suit all minds, but not trying to suit all minds with the same play. That is the great present error.

The Comedy Scenario

WHAT'S the trouble Agnes? Bad news? Static in your latest picture or has your star animal actor been captured by the dog-catcher again? These are the questions that greet me, when I emerge from my "writery" with my smile up-side-down and an expression of gloom on my face that would make a thunder cloud look cheerful. "Nothing," I answer, "except that I've just finished a five-reel comedy scenario and all my chuckles have trickled down through my fingers into the typewriter and my sense of humor is dog-tired."

And that's the way it is. After writing a tragic drama I'm as gay as a lark, but nothing sobers me like the composition of a side-splitting comedy. I guess it's what James or some psychologist or other calls "reaction." Of course my S. of H. muscle is only fagged for the moment and every long sprint increases its power and makes it easier for me to "funnify" again.

But comedy is harder to write than drama, because it is more true to life, because it is simpler. And because it is harder, it is more fun, just as tennis is lots jollier than croquet. When I first started to perpetrate plots for pictures, I picked out all the things I didn't know anything about and gloomed and gloomed and gloomed. You see I hadn't had much experience in the deeper emotions of life—I've never murdered anybody or been arrested or divorced or even in love. I guess every writer feels the call to write about the unknown, and of course it is easier, because he doesn't have to worry about whether it satisfies his sense of logic. He just gives free scope to his imagination.

I found, however, that when I picked out people in every-day life and used incidents and plots inspired by my own experience, the work was infinitely much better and more successful. I think the comedy scenario is the nearest to real life. I don't mean the slap-stick variety, which has a use of its own, but the comedy-drama about "just folks," with the smile, sandwiched in with the tears, each increasing the other's potency by power of contrast.

Comedy-Drama the Ideal.

The comedy-drama is the successful—the ideal photoplay. First of all because the moving picture is elemental. It is action and belongs to the cave-man style of entertainment. It provokes first emotions, and then thought through those emotions. And laughter and tears are primal feelings. So the comedy-drama is particularly adapted to the photo-play. For lacking the spoken word, the picture must be ever-changing, must be vital. It must have light and shade. It must also have continuity and a certain number of screened titles to explain the action. Therefore, whenever I have scenes or titles, which are necessary only for clarity, I make it a rule to "get a laugh" out of each one, by a little humorous twist and thus escape that bug-bear of an intricate plot—"dragginess."

Our old friend William Shakespeare knew well the value of comedy for contrast and was an artist when it came to "sandwiching." They say tears and smiles are very close together and to provoke the one is to have an easy way for the other. When you want your audience to get a real thrill, give them first a touch of fun and your "weepy" scene will be doubly effective, while the comedy relief from it will sparkle like sunshine after a storm.

Comedy Climax—New Device.

Another device, which is just beginning to have its place in the moving picture, is the comedy climax. The transition from tragedy to comedy, that surprises your audience, that makes them sit up and gasp out "Oh." There's nothing that I enjoy better than teas ing my audience along this way, working up an exciting incident that threatens death and destruction to my fair heroine and then ending with a simple comedy twist that saves the day. It's sweet music to mine ears, when I sit watching an audience watching one of my pictures and hear that sudden startled gasp, which breaks into a chuckle and ends in a roar of laughter.

Aside from the fact that people want light entertainment now more than ever, because there is so much darkness in the world, is the element that humor has in all success. Consider the stage successes of this year, of all years, the great authors; all great men, all great things.
Comedy Favored by War

By Bryant Washburn

THE motion picture industry is on the eve of the greatest era of prosperity in its history. I can almost hear some pessimists, reading this now, remark: "Well, he's an actor; what does he know about it?"

I know this much, and maybe it may be something, after all. From the producing standpoint motion pictures are going to be better than they ever were before. They are better now than they have been, and there is every reason to believe that they are going to be better still. I can vouch for that, because, being an actor, I am in the thick of the producing end of the game. And just as sure as these improvements keep up, just so sure is the prosperity of the motion picture industry going to increase. Of course, there are going to be failures. Some manufacturers and exhibitors are going to have to close their doors, never to open them again. But that will help the real industry, instead of injuring it. For the failures will be the "weak sisters"—the ones who refuse to keep up with the progressive strides of the business, and improve their pictures and exhibiting facilities. It will be their own fault, and deserving of no sympathy. With these "drones" of one of the busiest and biggest "hives" in commerce out, then the workers—the "live wires"—will have all the better chance to go ahead; and the public will get what it demands—better "movies."

I have been appearing personally in conjunction with showings of my "Skinner" pictures at various theaters in and around Chicago recently and have had an excellent opportunity to get in closer touch with exhibitors.

I am a firm believer in the closest co-operation not only between the manufacturer and the exhibitor, but between the actor and the exhibitor. In my talks with numerous proprietors of theaters wherein I appeared I got a score of good points which have helped me in my work since then. Undoubtedly the exhibitor is the man who knows the public best. He has his finger on the pulse of public desire always, and is the quickest to observe the changes in that desire. Therefore the producer must look to him in a great measure for indicators as to the kind of pictures which will make the biggest hits. And the actor can learn his audiences better.

It is the result of these little talks, as well as my own judgment, that leads me to predict that comedy-drama and straight comedy will predominate on the screen from now on. We are in the midst of war, even though we do not hear the guns roaring nor see the trainload of wounded coming in. But even now the horror of the thing is beginning to take its hold on the country. And before long the full realization of what is happening to our loved ones across the seas in the trenches will give rise to a wave of sadness and depression which will cover the country.

The Red Cross is preparing to do its noble work in relieving the suffering of our soldiers on the battlefields. But who is going to relieve the suffering of the women and children and old men at home?

Motion pictures will be called upon to bear the brunt of this relief work, because motion pictures reach the greatest number of people in the widest range of territory. They are accessible to the rich and poor alike. And in the picture theaters the public will seek momentary relief from its mental depressions.

It is for that reason I predict that comedy-drama and straight comedy will be of greatest demand henceforth. In England and France the governments have taken a hand in providing something for the populace that will relieve the mental distress. Light forms of entertainment are encouraged and the public urged to patronize them. It brings a merciful relief to the doubly suffering country. I would not be at all surprised to see such a measure adopted in this country as well.

I want to conclude by taking this liberty of passing my good wishes on to exhibitors at the convention, and those unfortunately unable to attend. I want to thank them all for their patronage of my pictures, and to assure them that I am striving with might and main always to give them better pictures for their patrons and my patrons.
Hopping to a Close-Up

EDWARD H. GRIFFITH, INTERVIEWED BY HIMSELF

It was a warmish day. A pale, purplish haze hung over those puritans of Nieuw Amsterdam collectively designated as the Bronx, as I journeyed thitherward.

"This," I reflected, "is what I call a rotten assignment."

The editor had said to me: "I want you to go up to the Edison studios, which are located on New York's 'last frontier' a trifle west of the Zoo, and have a talk with a director named Griffith."

"Yes," said I, "I've heard of him, only I didn't know he was back from Europe."

"No, no, that's not the fellow at all. I want you to get him to talk—a little common sense, if you can. Anyhow, get him to say something. Ask him about his experience as a director. Get him to tell you something about the problems he has to solve and how he solves them. Find how he gets best results with actors—everything you can about his business."

I found Mr. Griffith in his office. He apologized for being there. An office is no place for a motion picture director to spend much time, he explained.

"There is only one place where a director spends less time," said Mr. Griffith, "and that is in bed."

"Is it true," I asked, "that a director is a genius entirely surrounded by boobs?"

"From his point of view—frequently, yes. But, looking at it from the other side of the camera, the director is, frequently, a boob completely circumambulated by geniuses. It is probably true that there was never a picture put on that at least one actor in the cast didn't feel he could do a better job of 'shooting-the-piece.' And in many cases he may have been justified in feeling that way."

"The best directors in the profession have been actors. Some of the most successful have been newspapermen or scenario writers and editors. Probably there are no fields of endeavor which better fit a man for the gruelling business of producing photoplays, than the Stage and the Fourth Estate. Both give him so much which is of estimable value in making pictures."

"There is nothing esoteric about directing, unless common-sense and good taste and judgment are eleusinian mysteries. A director needs no bar of camphor ice upon his pale brow, no opium-eating, no shots-in-the-arm."

"But in a greater or less degree he does, absolutely, need a knowledge of human nature and the world. He needs at least a modicum of the dramatic instinct and he needs tact, patience, enthusiasm and some business ability."

He should have imagination sufficient to supply what the scenario writer has failed to supply, or at least, enough to grasp what the writer has supplied.

"A director might be compared to an editor, in the more literary, rather than the journalese sense of the term. He correlates and he commentates. He is an interpreter and a translator, for he must translate terms of thought into action."

Story Director's First Concern.

"And, as the editor's first concern is the story, so should be the director's. That is the greatest single factor in his success or failure. Recognizing this, producers no longer hand to a director for production a story which does not enthuse and inspire him, in which he has not implicit confidence as a material for a picture. If he has any judgment at all, the exercise of it should begin there."

"He, nor anyone else, can arrogate to himself the omniscience of knowing just what the public wants. Specifically, that is. But, generally speaking, he knows what the public wants. He knows any story which interests and entertains it. He knows the public will accept any story which is simple, human and true. And by this time he knows the public will not accept anything which is printed on film simply because it has had to accept a vast amount of rubbish in the past. The public is no longer any more awed by the photographed movement than it is by the printed word."

"It is noteworthy that most of the successful pictures have been made from stories written for the screen. While this matter is of the province of the scenario department, it so vitally concerns the director that a word is not irrelevant. It is an interesting fact, too, that probably never before has there been so much attempt at adaptation for the screen of material purely literary, or pertaining to so."

"Those who can write original stories for the screen are pitifully few. While there will always be literature worthy of transmutation to the screen, the production of motion pictures will not, in my belief, come into its own until it has proportionately the same quantity and quality of specialized talent that has made the production of magazines what it is in America today."

Meeting Demands of Writers.

"One of the director's frequent and important problems is meeting the demands of scenario writers unfamiliar with, or careless of the production end of the collaboration. Naturally, when this does not vitally concern the story, it is a problem the director can solve quickly. But, too often the problems do vitally concern the story."

"It would be folly to ask that every scenario writer shall have been a director, or that every director a writer for the screen. The more they know of each other's technique, the better will they genuinely co-operate. An interesting solution of the familiar travails of getting a story into a picture is found in the producing writer plan."

As the stage has benefited by producing authors, so will
the screen benefit by having trained as directors, though it is reasonable to assume that this happy combination will probably be little more the rule than it is in the theater.

"Cost is a problem confronting every director, whether he will or no, and every good director meets it squarely and attempts to solve it without any puerile excuses that 'it stultifies his art' or that he is 'an artist, not an adding machine.' No one of the geniuses of the American stage ever put on a play, no matter how lavish, but that he had estimated, in some terms or other, what the cost would be. I speak of the great producers, most of whom were their own directors. Certainly a motion picture director should not be compelled to devote time more valuable elsewhere, on accounting details, but he should be keenly interested in the subject of cost. Probably no good director ever uses everything he makes, but it is safe to say that no good director ever really wastes very much in any way.

"To my way of thinking the director's responsibility begins with the story and ends only when the critics have expressed their opinion of the picture. He should be concerned with every step in its production, particularly the cutting and assembling, which no one else should do if best results are to be had."

"I believe," said I, interrupting Mr. Griffith at this point, "that you've said about all they're going to print. You'd better say something about yourself."

He then confessed that until two years ago when he went to Thomas A. Edison, Inc., as scenario editor, he had been a newspaperman in Chicago and Cleveland, Ohio. He began directing about a year ago and since that time he has produced for the Edison Conquest Program two, three, four and five-reel pictures, among them "The Star Spangled Banner," "Black Beauty," "Scouring for Washington," "Barnaby Lee," "The Boy Who Cried Wolf" and "Billy and the Big Stick," the latter two from stories by Richard Harding Davis.

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Specialization the Keynote to Success

Signal Director Believes the Specialist Travels Farther in the Long Run

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early four years ago a well-known business man, on a visit to a studio at which I was then working, asked me, "How long is it going to take you motion picture producers to learn that if you are to succeed you must specialize?"

Then seeing that I did not exactly understand what he meant, he continued, "Today is the day of the specialist. The jack-of-all-trades of a few years ago is going down before the advance of the expert. Except in small towns and in the motion picture industry, every individual is for thought in it. Don't think your business is so much different from other businesses that one man can succeed in equal degree in the production of one-reel slapstick comedies and of five-reel vampire features. You would not engage a character man to play juvenile leads; you would not give a tragedian a role in a farce comedy; you wouldn't try to make an emotional actress work in an animal thriller, and yet the majority of you producers would feel capable of directing the production of all those types of films. What you need is specialization. Think it over."

I did think it over and the more I pondered the more I realized that there was indeed food for thought in his remarks. I found that the average producer considered himself able to produce any class of film from comedy to tragedy, from drama to wildest "meller," and that he thought he could do either equally well. I ran over the list of successful producers and found, to my surprise, that almost without exception they were men who had specialized in one particular line of work. One made best stories in adventure; another in melodramas; a third, multiple-reel features, and so on. To be sure, most of them had tried several types before they struck the one for which they were best fitted. But having found that type, they had invariably stuck to it.

Having accepted the truth of my friend's theory, I applied it to myself and found that the one type of film I had produced with anything like consistent success was railroad melodrama. On the spot I concluded that must be my forte if I had one at all. From that day to this I have specialized in railroad films and I do not for a moment doubt that whatever small success may have been mine has been due almost entirely to this specialization.

In fact, so satisfied was I with the experiment, that when the Signal Film Corporation was formed I did not hesitate to suggest we continue to work along similar lines. S. S. Hutchinson, president of the company, was quick to see the logic of my argument and to agree to a trial. That we regarded the trial as a success is proved by the fact that during the two years of our existence our original policy has never been changed. We decided to make railroad films exclusively and we have adhered rigidly to that policy. We have been tempted at times to deviate, but in each instance our better judgment has eventually decided us to let the old order remain unchanged.
A Dream In Realization

Interview with LOIS WEBER by ARTHUR DENISON

"MISS WEBER, the editor of the Moving Picture World wants a story from you. He will like you to talk about the thing nearest your heart if you can do it in a thousand words."

"That's an outlandish thing to ask any woman to do," Miss Weber replied, "to say an even thousand words and then stop. But say I may talk about anything I choose. That's an inducement. And I think I should like to talk about courage at this moment. It would be rather timely, anyway, wouldn't it? And if you have ever tried taking a cheque book and a good deal of real enthusiasm and in two weeks converting them into a motion picture studio, you'll understand the kind of courage I mean. I'm certain that it doesn't take much to face a regiment. That is what I have been doing; but when my studio is finished, it will be worth all the time and effort that have gone into it. For it will be unlike any other I know of.

"For a long time it has been a dream of mine, as I suppose it has been of many another director, to have a company and studio of my own. Now that dream is about realized, for I have the grounds; the stage is fast nearing completion and we are already in some of the buildings. And not only is it a complete and efficient studio, but it will be the pleasantest to work in of any of the large number I have seen. We have taken a charming old estate here in Hollywood and converted it into our workshop. We have acres of ground, and shade trees and hedges and gardens, to say nothing of a tennis court. That may sound sentimental and feminine to many; but I am sure that we will make better pictures all the way round from having an inspiring and delightful environment in which to work.

"Of course, the thing nearest my heart at the present time is the picture which I am making, and those which I am to do in the future. And my using the word 'sentimental' brings to mind a point about those pictures which I intend to produce. It lies in the difference between sentimentality and true sentiment. You know, I think, that I can count on the fingers of one hand all the pictures which I have seen that were founded on true sentiment. And the number that have sprung from purely sentimental ideas is appalling. Believe me, this is something more than a mere juggling with words. The fault isn't limited to the making of motion pictures. There's not a doubt in my mind but that ninety per cent. of the trouble in the world is caused by the general inability to distinguish between sentimentality and the matter of true sentiment; between the sham and the real. And the motion picture industry, or the motion picture art, if you prefer, is not going to attain the position of honor which it should occupy until it learns to make that distinction. I know what the common answer to all this is. That the public as a whole is sentimental and that unless you give them what they want you're not going to make any money. And let those who set themselves up as idealists chatter as much as they please about their art, the commercial side cannot be neglected. We're all in business to make money. But there are at least two ways of going about it. You can pander to the whim of the moment; or you can build with an eye to the future. Personally, I prefer the latter. Results may not come so fast; but they are surer and more stable when they do come.

"I've produced many pictures that I think contained a liberal dose of ideas, and they've made money. And I don't think the ideas were sentimental. To be quite frank with you, I used to be a good deal of a sentimental myself. But many years of hard work has taken that out of me. And after nine years of making motion pictures if I see anything clearly, it is that the frothy, unreal picture is doomed. I know that for a long time the picture public has liked to think that the hero can do no wrong. But that's an illusion which can't last forever. I think it's riding to a fall now. The time can't be far off when the man or woman who comes to a picture is going to look about and realize that no such perfect creature as the time-honored hero exists either on this earth below or the heaven above. And they are going to even more willingly pay their nickels and their dimes to see a flesh and blood person whom they can recognize out of their own experience than they ever were to see a dummy concocted of all the impossible virtues a scenario writer could imagine.

"I've told you I have a pleasant studio in which to work. Naturally that pleases me. But the public isn't going to know that I stood in the shade of a California pepper tree when I directed such and such a scene. It is the quality of picture which comes out of that studio by which I shall stand or fall. And consequently I shall labor hard and long to make them constructive pictures of real ideas which shall have some intimate bearing on the lives of the people who will see them. If I can swing that big a contract successfully, I shall be happy.

"One thing which I have never been able to do before and which I shall do now that I have my own studio is to have every seat needed in a picture ready before I begin to take a scene. In that way I shall be able to take my whole picture practically in sequence. I
think the inability to do that has been one of the greatest difficulties under which both actors and director have labored. Always before, it has gone something like this: Mrs. Smith is in her kitchen for Scene 8. Mrs. Smith comes back to her kitchen for Scene 200 and the director tells her, 'Now, Mrs. Smith, your husband has left you, your baby fallen out of the third story window and your bank has failed since you were here last. Please convey those things!' If the picture is taken in its proper sequence Mrs. Smith will have experienced those things before she is called upon to display their effect, and the characterization can be built accordingly. If I am able to carry out that one thing, it should go a long way toward knitting a picture into a more plausible and connected whole. And I have several kindred experiments which I shall give a fair trial.

"But in the end, I pin my faith to my story, for all the sumptuous settings in the world and a cast of two dozen stars will not and cannot carry a bad story to a legitimate and pronounced success. And I pin my faith to that story which is a slice out of real life."

Viewpoint of the Actress

By Eileen Sedgwick.

HAVE you ever stopped to consider to what extent man's brain has gone in the production of motion pictures? It would seem that long ago it was supposed to have reached its limit, but, on the contrary, it has just begun.

When I look around and think of the different directors I have worked with since leaving the legitimate stage three years ago, I marvel at the wonderful ideas and different styles of these clever men and women who are devoting their lives to an art that is giving more pleasure to millions of poor people than all other forms of entertainment combined, and at a very small cost.

Among all these wonderfully clever people you will hardly find two who work alike. From the director down to the camera man each has a different idea of shooting a scene and from different angles. I have seen on many occasions in the one company where the director, assistant and camera man each had a different suggestion about taking a scene, and it was hard to distinguish which was the cleverest idea.

And, say, how things have advanced in a few years! I worked with a company down in Texas a few years ago which was supposed to have a million dollars behind it, but which was in fact started on a shoe string. My brother, sister and I were the only ones getting salary in the troupe. We had to get actors who would work for nothing to keep going, so you can imagine the pictures we turned out. Oh, but they were good! I have been with the Universal nearly three years and in that time have been with some of the cleverest people in the business and learned a great deal from them and got new ideas each day.

I have always made it a point to encourage cheerfulness and good fellowship on the set and help keep the company in good spirits and not let them get in a bad humor. This helps to suggest bright ideas and get some clever stuff in the director's mind instead of being temperamental and get him in a grouch.

I have made it a point never to be late at the studio, rain or shine, and am always made up and ready for the call.

If you do these things for your director and take a special interest in the firm you are working for, and not be always late and kicking, you will do yourself justice in your work and get better results in the making of better pictures.

Playing Pictures Difficult

By Thomas Santschi.

THE art of motion picture acting has certainly improved since I came into the profession seven years ago. At that time one stock company would enact any number of plays ranging from farce comedy to "Uncle Tom's Cabin." An actress or an actor in motion pictures six or seven years ago was obliged to play any number of roles, where today character men and women are often especially engaged for important parts.

To my mind the art of acting before the motion picture camera is as difficult, if not more so, than playing in the spoken drama. There one has the plaudits of the audience, the lights, and voice inflection to carry one along. In the motion pictures one has but the eye of the camera to work before and, believe me, that eye overlooks nothing.

There are no lighted theaters, no audience to give encouragement, nothing but the studio and the commands of the director.

Motion picture acting is a profession that requires constant study. To my mind one should continually advance or fall into the rear of the profession. Pantomime in itself is a difficult art. The movement of the feet, of the fingers, a shrug of the shoulders, all may be significant. Expression is of more importance in motion pictures than on the spoken stage. A twitching of the facial muscles, a covert glance, a movement of the eyebrows all may be utilized to convey some unusual meaning to the audience. And the film actor must be continually striving to excel, must not for a second permit his work to lag and all this without the stimulation that comes to the artist in spoken drama.

It has been said that time and the movies wait for no man. Time has created many changes in motion pictures within the past few years until today the acting is more artistic, the photography better, the atmosphere realistic, and the productions more elevating in every detail.
The Weekly News Reel

Beginning and Development of a Screen Feature

The weekly news reel has undoubtedly educated more persons to a respect and a fondness for motion pictures than any other medium. In the days when the word "movies" was generally used in contempt, many persons of taste and discrimination were attending the picture theaters for the sole purpose of seeing one reel only of the advertised program—the news reel. Such persons eventually became steady patrons and found enjoyment in the dramas, comedies, and educational making up the rest of the program. The debt of the motion picture business to the news weekly is enormous nor is it sufficiently appreciated.

The first news weekly ever devised and the first ever to take concrete form and be placed upon the market was the Pathé Journal in France, the idea for which was Charles Pathé's own. The Pathé Journal was first put upon the screen in 1910.

In 1911 J. A. Berst, vice-president and general manager of the Pathé Frères in the United States, became convinced that the news weekly idea was one that should prove to be especially valuable in the United States. At the time the Pathé Journal had not yet demonstrated that the new idea was profitable, but Mr. Berst saw that in it were great possibilities. In 1911 Pathé was one of the group of ten licensed manufacturers making up the General Film Company. Mr. Berst proposed to the other licensed manufacturers that they should each furnish negative material for a news reel, these negatives to be printed, edited, titled and assembled at the Pathé offices in Jersey City, the finished product to be released through the General Film Company, and each manufacturer to be paid from the receipts according to the amount of negative received from him and incorporated into the weekly.

This plan was favored by practically all the other licensed manufacturers. The Vitagraph Company, however, chose to reserve independence of action and at once, upon learning of Mr. Berst's plan, began to plan a monthly magazine of current events. This individual action, of course, ended the hope of accomplishing anything in common in the matter, and Mr. Berst's negotiations were at once broken off.

Mr. Berst, however, was not satisfied to let the matter drop. With characteristic promptitude he immediately began the manufacture of a Pathé News Reel, to be called the Pathé Weekly. It is said that no sooner had he left the meeting of the licensed manufacturers at which he learned that his original plan would not go through than he telephoned the Pathé offices in Jersey City, giving orders that the assembling of suitable news pictures be begun at once. Certain it is that the next issue of the Moving Picture World, dated July 29, 1911, contained a full page announcement announcing the birth of Pathé's Weekly, "an illustrated magazine on a film," "the news of the world in pictures," to be issued every Tuesday.

On Tuesday, August 1, the first number was released.

The Moving Picture World in an editorial in its issue of July 29, 1911, says: "Beginning on the first of next month the moving picture theaters of this country will go into active and, we believe, successful competition with the illustrated periodicals and magazines, for they will be able to show the important news of the world, not in cold type or in still pictures, but in actual moving reproduction. The exhibitors will give their patrons no descriptions or photographs, but the things themselves, 'just as they moved and had their being.' This novel idea, which will revolutionize pictorial journalism the world over is called "The Weekly Journal," is edited by the Pathé Frères, and will appear on the screens of the moving picture houses every Tuesday. The Moving Picture World was privileged to see a European edition of this marvelous picture sheet, and after seeing it we readily believed the statement of a Pathé representative to the effect that the demand in Europe for this film of the world's events far exceeds the demand for ordinary films, and that the exhibitors have gained a new and steady clientele. The reel opens with the title page, "The World's Events of Last Week," gives the name and address of the editor, with the telephone number, and then begins its "articles" with a regulation headline or two. The first 'page' showed a fine moving picture of the flower carnival at Nizza, with views of the aviation meeting held in connection with
the festival; the second 'page' transports us into Russia, where at St. Petersburg we witness among the masses of snow the strange obsequies of a Corean prince, who had committed suicide there; the third 'article' took us into Spain, where we had a fine view of King Alfonso laying a cornerstone, and afterwards assisting at some naval manœuvres; then followed a reproduction of the meeting of the Kings of Italy and Montenegro, a great event in Switzerland, showing the cleverness of the Swiss men on snowshoes; next a big fire in an English town, then the ravages of a furious storm on the Sicilian coast and other events of contemporaneous importance and interest.

"The American edition will of course show more American events, but will give equally good pictures of the more sensational happenings in Europe.

**Just Like a Newspaper.**

"How is it done? We answer: How does the newspaper gather its news from every quarter of the globe? Simply by organization. The reporter with the pen will be superseded by the reporter with the camera. Camera correspondents will be on the alert in every part of the civilized world, regular correspondents and free lance correspondents, just the same as the members of the staff of a newspaper. The world will be treated to that rarest of rare things—a reporter who does not, in fact, who cannot lie. The events will come to us not as the policy of the paper would want to color them, but as they actually occurred. That is true reporting. The elder Bennett remarked years ago that the secret of success in journalism lay in being close to the place 'where hell is going to break loose next.' Nothing will escape the cameraman."

Some weeks later the Vitagraph Company issued a monthly news film called "Current Events." Competition with the Pathé Weekly, which had already become well established and was making rapid strides, proved unprofitable, it was discontinued, leaving the Pathé Weekly in sole possession of the field for a considerable time.

H. C. Hoagland was the first editor of the Weekly, thus combining two positions in one, as he was also doing the advertising and publicity work of Pathé. The Weekly grew so fast that it was necessary to have a man devote his entire time to the editing of it and L. E. Franconi, who already had been for some years with Pathe, was placed in charge. During the first year of the Weekly's existence, the number of prints released attained the high figure of 95 copies.

Mr. Berst continually added to his staff of cameramen so that from the first instead of being dependent upon France for the bulk of its material the subjects shown were 60 per cent. American.

**Issued as a Daily.**

In the Spring of 1914 the Weekly, at that time being issued twice a week, was put upon a daily basis, several hundred feet being issued each day, printed upon Pathé non-inflammable stock, and sent by mail direct to the exhibitors. The name was changed from the time honored "Pathé Weekly" to "Pathé Daily News," and William Helms, a New York newspaper man, was made editor. The innovation was successful, but the outbreak of war made the receipt of the "non-flam" raw stock very uncertain, and as the success of the daily release idea depended to a large extent upon this stock it was decided to put the "News" back upon the old twice a week basis. The word "daily" in the title was dropped and "Pathé News" became the title.

In the summer of 1914 Mr. Helms resigned the editorship and L. E. Franconi again took charge. Mr. Franconi was assigned to other work in 1915 and was succeeded by P. D. Hugon, former editor of the Pathe Gazette in London. In 1916 Mr. Hugon resigned and was succeeded by Eric Mayell, also previously connected with the Pathe Gazette. After a few months Mr. Mayell resigned and was succeeded by Emanuel Cohen, his former assistant, who has been editor ever since.

**Hearst Becomes Interested.**

Late in 1913 William Randolph Hearst allied himself with the Selig Polyscope Co. in getting out a new news reel called the "Hearst-Selig Weekly." A year later this arrangement was discontinued, and a new alliance made by Mr. Hearst with the Vitagraph and the Hearst-Vitagraph Weekly started. With the formation of the International Film Corporation, Mr. Hearst's own film organization, the Hearst-Vitagraph Weekly was discontinued, and the International Weekly became the successor. On January 1, 1917, when, by terms of a contract entered into by Mr. Berst of Pathe and E. A. McManus of the International, all International productions were released through the Pathe Exchanges, the Pathe News and International Weekly were consolidated under the title of the Hearst-Pathe News and the first combined issue released January 10.

With the amalgamation the Hearst newspapers in the various large cities of the country began to carry advertising on the Hearst-Pathe News on a scale hitherto unknown. Many half and quarter page Ads are being published and the effect upon booking and theater attendance has been marked.

Under the present arrangement the pictures are secured by the many cameramen of the Hearst organization, located in all the chief centers of the United States and in many foreign cities as well. The negatives are selected, edited, titled, printed and assembled in the Pathe offices of the News in Jersey City. Mr. Cohen is in charge of this work.

The Hearst-Pathe News is today living up to the high traditions of its past. For six years it has been adding to the reputation for timeliness, quality and interest, which it acquired at its birth back in 1911. Always a hobby of Mr. Berst his plans for its future contemplate an even greater efficiency and an even wider distribution, and proud of the many "scoops" that the News has made in the past, it is his desire that they may be increased in the future.

Emanuel Cohen.
Present Editor of the Hearst-Pathe News.
Filming a News Event for the Screen

A MATEURS, There Is Money in Topical Films!" Thus runs an advertisement in a recent issue of a trade journal. The writer does not propose to dispute the truth of this statement, but only to remark that too frequently the money is the amateur's. He sees the event as the biggest thing that ever happened in his town and "grinds his head off"; whereas the professional imagines it only as part of a news weekly and wisely refuses to think further than one hundred feet of stock. Our experience has shown that the average amateur (and this includes the most of the so-called "professionals"), uses a great deal too much stock on one event.

For an actual illustration of the proper way to handle a news event I will take the launching of the submarine L-8, filmed at Portsmouth Navy Yard by L. C. de Rochemont, Jr., of Boston.

The light was rather poor, so the cameraman wisely avoided the events inside the construction shed. This cost him a scene showing the actual christening of the boat, but by forgetting the inside scene he was able to set up outside and get a fine picture of the bow of the submarine plunging into the water. He turned in 82 feet of film, as follows:

1. Submarine slides down the ways and plunges into the water, being followed by camera until mooring ropes bring it to a stop—25 feet.
2. Change of location, and scene showing tugs towing submarine back to shed—25 feet.
3. View of boat and crew, panaraming over boat—20 feet.
4. Close-up of Miss Nancy Gill, sponsor—10 or 12 feet.

All four scenes were accepted; there was hardly any cutting on them; and he received a check for 80 feet at our "scoop" rates.

There is a practical illustration of how to handle a news event. It is obvious that Mr. de Rochemont could have taken only the actual launching of the submarine, but he had sufficient sense of news values to round out the story by proper attention to the most interesting angles of it—but without padding.

Now for the wrong way to handle an event. Without going into details, let me say merely that we recently received a "story" of an event which included a parade. The parade was not the only side of the event, nor was it the most important part.

The camera man set up his machine on a house top about six stories above the street and took one "shot"—all of the parade, and over 200 feet long. Not content to let it go at that, he had another man grinding away at the same thing, and for the same length, down on the street. The event was really news, and we would have liked to play it up big. As it was, only 25 feet could be used.

To sum up: The best way is to take short scenes, from 20 to 30 feet, of the most interesting sides of an event. Negative is judged by: news interest, action, human interest and photographic excellence. Novelty is the real acid test—avoid the hackneyed and every-day. This goes for parades, recruiting, drilling and everything else that has been done to death.

Footage will be sold in direct proportion to the amount of effort and brains a cameraman puts into his handling of the story. Don't think you are selling the event itself; remember, you are selling a photographic report of the event. If you count on selling only events that are big enough in themselves to swing the sale, no matter how poorly reported, you will find it a long, long time between checks. You must depend on the average run of the news in your vicinity, and it is safe to say that more of it will "get by" with proper handling than with indifference.

Watch the composition of your picture; try to improve your photography every time; watch your light, focus and frame; and use your head. Try to see an event through the eyes of an editor. Don't be a crank turner; be a star reporter.

Not an Imagination

By EARL R. HEWITT.

FOREBODINGS of past years notwithstanding, I believe the present-day photoplay story outlook more promising than ever. Four years' direct connection with the work of passing upon manuscripts submitted for screen production has witnessed innumerable new developments and changes for the better, without exception.

One by one our foremost writers of fiction have heard and responded to the call of the screen, bringing with them mature ideas of construction and drama, and thus offering a rich field from which the screen story may draw the virility needed to survive. Many of the old time literary lights of the screen drama failed, giving place to the brighter and more versatile luminaries of the present.

But not alone to the established fiction writer belongs the honor. Many of our most successful screen writers never even attempted a short story or novel, but in the school of experience developed that practical, balanced visualizing faculty which characterizes the true photoplaywright.

Imagination is not all there is to successful photoplay composition. The mind's eye must clearly perceive the actual visual values of the various situations to be presented, at the same time clearly and logically balancing the development of the plot to meet the peculiar requirements of screen construction. The mind must pin itself down to cold-blooded plausibility and probability in order to pass muster with the average hypercritical audience of today. In this respect many of our most gifted fiction writers have signally failed with screen work, relying too strongly upon enchanting, forceful and pulsating word painting for effect and forgetting that the screen regards nothing as paramount unless it be clear and concisely directed action of the necessary characters of the story. Side lines and blind allies leading to no really definite conclusion must be avoided as the plague and only that which logically and necessarily leads up to or down from the climacteric situation retained.

The most successful screen story is that whose plot development follows the lines of the inevitable. The most satisfactory photoplay is that which simply must happen as it does and which at the same time pleases or directs the observer's innate sense of proportion.

A narrative of the various interesting and curious incidents and experiences of the writer in connection with his daily work would fill quite a bulky volume, with a laugh, a thrill or a sob in every line, but such material would hardly find place in one short article, suffice to say it is indeed gratifying to witness the upward, ever upward, trend toward better, cleaner and more forceful stories. And, after all, "the story's the thing," the living, pulsing heart of this thoroughly great and humanity-serving industry.
Some Men and Women Who Direct

Making pictures to supply exhibitors with entertainment for their patrons requires the services of a host divided into several divisions—actors, authors, directors, cameramen, editors and cutters, exchange-men and sales agents; did you ever stop to think how much the production of fifty-two pictures a year means to the welfare of the nation?

Reference to the man who supplies the money is omitted—this is not the time or place to sing praises to the man or men who really mean most to the picture proposition. Neither can the salesman, the scenario writer or the scores of other workers in the field be encompassed in what is here to be said—for this is all about directors, and something about their cameramen.

Snapshots have been made of Ida May Park, the one woman who turns out Bluebirds; of her husband, Joseph De Grasse; of Jack Conway, and Elmer Slifton.

Before Ida May Park undertook the direction of Dorothy Phillips, she occupied her time in turning out and tuning up scenarios for her husband, Joseph De Grasse. The demand for Miss Phillips' services to the Bluebird program developed so insistently that Miss Park was called from her station as general assistant to Mr. De Grasse early this spring.

That Miss Phillips might maintain her average of one appearance a month on the program both Mr. and Mrs. De Grasse bent their efforts and skill to the work of keeping up with their energetic star. "The Flashlight" has been on the Bluebird program eight times with plans laid for her monthly appearance as long as Mr. De Grasse and Miss Park can keep pace with her.

Jack Conway has displayed a fine sense of the artistic in his direction of Ella Hall. He has made her the distinctive "child type" of the program, and it would not be hard to find many people (even outside of Bluebird's publicity department) who will declare that Miss Hall makes about the best, most natural and humanly expressive "little girl" the screen affords. Be that as it may—Edward Kull grinds the crank at Mr. Conway's command.

Franklyn Farnum and Brownie Vernon, after a year under their original director, have now passed to the supervision of Elmer Clifton, and the first result of Mr. Clifton's direction will soon be forthcoming.

was Miss Park's first Bluebird and from that production she has alternated and will alternate with Mr. De Grasse in directing Bluebird's most energetic star. King Gray is the cameraman for Miss Park.

Not to have his sails blanketed in Miss Phillips' breeze of energy, Mr. De Grasse jumps into a part every now and then—for he is an actor of the old school who has played every character that grease paint can apply to. He introduced Louise Lovely to Bluebirds, away up in the small numbers of the series, and last December presented Miss Phillips in "The Price of Silence." July is the eighth month to pass since then, and Miss Phillips
Thrills In Serial Making

By PEARL WHITE

FOR many, many moons the most thrilling day in the week to me was Saturday. And this day was the most thrilling, not because we had to do exceptionally dangerous stunts or because I was called upon to perform at the risk of my life, but because that was the day the gentle kindly treasurer of the company approached me with a winning smile and placed in my hand the weekly stipend I receive for doing stunts for the screen.

But those blase days are done. I never know any longer what day of the week will be the most thrilling. It used to be bad enough when I had to perform from the ideas evolved by the fertile brain of George Brackett Seitz. However, I got used to his stunts and the thrill of the Saturday pay day, outdistanced that of any other work day during the week. I thought I was settling down for a more or less humdrum existence, when I was told that the name of the next serial in which I would appear would be "The Fatal Ring."

"Nice cheerful sort of a name," I remarked, "but what will I do with it when I get it?"

I found out soon enough. I discovered that the Pathé scenario committee decided they could co-operate with George Brackett Seitz and Fred Jackson, the authors of "The Fatal Ring," and could design stunts for me to do that the two-hundred horse power brain of G. B. S. never could think of.

Work took on a new interest with me. I thought I had tried out all the stunts that could be worked in the motion pictures. I had gone down in submarines, made trips in balloons and airships, skidded gleefully over the edge of a precipice in an automobile, had fallen down cliffs, had been thrown down fire-escapes, had jumped out of the window on the fourth floor of a burning building, and had done such gentle joyful things that thrilled the audiences, but "The Fatal Ring" put me into new situations.

From a very early age I have had a positive fondness for doing reckless things and the more danger there has been connected with them, the more pleasure I have taken in them. However, the scenario department and Mr. Seitz received my blessings—I don't think—when they decided I should satisfy my craving for excitement by trying to land in the slip that rightfully belonged to a ferryboat and into which the said ferryboat was steaming at full speed. I did the stunt all right, but there was the thrill of a year of Saturdays bottled up in about an hour or less than an hour's work that day.

In the first place, I had been swept out into the river through an underground channel after a fight with the villain. The ferry slip was the handiest and also the most dangerous place to land. I am the heroine in "The Fatal Ring" and naturally I couldn't exercise the good judgment that I would have exercised as Pearl White and grabbed a log to float down the river until I was picked up. I had to swim into the slip. It was too expensive to hire a ferry boat for this stunt, in addition to which the director decided I could get better atmosphere if the passengers on the boat were real passengers and not motion picture extras.

The director had planted on all boats going into the slip, for about a half an hour, some of his cameramen together with men who would keep on the lookout for me and notify the captain of the ferryboat that some poor nut was usurping the landing place that belonged to his craft. I asked the director to pick out scouts who had good eyesight, but I feel certain that the one on the boat coming into the slip when I was occupying it, could never pass the army test for good eyesight.

Thinking it was all fixed and that the captain of the ferryboat would certainly slow down in plenty of time to let me get out of the water of the river, I swam along with one eye on that monstrous ferryboat and the other eye open for the hero, who is supposed to rescue me. They loomed up about the same time, but our scout on the ferryboat didn't tip the word to the captain that we were in the briny until it was too late for him to stop and make the rescue as per the schedule of the director and as it was written in the scenario. The wash of the tide, together with the headway of the boat, brought it into the slip.

The scout on the boat woke up, notified the captain that we were in danger and the engines were reversed. The backwash, started by the paddles, and the undertow in the slip, made it almost impossible for us to swim in close to the pier.

When, after hard work, we did get close enough for one of the pier hands or longshoremen to throw us a rope, the ferryboat was almost on top of us. The faint I was supposed to simulate became almost a real one. The hero was the only one supposed to grab for the rope thrown us, but, believe me, I forgot for the time being that I was the heroine and was expected to be real ladylike and allow the hero to save me in the proper fashion and I grabbed for that rope too.

At that, my grabbing almost crabbled the game. Henry Gsell, who plays the part of the hero, and I, had decided on our course of action. I was supposed to let him do all the rescue stunt, but when I grabbed the rope it threw him out of his plan. The only thing that I know was that I was thankful that the longshoremen were two husky ones and were used to handling the ferryboat. They yanked us out of the water in rapid fashion, but at that not any too rapid to suit us, or to dodge the ferryboat.

The captain of the ferryboat came down on the pier to look me over when his boat was properly docked. His
looks put me in mind of a happening in my life when I was a child of five or six. I had received repeated warnings from my father and mother to keep away from a certain part of our yard, because rattlesnakes had re-entered it and made it their own. This rattlesnake den attracted me and I used to delight in going to it and teasing the reptiles until they made jumps at me. I liked to hear them rattle their warning before they struck. My father caught me at this amusement one day after he had told me to stay away from that section of the ground and decided that radical action was required. I will never forget the punishment I got, but after that I left rattlesnakes alone. The ferryboat captain looked as though he would like to duplicate the punishment my father awarded me, so as to teach me to let ferryboat slips alone after that.

One of the things I have learned thoroughly in the motion picture game is to have implicit confidence in my director. When I am given some particularly risky thing to do I am serenely confident that the director is looking after me, and I always figure out that in case my slip does occur, it will happen because it is my time to go. A person to do “movie” stunts properly has to be a fatalist. I know that I am, and each stunt that I do I am absolutely confident that I am going through it successfully. This feeling is absolutely essential. Without it, I know that I would have perished long ago.

Getting Close to the Public

Star Follows Popular Trend Through Criticisms in Letters—Value of Studying Honest Criticisms of Each Picture by Letters from Fans

THAT the photoplay star should make a thorough and continual study of the viewpoint of the individual motion picture fan as well as considering the verdict of the professional reviewer of the pictures has come to be my belief since I have developed a system of checking up the criticism of my pictures which come from individual fans throughout the United States and other countries where Metro pictures are shown. With this idea in mind, I have made a careful study of the results of my work as it appears to the average patron of the theater, thousands of whom write to the actors, in many cases giving honest criticisms as well as merely expressing their general admiration or asking for photographs.

By looking over the daily correspondence of a motion picture actor, the interesting fact develops that not all of the letters by a juggler come from silly young girls, but that hundreds come in weekly which contain serious statements concerning the impression which certain pictures made on them. Many of these letters are not from “movie struck” youngsters, but from people of education and refinement, who write intelligently and frankly their impressions of the pictures.

Many of these fans write to say that they did not like certain pictures as well as others. Some write honest criticisms of the action, the direction, the photography, and other matters concerning the picture. And all these are valued criticisms because they come straight from the public, which is the ultimate consumer in picture making. The actor or his secretary soon discovers by
Greater Opportunities in Pictures
By WILLIAM FARNUM

IT MAY be rank heresy on my part, but it does appear that the opportunities are greater in pictures. In no whit is an actor's talent lessened when he enters the silent world of expression. Rather, it seems to me like there must be a broader bent.

One can feel himself grow in a master story of the screen, such as "A Tale of Two Cities," in which adaptation I developed a dual role—a seemingly impossible requirement were I called upon to enact similar roles in the actual speaking play. In the feature picture, "When A Man Sees Red," soon to have an appearance, I have opportunities that never could come to one on the stage. This forthcoming production is an adaptation of Larry Evans's famous story of "The Painted Lady," which ran in the Saturday Evening Post. The said man, Luther Smith, is a lovable, strong man who is grievously wronged, and he develops another side—the strong, red-blooded fighting man, whose fighting instincts come to the fore in the most remarkable fighting climax ever witnessed, either on the stage or in pictures. I do not believe that it is possible to reproduce the gripping scenes of this picture on the more prosaic stage.

The rugged, red-blooded type of man is displacing the merely pretty man. Because a man is pretty to look at, because he is big and athletic does not mean so much these days. Might and muscle mean nothing, unless there is strength of mind, the subtle power which makes a man realize that, though his opponent may be stronger, more powerful physically, yet it means nothing compared to the superior knowledge—knowledge of right—and the will that engenders it. All of which the picture camera lends itself for a more effective portrayal, it seems to me, than in viva voce expression.

It is also my opinion that actors and actresses will be required to speak their lines in motion pictures, the same as on the legitimate stage. It seems to me that the growth of the newer part will be along these lines.

Action will always be the paramount note in pictures. The public demand action and realistic effects. It is also undoubtedly true that great advances will be made to secure new and better photographic effects, but, after all, the foundation of all good pictures is based on the scenario. And in the higher grade scenario there are always scenes in which the only action is the good old-fashioned word of mouth kind—with the appropriate gestures.

Motion picture making has long since passed the point where arm-waving and finger-pointing is sufficient. Pantomime is now out of the question. The actor must say something, or the scene falls flat, and the stronger he says it, the better the result. Why not, therefore, make the scene perfect by requiring a definite intelligent speaking part? Animated photography has made such a wonderful success largely because it can and does give the required impression of realism—a far more perfect realism than even the stage.

In the primary stage of motion pictures—in the stage of one-reels—most of the actors' dialogue consisted of raillery and "joshing" at one another's expense. Man, ever ready to fit the necessity to the occasion, saw ahead of the scenario requirements and the director, and invented little talks or soliloquies of his own, and so it soon became apparent that this was best so.

Public Adept at Lip Reading.

Spoken parts, especially for the stellar roles, seem to me to be inevitable, if one is to give his best to the production. Most of the public, too, are becoming adept in the art of lip reading, and can carry the story in their minds from the words that are uttered, as well as from the film.

The motion picture made many near-experts in the art of lip reading. This means that the day when the player could, and did, say anything has gone. It will never return.

Anyone who attends a motion picture show can recognize at once such expressions as "Curse you!" from the villain, or "I love you" from the hero. Here the obviousness of the situation has helped to explain the words. Speaking parts would make the reverse equally true. The use of words would help explain the situation.

Lip-reading certainly must be considered in the development of the film. Perhaps you will recall the incident a short time since, when the inmates of a deaf and dumb asylum saw a well-known picture and then returned home, protesting against the language used on the screen. It is just such occurrences that will in all probability take the term "Silent Drama" out of the motion picture dictionary.

A humorous incident in "The Doctor," my latest play, an adaptation of Ralph Connor's beautiful love story, caused one deviation from my usual set rule. Some of the scenes in the story were taken near my home at Sag Harbor. An old neighbor, one of the characters of the village, had been requisitioned for the scene where I am joyfully showing a letter bringing the news that a favorite brother is coming home. He is a droll old chap, and when I have said "See, Tom, Dick is coming home," the old fellow looked up with the most natural expression and says, "Shure, that's fine; I'm glad to hear it." The line wasn't in the scenario. The old fellow just naturally spoke that which came to him. And he nearly broke up the scene when he finished with "By gorrah, Bill, we're a couple of dandies." My deviation came when I replied "Yes, Tom, it takes us fellows of the old school!" I don't think Tom quite understood the line, and I am wondering if it will fit in the picture, especially if some of our lip-reading experts see it.
Alice Brady Talks About Dress and Make-Up

By Margaret I. MacDonald

Star of the World Film Gives a Few Pointers on Preparing for the Screen

Alice Brady had just moved into her Lexington Avenue home, "but if you don’t care I don’t care," had been her cheery assertion over the phone. And so at her suggestion that our interview be made a thing of the past, that very evening I meandered downtown on a slow old Lexington Avenue car that came along just when it felt like it.

At the ring of the bell, Miss Brady opened the door herself, peeping smilingly and apologetically from behind it, for she was delightfully in negligent and it was unmistakably evident that she had "just moved in." A divan set before a hearth on which the embers had lately died, served as a charming and comfortable spot in which to thresh out the question of the picture game; and this only when Toots, her little black and white dog had decided, after being threatened with the kitchen and the dark, to allow me to occupy one end of the couch alone.

While Miss Brady is an indefatigable worker, turning out a picture every four weeks, still she is not yet enamoured of the screen. "On the spoken stage," said she, "the sound of your own voice and the sound of those speaking to you adds stimulus to your work. You are working up to something—you are working toward a climax. In the pictures you don’t get a chance to work up to a climax, you just jump in anywhere; you have a certain bag of tricks that you draw from continually, and now and then you scratch your head and try to think just what you did in portraying this or that emotion."

"Of course," I said, "there are some players who do the same old tricks over and over again—"

"Yes, we all do it," she interrupted, emphatically. "We all have our little bag of tricks."

"And another thing about the spoken stage," she continued, "every night you have something new. For instance, if your audience likes comedy, then you must pound out the comedy points; and you never play to two audiences in the same manner, because each audience you play to is of a different temperament."

Miss Brady’s keenest loss in the silent drama seems to be not alone the stimulus gained in the sound of the human voice in the working up to dramatic climaxes, but also the response of an audience. "Sometimes," said she, "I sing or do other little things around here and there, and really getting back to something where I can hear my own voice and feel the response of those around me so intoxicates me that you would actually think I had taken some dope or something of the sort."

Then we discussed briefly the matter of illumination in pictures, when she asserted her belief that there must be a field in the moving picture business for the artist photographer, the man who understands, for instance, the subduing of backgrounds and the artistic outlining of faces and forms. "I consider," she said, "that I could more easily do without my director than the best services of my camera man, for I know that my camera man can make or break me."

"In the making of a picture," she continued, "too great an effort to develop background is apt to destroy the effect of the faces. In trying to bring out every little detail in the background, faces are frequently burned out and consequently have a white, chalky appearance."

Dressing for a Picture.

I was anxious, too, to get her idea of dressing for a picture, and discovered that it consisted mainly of lines. "I try to pay attention to the lines of my gowns," she said. "For instance, I am inclined to be a large woman, so therefore I avoid wearing loose garments. I try to maintain slender lines, and usually wear gowns that cut me off a bit, for I believe that picture audiences like small women rather than large women."

"But you have also to be careful about the design in the fabric of your gown, have you not?" I asked.

"No, that does not matter so much," she replied, "as long as the design does not run to extremes. Ordinarily anything that is becoming on the street is becoming in a picture unless, of course, the gown happens to be one that is largely dependent on color for its beauty."

"Of course, in dressing for a picture," she continued, "I pay particular attention to the characterization and try to wear the kind of clothes that the character I am playing would be liable to wear."

"I notice," she said, "that a number of the women in pictures wear the same clothes over and over again for different characters, and I fancy they get the kind of things they want to wear themselves, regardless oftentimes of what the character they are going to interpret really calls for. I try to buy the clothes that fit the part I am playing; consequently very often I go around looking like that character because I don’t want to throw the clothes away."

How to Treat the Face.

I was curious also to know why so many players treated their faces, and particularly their eyes, to an unnecessary and ugly daubing of make-up for the taking of close-ups. The reason why, of course, was not explained; but I learned that Miss Brady’s method of making up her eyes for picture work consisted in a touch of brown rubbed with the thumb across the lid of each eye to emphasize the shadow where it really ought to be, a slight bending of the eyelashes and a delicate line at the outer corner of each eye, leaving the under lid untouched.

As I rose to go I felt that there was considerable of interest still left undiscussed; but I had arrived late, and had learned, moreover, that Miss Brady, who had come in late and out of pity for her tired maids had nartaken of a delicatessen dinner, was due for work at 10 early hour of 8.30 o’clock next morning.
**Casting for Pictures**

By Samuel F. Kingston

ONE of the five floors occupied by the William Fox Film Corporation in the Leavitt Building on West Forty-sixth street, only one is thrown open to the general public, the floor occupied by the booking and casting department. At any hour any day the visitor will find from ten to five hundred persons of varied and, in many cases, peculiar aspect, seated on the benches in the big reception room or standing in a compact mass that overflows into the adjoining hallways.

Whether the waiting assemblage composed of bearded Russians from the Ghetto or bronzed, Stetson-hatted men of the plains one may be certain they are all there to see one personage, the *urbane* and soft spoken Samuel F. Kingston, casting director of all the Fox productions made in the East and general superintendent of studio activities.

Mr. Kingston has a big job and he goes at it in a big way. In the years that he has been casting pictures for Mr. Fox he has developed a system of listing and indexing screen players that is uncanny in the speed and infallibility with which it works, but even this system is not as remarkable as Mr. Kingston's private and individual "memory file"—a faculty that enables him to call to mind the names and in many cases even the addresses and phone numbers of thousands of players.

Mr. Kingston was asked by the Moving Picture World to give a glimpse of the operation of his department for this special issue. His contribution follows:

"When a play has been selected for production and the director and scenario writer have prepared it to their satisfaction my work begins. I am called into consultation and the various types of characters in the story are explained to me. I then put in operation every facility of my office to secure the players who most nearly represent, without the art of make-up, the characters desired—with all due consideration, of course, to their individual abilities.

"The magnitude of this labor may be imagined when I say that I have fifteen regular directors and companies to cast for and that my work makes it necessary for me to interview or at least give a glance to at least 15,000 players and extra people a year.

"Each of the fifteen directors in our Eastern studios has what we call a 'traveling company' with him. He has his assistant director, his camera man, an assistant camera man, a general utility boy, a carpenter, a property man and a treasurer. This forms the permanent nucleus of his organization, with, of course, the star assigned to his direction.

"The 'stock company' idea is not followed by Mr. Fox. You will seldom see the same supporting players with the same star in any of our productions. In the case players retained by us for more than one picture in succession we transfer them from star to star, so that the public will not see the same faces in any one star's successive productions.

"We go even further than this with extra people. We try not to give the same director extra people he has used before, and this brings to mind the fact that New York is, for our purpose, infinitely superior to California. One may find in New York an infinite variety of types—and not only a few of each kind, but thousands of them.

"It is always a cause of great astonishment on the part of any of our directors transferred from the West Coast studios to Fort Lee to find such a wonderful assortment of extra people at his command. For instance, recently Director Frank Lloyd wanted forty men of a certain type and I told him they would be waiting at our office. When we arrived there were 400 instead of forty, and he could have used the entire list had he wished, so perfectly did they correspond with the types he had in mind.

"The extra people are all card indexed and their photographs filed under general type headings. The players of more important roles are listed separately, but the system is such that should I be unable to think of hand of a player suitable to a certain part I can lay my hand at a moment's notice on the photos of from a dozen to a hundred actors or actresses of the type desired.

"We also have a complete file system of locations. A director merely has to ask us to tell him where he can find an abandoned stone mill, a Colonial farmhouse or a mountain cave—and we tell him in two minutes.

"In our filing system for players it is not even necessary for us to remember the name of the player wanted. For instance, Mr. Fox came in one day and asked me to find him a little Russian dancer who had appeared in a small bit in one of Miss Theda Bara's pictures. He could not remember the name, nor could I. But before he had time to leave the room I had glanced over the file and found it, simply because we keep a record, picture by picture, of every one appearing in the production, even those not mentioned in the program cast."

**How I Happened**

By Mary MacLaren

OF COURSE, everyone who has become at all prominent in the moving picture business has been asked, "How did you happen to get into it?" And then again, one hears and reads many amusing and sometimes rather disagreeable versions of the manner in which they were introduced into the "game."

As I read not long ago, a well written but purely imaginative story detailing my early "struggles," in which I played the role of the typical "poor, but ambitious" ingenue, I have been most anxious to clear up the matter, although, in so doing, I may lose some of the "sympathy" of my audiences.

I do not deny being ambitious, nor do I claim to have had immensely wealthy parents, but I did have a most comfortable home and I was not forced to earn my own living; also, I wish it to be understood that I have no desire to be classed as an ingenue. I went on the stage because I wanted to and did so against the earnest opposition of my family. However, when my mother discovered that I had fully set my heart upon a stage career, she not only withdrew all of her objections, but agreed to accom-
IT HAS been rightly claimed that the moving picture is more of an art than most people realize and it is often referred to as the "New Art." This special convention number is devoted to improvements in the art of present day moving picture production from many different viewpoints. As in all our previous special numbers, we have gathered a fund of information from the leading authorities on each of the subjects treated that makes this issue of the MOVING PICTURE WORLD a most valuable and instructive compendium for the student of better pictures. The thanks and appreciation of the publishers and staff is extended to all who have contributed so many able and thoughtful articles.

THE seventh annual convention of the Motion Picture Exhibitors' League will have begun its sessions before our next issue goes to press. The delegates from the various state branches will find one of their most important duties to be the selection of officers for the National League. Surely the exhibitors of the country should be represented by an executive staff that will zealously guard and adequately represent this very important and by far the largest branch of the business. At least some of the candidates for these officers are known for their loyalty and devotion to the exhibitors' end of the business, for their freedom from outside entangling connections and for their levelheaded grasp of present conditions. If the convention is not dominated by inside politics and the wire pulling of special interests, we believe the delegates will make a wise choice of officers for the coming year.

THE motion picture theater is a big asset to society these days as a resting place and a place of wholesome relaxation. We can't all get out to the golf links. Our days are filled with excitement and nearly everybody is working harder than they were at this time last year. It is only the sturdy people of steel nerves who don't feel a bit worn out now and then. We enter a picture show to get a rest from it all for an hour and there we find that the big offering is a picture dealing in the most exciting way with one of the big problems of the minute. It is, perhaps, ably handled and we approve of it; but—And if we feel a bit tired tomorrow, the picture show isn't half so attractive as it was yesterday.

IN certain sections of the country some fortunate exhibitors will soon have a chance to do their bit of service in providing picture entertainment for thousands of the finest boys that Uncle Sam can find—the boys in the big military camps that are to be formed. It will be most profitable, and the best that the exhibitor can do is going to be done. These exhibitors are three times fortunate. They will be in close contact with the boys and will enjoy their spirit; they will be happy in the value of the services they do, and lastly, the service will not be unappreciated.

"THE Exhibitor's Trade Review announces the candidacy of the more prominent exhibitors who aspire to the office of national president. The Exhibitor's Trade Review has no choice and does not in any way try to dictate to the delegates at Chicago as to whom they should favor with their suffrages. This we trust is in refreshing contrast to the old school journals which have been selecting and recommending their various candidates to the M. P. E. L. of A."—W. S. B., in THE Review.

Same old brand of bushwah!
Public, Exhibitor and Star

By Louis Reeves Harrison

I HAPPENED to be first to notice in the critical columns of the MOVING PICTURE WORLD the following stars: Mary Pickford, Charlie Chaplin, Douglas Fairbanks, William S. Hart.

The editorial writer who knows his business, however, keeps as far away as possible from any comment having a flavor of publicity matter, and these names are only given as necessary to some impersonal reasoning.

Little Mary had no debut as a star. She was not of first magnitude when she appeared in the brilliant company gathered by Griffith in the old Biograph days, but, even in the minor roles, she represented something intrinsically her own, a characteristic we all highly value in women and children; "sweetness" describes it as nearly as any one word. She was not imitative; she was not in a hurry to shine; she had patience and dependability; she did what was required of her for many long years, simply and sincerely, not fretting in the least about the ultimate result.

Miss Pickford is a true screen star. She speaks without personal bias. The performers are personally of no more consequence to me than I am to them.

We don't know each other as individuals.

So far as character is concerned, the face does not always run true to form, but the screen impression is largely physical.

A homely little girl may be far sweeter than she seems, but it would be difficult to convey that in a first screen effect.

Little Mary had the health and physique adequately to present the charming human quality of sweetness.

The men above named represent, each in his own way, and quite as sincerely, some quality effective with the audience.

Chaplin is really an acrobat, so tireless in the hard work he is called upon to perform that there is an absence of visible effort in all he does, but he has sounded one steady note. He has fully grasped the idea that nothing is so amusing to the average audience as human stupidity.

Each one of us has a habit of regarding the tiny portion of mass effort we perform as important.

Chaplin is continually showing us how ridiculous we are by the solemn manner in which he attempts the trivial.

He has a consistent policy.

So had the company in which he first succeeded.

That consistent policy preserved the company after he left it to join forces with another organization.

Therein lies an answer to the star problem.

We now have a large number of true screen stars, those who have proven their case in screen portrayals—what we have lacked is a more definite policy of production.

Fairbanks brought to his work a large amount of physical enthusiasm, but this was not all. To it he added the steady light of a well-established ideal. He radiates the glow one may feel at rare moments, an after-dinner glow, that of noble second youth, or even that of Browning's "Pippa,"

Such in a general way is the Fairbank's ideal.

Fairbanks sought to represent something.

He had an ideal.

By the same slow and painstaking process that has brought others into prominence, Hart made his way to public favor.

Less well-defined in his ideal, he evolved it gradually by steady application and steady enforcement.

Man is by nature brutal, but subject through the wondrous power of sex influence to womanly refinement.

These ideals may have been more or less unconscious with the actors themselves, in some cases predetermined, in others a matter of temperament alone. The effect is that of the dropping water which wears away the hard stone of public indifference. It has taken time to prepare the mental soil, that of public receptivity, before transplanting the consistent idea itself.

So far as my personal observation is concerned, not a half dozen producers have grasped the necessity of a well-fixed and thoroughly consistent policy of production—there is a lack of true mental conception of what is most desirable in plays.

There may be a thousand true conceptions each differing from the others, thus affording the audience of millions an almost infinite variety of performance.

The necessity is not for all to aim at one character of presentation, but to fix on something clearly defined in the way of object and purpose.

We are not confined to any one aspect of life, but it gives character to a product to strive after a certain definite being or a certain definite truth, or a certain clearly-defined justice.

An established policy lets an audience know what to expect and it thus establishes a brand.

What is expected in an article like this one?

The critical writer must have well-established ideals of his own, formulated with judgment and enforced through the difficult medium of printed words in order to set aside the torches of other minds—why not the producer with his superior medium?

This means a certain breadth of sentiment.

Even a critic has his feelings, and they bring him mental resources. Think of giving first notices to such a list as Lois Weber, once a screen actress, now a talented producer; Clara Kimball Young, Max Linder, Pearl White, Carlyle Blackwell, Fatty Arbuckle, Mabel Normand, Norma Talmadge, Louise Glauem, Enid Bennett, Bessie Barriscale, besides nearly all of a long list of fine performers who received their early training in the Biograph, Vitagraph, Edison and Pathe companies. The critic is associated through sentiment with a large family of bright interpreters, and gather from their work, a little at a time, recognition of what makes for success.

Stars succeed through faithful and consistent performance.

On this account the public and the exhibitor come to depend upon the star for high-class and consistent screen performance, rather than upon the producer.

What is the natural inference?

Only the questions are mine—the inference yours.

Can valuable good-will in production be established and maintained by defined policy and consistent performance?

Without these elements is there really any good-will whatever in either production or exhibition?

Is the star to be the whole thing or just a valuable and highly valued part of the game?
Sir Herbert Tree and the Screen

By Edward Weitzel

The death of the English actor, Sir Herbert Tree, in London, July 2, removes a picturesque figure from the stage and deprives the motion picture play of a man of international reputation who had been the leading player in two ambitious screen productions and whose natural gifts and artistic training made him a valuable acquisition. The claims put forth by admirers of Sir Herbert that he should be classed among the great actors of his time, especially in tragic Shakespearean roles, are quite without foundation. The English actor-manager was at his best on the spoken stage in character parts, of the Svengali and Falstaff types, and was a producer and stage director of originality and sound method.

Sir Herbert lacked, however, one of the most important requirements for tragic acting—a voice of flexibility and power. His reading of such parts as Shylock and of Cardinal Wolsey in “Henry VIII” was but little above mediocrity as far as volume, music and the deeper significance of the poet’s verse are concerned. His natural generosity and business acumen prompted him to surround himself with an excellent company which he directed with skill, and this enabled him to hold his place in the front rank of the English histrionic world, a position gained by unceasing and intelligent labor.

Sir Herbert appeared as an American Senator in a picture entitled “The Old Folks at Home,” but his most noted achievement before the camera was in the title role of Macbeth. The production was an ambitious and, in many respects, a worthy one. Great care was taken in securing historical accuracy in costumes and settings, and the English actor’s performance of the Thane of Cawdor was proficient in make-up, conception and, for the most part, in execution. He was at his best in the scene just previous to the murder of Duncan, but fell off considerably in the banquet scene when his guilty soul conjured up the ghost of the murdered Banquo. The frenzied horror of this moment was partially lost by the slowness of the action and the absence of vocal expression in the “Avaunt! and quit my sight!” speech.

The silent method also labored against certain innovations in the screen version of the tragedy that made it extremely difficult to maintain the intensity and onward sweep of the original. The Bard of Avon knew his business and, as a consequence, visualized none of the several murders in Macbeth. Only the preparations for Duncan’s taking off are shown and the scene of confusion and dread that follows. The murders of Banquo and the wife and children of Macduff are commented upon briefly, and the one death scene enacted before the eyes of the spectator is at the finish, when the soul of the ruthless murderer himself is sent to its account by the sword of Macduff. This is the masterly way of building up a mimetic tragedy. Familiarity, even with human slaughter, breeds contempt, and the reproduction in detail on the screen of all the murders in Macbeth turned the poet’s work into crude melodrama that lost in impressiveness with each repetition of violent death.

The placing of Shakespeare on the screen will be accomplished eventually by a director whose grasp of the matter will enable him to come much nearer success than have any efforts in the past. We will then be spared another such woeful spectacle as the one presented by Sir Johnstone Forbes-Robertson in the screen version of Hamlet made in England. To recall the sorry figure the English actor presented picking his way gingerly over the real stones on the seashore while following his father’s ghost is to be reminded that realism can defeat its own purpose—when the Prince of Denmark’s shoes are for the stage only and the soles within them have not been toughened by frequent contact with irregular and unfriendly bits of the solid earth.

If

By Sam Spedon.

If my aunt was a man instead of a woman she’d be my uncle.” That’s good sense, we must admit.

If every one grasped facts we would advance no theories. If everyone accepted the inevitable we wouldn’t cultivate imaginary trouble and we would be better fitted to cope with real ones.

If competition is the life of the motion picture industry has aplenty. It is just as keen among exhibitors as among the producers. First let us look at the exhibitors. Each and every one of them wants the first runs and the best pictures. They lay awake nights figuring out how they can get them before their competitors and only close their eyes when they cannot afford to outbid their opposition or cannot offer sufficient inducement to get them. A number of exhibitors combine with some progressive exhibitor so that in each section or territory of the combination, by reason of their number, demand a preference from the producer for his program to the exclusion of all the other exhibitors outside the combine. Of course, the biggest fellow in the combine gets first choice and so on all down the line. This is what is called strong organization and co-operation.

Just as soon as a smaller exhibitor gets big enough he demands a bigger consideration than his smaller associates and so on ad infinitum. Same old story, survival of the fittest. This is business competition and there will never be an end to it.

Now let us look at the producers. One has a high class of pictures, he wants trade and makes a bid for one of the big combination of exhibitors or one of the owners of a big chain of houses. He secures it. Immediately another producer comes along with what is considered a stronger and better line of pictures and he starts to outbid or circumvent his competitors and make a play for public favor. Where will this end? There is no end. It will never end. The struggle for supremacy in pictures will go on forever just as it has in every other line of endeavor. Just as the exhibitors combine so do a number of producers, directors and stars combine, and that organization predominates above its less popular or weaker competitors.

It costs money to do big things, engage big stars and make big productions. It costs money to run big theaters. It costs money to run big pictures and it costs more money to attend big theater, to see big productions. The smaller exhibitor must abide his time and turn to get his proportionate share of patronage, whether it be little or much. The smaller producer must do the same.

When is this competition going to stop? We don’t know. We don’t believe anybody does. It will keep right on going. That’s business.

Present business conditions will continue just as long as the public falls for the stars and demands them; just as long as one star differs in glory from another star. The competition of both exhibitors and producers creates the condition, so what’s the use of asking ourselves foolish questions against the facts that confront us?
Chaplin to Strive for Quality

In Executing His Contract With the Exhibitors' Circuit
Commissions, He Hold on to His Personal Rights

CHARLES CHAPLIN is to be more than a producer of pictures for the First National Exhibitors' Circuit. Both the comedian and his brother Sid, always his confidant and now his personal representative, are to be looked to by the exhibitors as the distributing corporation's
advice and suggestions in matters vitally affecting their mutual interests. While it is true that this phase of the relations between Chaplin and the Circuit is not formally set forth in the contract, the above is intended before a notation it is also true that such is the understanding between the two parties. The "near partnership" is revelatory of the complete harmony existing between Chaplin and his new associates.

A man in the confidence of Chaplin and the heads of the Circuit pointed out last week that the comedian, in looking over the field preparatory to executing a new contract, was not entirely concerned as to the size of the monetary consideration that should enter into the papers. He was looking beyond that. Chaplin, as every one easily may understand, is "fixed" more than comfortably. He is unconcerned about any wolf at the door. What perhaps is a new twist in a motion picture player way, he is concerned about the quality of output, and associated with which his name is associated. He is ambitious. He is anxious to maintain his grip on the regard of picturegoers, to advance along with the most progressive of producers.

It is in furtherance of this aim that Chaplin has agreed in the new contract to subscribe to the sub-standard that it shall be destroyed and entirely refilmed. And it is in the furtherance of it that the Circuit has agreed that it will accept a picture that runs 1,600 feet or one that runs 2,300 feet. In other words, the comedian in his new contract has a margin of 700 feet, where in his former there was but 200. For the 1,600 feet the Circuit will pay the same amount as it will for 2,300. In case Chaplin decides that the strength of the script requires between 2,300 and 3,000 feet fully to develop the story the Circuit will pay a proportionate increase.

The Moving Picture World last week told the story of Chaplin's signing up with the Circuit, which is representative of twenty-five exhibitors having territories in all the states and Canada; how the comedian was to make eight subjects within a period of sixteen months, the first to be ready on October 1 next, and at a salary approximating double that under which he has been working the past year. A World man last week sought out J. D. Williams, general manager of the Circuit.

"Just what is the psychology of Chaplin's hold on the world?" asked the reporter. "Why is it he is as strong in one country as he is in another, English, American, or otherwise?"

"Because he never uses slang in his sub-titles," answered Mr. Williams promptly. "That means there are no opportunities for mistranslations, that the few descriptive aids Chaplin employs in his pictures are as intelligible in one country as in the next."

It was Mr. Williams' first word to a trade paper in regard to the signing of the Chaplin contract. He explained the Circuit had been under absolute obligation to Charles and Sid Chaplin to say nothing publicly until the final ratification of all papers.

"I'd like to show you the stack of clippings I have from English newspapers showing the regard in which Chaplin is held in his own country," continued Mr. Williams. There is genuine recognition over there of the value of the comedian to his fellow-countrymen who are fighting. The regard extends from the humblest private or man-o'-wars' man to the King and Queen.

"Chaplin's signing up with the Circuit had for him a sentimental side. He realizes that much of his success is due to the exhibitor, and he welcomes the opportunity of dealing with exhibitors. Naturally he is anxious to have his pictures go everywhere and play everywhere that are interesting to him, to bring them up all over the country and he is ambitious to make subjects worthy of these houses and of himself. We are confident that is just what he will do. He has offered in excess of that of other stars, and in so doing has made another step forward that he liked the idea of being 'unaccompanied,' insuring an open field."

"The whole idea of the contract is to do away with quantity and to establish a reputation for perfect pictures. He fully realizes that the production of unsatisfactory comedies at this time would cost him anywhere from a quarter of a million to a half million dollars on his next contract. Therefore, any picture that is found to be below the high-water mark will be destroyed and work on it commenced all over again. With this determination the First National Exhibitors' Circuit is sure to exceed in quality and in interest anything Chaplin has previously produced.

"The First National Exhibitors naturally are elated with the prospect of the amount of money they know an investigation is possible to make with the Circuit. While it is true that the First National is paying the comedian twice as much as he has ever before received on any contract the pictures will cost them a very reasonable sum and proves what an organization of this kind dealing direct from producer to consumer can accomplish."

"It is the intention of the First National Exhibitors' Circuit to adopt the same methods regarding production with any other stars with whom it may contract to produce pictures, insuring quality by paying the same for four-reel features as would be paid for eight reels, every star thus being put strictly on his merits."

It is interesting to note that Mr. Williams set out from Los Angeles only on February 1 last determined to make sure the idea long dormant in his brain of forming a circuit of exhibitors. By May 1 he had accomplished a tour of the country and signed up all the present stockholders of the First National Exhibitors' Circuit, and by July 1 the concern was a proved success and had signed up the big thing in motion picture actors, Charles Chaplin.

Leo Heads Fox Scenario Department

THE appointment this week of Jack G. Leo as head of the Fox Film Corporation's scenario department comes as a welcome announcement to the trade. Mr. Leo is well known in the industry, and holds a wide reputation as magazine writer and editor prior to taking up motion picture work. He brings to his new duties a thorough training in the technical side of the motion picture production, having been for the past year and a half in charge of the Fox laboratories.

In his new position Mr. Leo will give every scenario submitted careful scrutiny, and independent scenario writers may be assured that their manuscripts will receive conscientious consideration and prompt attention.

Mr. Leo will make his headquarters in the fourth floor offices of the Fox Film Corporation, 130 West Forty-sixth street, New York. Productions staged at the Fox studios in Los Angeles will also be handled under Mr. Leo's direction.

GOLDWYN'S OFFER TO SOLDIERS ACCEPTED.

Goldwyn Pictures Corporation's offer to supply without cost one copy of all Goldwyn productions for the exclusive use of the United States Army in France has received the enthusiastic endorsement of Newton D. Baker, Secretary of War.

Goldwyn, in addition to offering one print of each of its productions to our soldiers, also offered to furnish a projection unit of equipment as a gift to the government.

"I want to say this personal word of gratitude and appreciation in making this offer which animates it," said Secretary Baker in concluding his letter.

JAMES AUBREY SIGNS THREE YEAR CONTRACT.

James Aubrey is to appear in a series of super-comedies under the management of Arthur N. Smallwood, of the Smallwood Film Company.
Senate Gets General Revenue Bill
Finance Committee Reports on Measure Totally Unlike That Sent Over by the House.

After weeks of delay Senator Simmons of North Carolina on July 3 reported to the Senate on behalf of the Finance Committee the long looked for general revenue bill. As it now stands the measure may be said to be totally unlike the form in which it passed the House of Representatives. Needless to say, it is far more acceptable than it was at the time the Finance Committee held its hearings in Washington, which were attended by the leaders in all branches of the film industry, who went to the Capitol to protest against provisions that would have driven them out of business.

There are many new provisions in this bill as it comes to the Senate, many of them having a direct bearing upon the motion picture industry. Of course, of prime importance is "That the exemptions on Admissions" and paragraph 700 will read as follows:

That from and after the first day of _________, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount of any admission to any place, including admission by season ticket or subscription, to be paid by the person making such payment: Provided, That five per cent of the admission to a non-profit children's theatre for such children as are made shall in every case be 1 cent; and (b) a tax of 5 cents for each 10 cents or fraction thereof of the amount of any admission to any place when paid for by a person paying for such entertainment to which the charge for admission is wholly or in part in the price paid for refreshment, service, or merchandise; the amount paid in excess of such charge to be computed under rules prescribed by the Commissioner of Internal Revenues, with the approval of the Secretary of the Treasury, to the non-profit charitable or educational corporation, for the benefit of which the charge is made, or the person paying for such refreshment, service or merchandise.

These taxes shall not be imposed in the case of a place the maximum charge of admission to which is 5 cents, or in the case of moving pictures shows the maximum charge for admission to which is 25 cents.

This bill, as adopted in the Senate includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

In the bill as it went to the Senate, no doubt was specified as to when the admission tax should go into effect. Section 701 provides for the administration of the bill and reads as follows:

That every person, corporation, partnership, or association (a) receiving any payments for such admission shall collect the amount of the tax imposed by section seven hundred and twenty-five; (b) admitting any person free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section seven hundred from the person so admitted; and (c) in either case shall make returns and payments of the amounts so collected at the rate of one percent on the amounts so collected (except in the case of the non-profit charitable or educational corporation, for the benefit of which such admission is made, or the person paying for such refreshment, service or merchandise.

Among the "small" taxes of interest to the motion picture business which are contained in this bill, are the following: A three per cent tax on all freight shipments, whether by rail, water or automobile.

A tax of one cent for each 25 cents or fraction thereof on all express or parcel post shipments.

A tax of one cent on all passenger transportation fares and accommodations. This tax applies also to mileage books already in the possession of the passenger.

There is a five cent tax on all telephone and telegraph messages where the charge for transmission is 15 cents or more.

A one cent tax is provided for all checks drawn on any bank or banking institution when the value of the check is in excess of $5.

EDWARD EARLE GOES TO VITAGRAPH.

In addition to the engagement of Miss Miriam Fouche as leading woman for Harry Morey, Greater Vitagraph announces the acquisition of several other players to its fold.

Edward Earle, formerly with Metro, Frohman, Famous Players, Pathé and Edison productions, has been selected to head the company with Betty Howe, and Arthur Donaldson has been selected as their chief support. This company is under the direction of Wesley Ruggles.

Another combination announced by Vitagraph is that of Mildred Manning and Wallace MacDonald.

Picture Men Going to Washington
William A. Brady Names Committee to Co-operate With President Wilson in War Work.

The letter which President Wilson sent William A. Brady, head of the National Association, requesting the co-operation of the motion picture industry in the affairs of the government relative to the different war committees met with ready response. On Friday, July 6 a meeting was called at the association's headquarters to select committees to meet at Washington Wednesday, July 11. The committees chosen are:

William A. Brady, president ex-officio.

D. W. Griffith, chairman.

William L. Sherrill, vice chairman.

Arthur James, secretary.

Executive Committee.—Representing producers' branch committee, Adolph Zukor, William L. Sherrill, Arthur S. Goetz.


Representing exhibitors' branch committee, Lee Ochs,25 Louis B. Mayer.

Representing supply and equipment branch committee, J. E. Brulatour, Walter J. Moore, J. H. Hallberg.

Representing general division, John Wylie, World; William Johnston, News; Arthur James, Associated Moving Picture Advertisers.

Miss Young Makes Answer to Selznick
Asks That Her Contract With Him Be Considered Null and That She Be Given All Property Rights in Robert Young's Name.

With its mildly dismissing the contention that her ability as a screen actress is of such a unique character that the Clara Kimball Young Film Corporation is absolutely unable to fill her place, Clara Kimball Young has now asked the court to set aside the corporation from the release of the first four photoplays in which she appeared under the management of Lewis J. Selznick amounted to nearly a million dollars.

Miss Young was furnished with the exception of her weekly salary of $1,000 the actress complains that she did not receive a single penny out of the earnings of the film company which bore her name despite the fact that she was a large stockholder and had a contract with the company providing that she was to receive 50 per cent profits with Mr. Selznick.

Miss Young makes these and many other allegations derogatory to the film company's treatment of her rights in her answer to the suit filed by the corporation in the United States District Court seeking to compel her to carry out the terms of her contract to appear exclusively in the film releases of the corporation until September, 1920, and enjoin her from appearing in films produced by any other company.

The plaintiff in her plea seeks to terminate her agreement and herself was due to the action of Selznick in forming a corporation under the style of Lewis J. Selznick's Enterprises, Inc., which acted as the distributing agency of the Clara Kimball Young Film Corporation, Inc., which has the right to distribute the motion picture films and all shipments and profits therefrom.

The actress charges that she was deprived of her just share of the profits.

Miss Young asks that the court grant her a decree declaring the contract which she entered into with the corporation be considered null and void and that the corporation be perpetually enjoined from bringing any action against her under the contract.

NEW PICKFORD FILM A SENSATION.

Never in the history of the Artcraf Pictures Corporation has a more sensational success been evidenced by one of its films than that of the first Pickford picture, the initial presentation of Mary Pickford's spectacular production, staged under the direction of Cecil B. De Mille, "The Little American." Released at a most opportune time, this patriotic subject was proclaimed by the press to be the best, of not only Mary Pickford, but Cecil B. De Mille as well.

At the Artcraft headquarters in New York President Walter E. Green has been flooded with congratulatory letters and telegrams that were scored last week with the initial presentation of Pickford's spectacular production, staged under the direction of Cecil B. De Mille, "The Little American." Released at a most opportune time, this patriotic subject was proclaimed by the press to be the best, of not only Mary Pickford, but Cecil B. De Mille as well.

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**Fox Men Hold Convention**

One Hundred of Them Look Upon New Productions and Decide Upon Important Change in Policy.

The Third Annual Convention of the Fox Film Corporation was held at the Hotel Biltmore last week, with about one thousand men representing the executive and branch offices of the company in attendance. From a business point of view the conference was the most important in the history of the organization, resulting in the adoption of a modified change of policy soon to be announced to the public.

The convention opened on Monday morning, July 2, being called to order by General Manager W. R. Sheehan. William Fox was presented, and after a brief speech of welcome the delegates were shown several of Fox's new forthcoming productions, and explained that whereas at two previous conferences the branch managers had gathered to be instructed as to their course of action during the coming seasons this time they had been called to report on the suggestions of the exhibitors in their districts as to a new policy of releasing Fox films. The reports were made, a new policy was outlined and a general discussion held, but a final vote was deferred until the delegates should have the chance to see a number of the company's new productions that are now ready for presentation early in the autumn.

In accordance with this plan, after Monday's all-day session, Tuesday's morning at Warner Hall and a private showing of the first of William Farnum's new productions, "When a Man Sees Red," an adaptation of Larry Evans' startling short story, "The Painted Lady," was held.

In addition to the above, Warner Hall was shown a number of the new series of Fox comedies, produced by Henry Lehrman, "A Milk-Fed Vamp" and "His Smashing Career."

On Tuesday a full day's session was held, and in the evening the delegates witnessed the screenings of the first of the widely heralded Fox Kiddie Features, "Jack and the Beanstalk," and another of the comedies, entitled, "Damaged New-Mads." On Wednesday morning the delegates were shown two more of the new pictures, an R. A. Walsh production, entitled "The Innocent Sinner," and a Dustin Farnum picture, "Durr-and the Bad Lands, the Fox Theater.

The conference was then called at the Biltmore, at which there was a general expression of opinion on the character and quality of the new pictures.

The delegates then boarded three big sight-seeing buses, and were taken to the ball game at the Polo Grounds. In the evening the delegates were entertained at the performance of Raymond Hitchcock, in "Hitchy Koo," during which the famous canoe man and his troupe were mainly directed at the film men present and the motion picture business in general.

Instead of a formal banquet the delegates were feasted after the performance at one of the midnight cabarets, and the following morning they again assembled at Warlitzer Hall to witness the showing of William Farnum in "The Conqueror," and "Babes in the Woods," the second Kiddie Feature.

On Thursday afternoon the final conference was held at the Biltmore, and in the evening the delegates attended the Ziegfeld Follies and the Midnight Frolic on the roof.

The two more features were shown them on Friday morning, after which the convention terminated with a visit to the Fox Studios and Laboratory at Fort Lee, N. J.

During the closing session of the convention a final speech was made by Mr. Fox. His address aroused his hearers to enthusiasm, and they departed, proclaiming the belief that the coming season will unquestionably be the greatest in the history of the Fox Film Corporation.

"THE LITTLE AMERICAN" AS PROPAGANDA.

At the request of Edward Harding, chairman of the Executive Board of the National Committee of Patriotic and Defense Societies, the new Mary Pickford-Actual Spectacle, "The Little American," was shown at the Speakers' Training Camp last week at Chautauqua, N. Y. At this camp from 2,000 officers and men known throughout the country gathered to receive instructions and training to help them in their tour of the nation to inspire patriotism and acquaint the public with the needs of the war. Many well known officials from Washington, and other noted military training camp viewed Miss Pickford's new film showing conditions across the ocean on the French front. Those scenes have been pronounced correct by experts and afford the members of the speakers' camp splendid opportunity for inspiration in their forthcoming talks.

**Screen Club Will Hold First Reel**

Members Will Gather at Century Theater on July 29 for an Evening of Rare Entertainment.

SCREEN CLUB members are making extensive preparations for the "First Reel," which is named to give the first annual Screen Club entertainment to be held at the Century theater, New York, on Sunday night, July 29, Edward C. White, the well known theatrical manager, is in full charge of the arrangements, working in conjunction with the New York Motion Pictures Governing Committee, the observant Mr. White started active work several weeks ago, with the Screen Club, 117 West Forty-fifth street, as headquarters.

An elaborate program, which includes an unusual appearance of several of the most celebrated stars in the screen world, is rapidly nearing completion and promises to be the most unique and interesting performance of its kind ever seen upon the stage. The Screen Club is fully alive to the wonderful possibilities the motion picture art offers for an entertainment of unusual quality and is preparing to make its annual "Reel" an affair that will attract wide attention each season.

The Century theater was selected for the first reel because of the large number of well arranged boxes it contains, and its large seating capacity. The price of the boxes is $50 each, and they will be made available to the heads of large motion picture corporations promises a representative audience of men prominent in the industry. All reserved seats will sell at $2.50.

The idea of the program was conceived by members of the Screen Club, and committees have been appointed, and are at work. An elaborate program is being planned, and will include several of the most popular short subjects, and music and programs, etc., have been appointed, and are at work. An elaborate program is being planned, and will include several of the most popular stars in the art.

**The Roll of Honor**

Hector Turnbull, former head of the Famous Players-Lasky scenario department, who has recently resigned to take up freelance work, has enlisted as a private in Battery F, First Field Artillery, New York National Guard. Mr. Turnbull, who saw service in the regular army prior to his becoming the dramatic critic of the New York Tribune, chose the First Field Artillery because of the assurance that that organization would be among the first of the National Guard units to see service abroad. Because of his previous training in the army, Mr. Turnbull was not slow in making himself known in the enlisted ranks. Mr. Turnbull preferred to take his chances on promotion from the ranks of the National Guard rather than go into training in the next Plattsburgh contingent.

Claude Fulgham, shipper at Dallas V.-L.-S.-E., has joined the navy.

George Hill, Mae Marsh's cameraman, has presented his resignation to the Goldwyn company and will depart shortly for the Mineola Aviation Field on Long Island, where he is to learn the science of aviation. It is not a flier but as an air photographer that Hill wishes to serve his country. Photography in the air, in the machines occupying the third line of aerial defense and designated as the observation corps, is playing a major part in the battles along the Western front. The 23-year-old cameraman is a master of his art craft.

Albert Anthony Bassett, who has played in the productions of the many Famous Players and other companies, as well as on the stage, has enlisted in Company I, Seventh N. Y. N. Bassett is a native of New York City and a relative of the veteran actor and long time a member of the stock company of the Famous Players. The new member of the Seventh is also a godson of Tony Hart, the famous old-time man of Harigan and art.

**SEND TRIANGLE SCRIPTS TO CULVER CITY.**

Triangle announces that all scenarios should be forwarded to Scenario Department, Culver City, Calif., and not to the New York office. It is stated that all scripts submitted will be given a key number and will be acted on in ten days.
Rothapfel Talks to Screeners
Theater Man Tells Them Why They Must Have Ideals
And Adhere to Them.

LACK of time last week prevented the publication of Samuel L. Rothapfel's talk at the Screen Club dinner Saturday evening, June 30. It is felt that it is deserving of special notice and this occasion to present it.

Mr. Rothapfel gave a good common sense talk that struck at some vital points concerning the motion picture industry and made a deep impression on his hearers. He related some of his personal experiences and drew deductions from his viewpoint. Among other things he said: "You have just witnessed a drama made by the Biograph Company seven years ago, presenting Mary Pickford in the lead, called 'The Italian Barber.' And you saw as a contrast a drama recently produced, entitled 'The Poor Little Rich Girl,' presenting the same star. When I saw that single reel of 'The Italian Barber' on the screen tonight a lump came in my throat. That picture is associated with my early life, the third subject I ever ran, when I was working in my father-in-law's tavern in a small town in Pennsylvania, about seven years ago. There's where I started.

"I say to you tonight, you actors, authors and directors—have an ideal. Make better pictures. Don't stop. Don't be satisfied with what you are doing today. You are artists and you must not be satisfied with anything short of perfection. I predict that four years from today the contrast between those pictures of today and those produced then will be just as great as the difference between 'The Italian Barber' and 'The Poor Little Rich Girl' you saw tonight.

"Thinking for myself, I am not satisfied, if I have done. I have been complimented and my efforts are appreciated, I know, but I am not going to stop. I am going to build another theater on Broadway, which I hope will be completed next spring. I am going to New Orleans, where I hope to build. I have an ideal. I hope to live to see the day when I shall have a theater that will make the Rialto look like 'The Italian Barber' as compared with 'The Poor Little Rich Girl,' when I will present pictures at an admission of one dollar minimum price.

"Make better pictures. Don't let people tell you it can't be done. Do it. Don't let commercialism creep into your art; that will take care of itself. Have an ideal. You must feel your art, from the head and the heart, not from your pocket. Never in my career have I thought of how much money I would make. I just went on doing things and the money came. The first year of the Rialto showed a profit of $25,000, and be 50 per cent greater the second year. When I started the Rialto, with uniformed, saluting ushers, a forty-piece orchestra and all that, some people gave me four months to last, and now the poor boos are trying to keep up with me. The motion picture industry is in a terribly chaotic condition today. You don't know what you want because the public don't know what it wants and doesn't tell you. Pictures must be founded upon merit and it's up to you to establish it. Make better pictures. Features today are a misnomer; they must be better in the future. Help me build up and maintain them in the establishment of our ideals."

"If you expect to succeed, do things different from others. If a man makes a protest or anything in a picture standing up, make him do it sitting down. Do something different. Be different in your pictures. I have always tried to be different. For instance, one of my ushers tries to learn the names of the regular patrons of the Rialto. He went up to a man and said: 'Why, I am glad to see you again. You haven't been here for over a week.' The man said: 'How did you know it. I didn't know you knew me?' The usher replied: 'I didn't, but I just took a chance.' He took a chance. Do things differently from the other fellow.

"Another thing. Let your art give the audience a chance to exercise its imagination. Let it suggest and the audience will supply what is wanting. Let it do something. Grief can often be better expressed by the bowed head instead of the heaving bosom and the fake tears. By being too literal you can destroy the effect and make it ridiculous instead of dignified and sincere.

"I am going to join the Screen Club. I have put in my application tonight and I am going to extend an invitation to it at a near date to attend the Rialto in a body and watch me score musically a picture. Then afterward I am going to ask you all to have a cold lunch with me. At any time I can help you, in any way, I will be glad to do it. Try me and see. I am full of thought tonight I can't say all I want to. I have just returned from Chicago, where I signed the million-dollar contract of Charley Chaplin with the First National Exhibitors' Circuit, and in a day or two I leave for New Orleans. I appreciate the honor bestowed on me tonight and thank you."

Edwardes Davis, the prompter of the Green Room Club, was the next speaker. His theme was the responsibility of the motion picture director. He said the director is alone responsible for the picture and his judgment in its production should be absolute. He should have the power to accept or reject a scenario as to its fitness to the players and its possibilities.

Tom Wise, the well-known actor, spoke in a general way and brought a delightful evening to a happy ending.

Barker to Remain with Triangle.

Reginald Barker, who has directed some of the finest plays put out by Triangle since its organization, announces he will remain at the Culver City studios under the new organization.
The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

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

Rembusch Indorsed for League Chief
Indiana Exhibitors Instruct Delegates to Support Him—Candidate Pays Respects to Ochs.

By Indiana Trade News Service.

F RANK J. REMBUSCH, of Shelbyville, Ind., president of the Motion Picture Exhibitors' League of Indiana, will be Indiana's choice for president of the National League to succeed Lee A. Ochs, at the national convention at Chicago. This was definitely decided at an enthusiastic meeting of the Indiana exhibitors at the Severin Hotel in Indianapolis. The main purpose of the meeting was for selecting the delegates to the national convention, but most of the time was taken up in discussing Mr. Rembusch's candidacy. About 100 exhibitors from all parts of the state were present.

Mr. Rembusch, who was one of the originators and organizers of the Motion Picture Exhibitors' League of America, has attained national prominence throughout the motion picture industry as a result of his fights on all occasions for high ideals in the motion picture trade.

Mr. Rembusch did not intend to become a candidate for the national presidency and at first declined to accept, but finally consented to the wishes of the Indiana organization. Lee A. Ochs, national president, was present at the meeting but efforts of the Indiana exhibitors to get him to say whether or not he would again be a candidate for national president failed. In fact every time they asked him he evaded the question entirely.

Mr. Ochs made a brief address, touching on the various questions that confront the industry and especially with reference to the National Convention at Chicago.

Hugh O'Donnell, of Washington, introduced a motion asking that Vice-President John Victor, of Indianapolis, take the gavel. Mr. O'Donnell then, in a strong and enthusiastic speech, gave an eloquent history of the work of the Indiana League and of the great success it had had under the leadership of Mr. Rembusch. He concluded by introducing a resolution instructing the delegates to work for the election of Mr. Rembusch as national president.

Mr. O'Donnell, in moving that the resolutions which he submitted be passed unanimously, stated that the Indiana league believes Mr. Rembusch is particularly well fitted for the national office, and further believes that he has the necessary qualifications to make the presidency of the national league a credit to the organization and a power and good for the industry. They were passed.

The members voted to authorize Mr. Rembusch to appoint all delegates to the convention and to instruct the delegates to vote for him for president. Following is a list of the delegates and alternates named by Mr. Rembusch:


A campaign committee, composed of Charles C. Pettijohn, of Indianapolis, chairman; C. R. Andrews, of Muncie; and Hugh O'Donnell, of Washington, was appointed to further Mr. Rembusch's campaign. This committee was instructed to open headquarters at the Morrison Hotel at Chicago and to exert all its efforts to place Mr. Rembusch at the head of the national organization. A fund of $500 will be raised, $335 of the amount being subscribed at the Indiana meeting.

Members of the Indiana league also passed resolutions opposing the advance deposit system, and decided to consider the organization of a mutual insurance company, which would insure all motion picture theaters and equipment.

The company would also be made to act as a bonding company to guarantee payment for film rentals. More definite action along this line will be taken at the next state meeting.

The resolutions opposing the advance deposit system are as follows:

During the progress of the meeting, National President Ochs called attention to the fact that there was a lack of loyalty on the part of some exhibitors to the National League. He also pointed to the lack of funds to carry on the work in proper form. He said the motion picture machine operators union at times gives out orders and every operator in the union at once obeys, and he added that if the exhibitors would do the same in regard to the national organization, such abuses as the advance deposit system would disappear over night.

At this point President Rembusch rose to his feet and made a few remarks that brought a round of applause from the other exhibitors.

"No man can question my loyalty to the Motion Picture Exhibitors' League of America during the past year or any

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National League Convention and Exposition at Chicago January 14 to 22
Headquarters of Exposition—1416 Masonic Building, Chicago

Virginia Exhibitors at Ocean View August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.
other year,” said Mr. Rembusch. “You will remember, Mr. Chairman, that last year I journeyed that same week to North Carolina and had that organization come into the League. I do not deny that I have disagreed with some of the policies that have been introduced into the League in long ago by members of the Motion Picture Exhibitors’ League. I assume the dates from its inception and birth. I am one of the few exhibitors who met in Cleveland, O., years ago and helped organize this League. Since that day my work in this state and in other states for its growth has been everywhere in the state. We would do well to return to the principles on which this League was founded. The idea of establishing the League was to look after the interests of the exhibitors first and foremost. I believe, and I still believe, that this organization will stand for those ideals and principles of which it was conceived and born.

“My state organization desires that I shall be president of the National League because the Indiana exhibitors believe that the same good can be accomplished for the nation that has been accomplished in this state. We can do it. We can reorganize in Chicago in a stronger and more equitable sense to do those things for the benefit of the exhibitor that can be done by conscientious and fair effort. Mr. Ochs, even though a member of the executive committee, asked me to resign because I dared oppose the use of the National League for what I believed to be a purely mercenary purpose. I remained because I believe that very soon the time will come when this organization will see the good of a reorganization and are going to stand by me.”

President Rembusch announced that during the past month he and C. R. Andrews, secretary of the Indiana organization, had originated a new plan to increase the membership of the organization and had found the new plan very successful. They engaged a state solicitor, and plan to have him call on every exhibitor in the state and ask each to pledge $1 a month to the state organization. The result was that over 100 new members were secured within the last thirty days, over $1,000 was subscribed and $500 in cash turned over to the state treasurer. Indiana now has over 300 new members and expects to raise approximately $6,000 to carry on the organization work throughout the year on the dollar-a-month plan.

A report of the financial condition and standing was given by Ray Andrews, secretary, thus giving the members of the organization an opportunity to see the new system of accounts and new set of permanent books that have been printed especially for the Indiana League. Under the plan of having each member pay one dollar a month it is necessary to provide a new set of books and each member will receive monthly statement of his standing in the organization.

The Indiana members rejoiced at the fact that they have no form of censorship in the state and also took pride in the fact that the Indiana estimates in the Motion Picture Industry are the first constructive legislation through the Indiana legislature—the bill legalizing the showing of motion picture shows on Sunday.

“Mr. President, the discussion brought out the fact that censorship bills were brought up in thirty-one states during the last year and each state won its case in all but three exceptions without any help from the National Association of the Motion Picture Industry. The Indiana members took this as an indication that it is up to the exhibitors of Indiana to save their business without any help from the balance of the trade.

No Action this Year on Daylight Saving

While Calder Measure Has Passed Senate the House Committee Has Postponed Action on Borland Bill.

The motion picture interests of the United States will have an extended opportunity to defeat the so-called ‘daylight saving saving light’ bill on the floor of Congress. As previously noted in these columns, the Calder bill providing for a change in the clocks was passed by the Senate some time ago. By adjourning for the session for the present these bills, which are on the calendar of the Interstate and Foreign Commerce has indefinitely postponed any further action on the Borland bill, which provides for legislation the same as the Calder bill, until the regular session, which will be held on Monday in December. At that time the agitation for the daylight saving will be revived, and it is declared that with the cooperation of the Chamber of Commerce of the United States and other business organizations this bill will be defeated.

In a previous issue of the Motion Picture World, the effects of the working of this bill were outlined. It is suggested that the exhibitors and exchange managers and all others interested in the motion picture business start a campaign of publicity now to acquaint the members of the House of Representatives with the hardships that will be worked upon by this bill and the Calder bill. At the same time the moving picture men should not lose sight of the fact that Mr. Borland also has another bill providing in substance the same as his original measure which has been referred to the House Committee on the Judiciary, and the House Committee on the Judiciary has not adjourned for the summer.

It will be only by constant and intensive work on the part of those concerned that this bill will be defeated. Unless it is defeated the trade as a whole stands to have its business cut down to anywhere from 25 to 50 per cent. during the summer months, the time when it can least afford to lose and which it will find that its business in the winter will be disorganized by reason of the changing of the clocks during the preceding summer.

Commissioner Bell Visits Brooklyn

Head of New York City’s License Bureau Makes Plea for Enlistments.

The effective value of the motion picture theater as a public forum in properly placing a question of national importance before the public was clearly demonstrated last week when George H. Bell, License Commissioner of New York City, during the official recruiting week made a flying trip through Brooklyn in order to help the Mayor’s Defense Committee recruit for the Army Reserves. The Commissioner, who is a forceful speaker, addressed large audiences in every theater he visited. After the conclusion of the Commissioner’s speech, each theater orchestra played “The Star Spangled Banner” while patriotic slides were flashed upon the screen.

The Commissioner himself was heartily applauded many times in the course of his speeches. Accompanying him was his deputy, E. Kaufman, and his chief of the motion picture division, E. Cullinan. Representing the exhibitors of Brooklyn was William Brandt, their president, who introduced the speaker, and Louis L. Levine, the proprietor of the Regent. It is estimated that in all over 50,000 people heard the Commissioner.

TRIGGER FAVORS WESTERNER OR SOUTHERNER.

Editor Moving Picture World: I have received numerous letters inquiring as to my position on the presidential election at the coming convention of the Motion Picture Exhibitors. I have not been able to say that I have any special statement made in the trade journals two months ago; "For president of this organization we must have a clean-cut man who is not involved in any petty league politics. He must resign the Senate, and resign the Senate, and that it does not exist solely for the good of the individual. He must have qualities for leadership, have strength and stability, and be a man of vision, one that can lead by the confidence of being a good man. Great things are to be done and we want a man to do them. There are several such exhibitors who will be at the convention in Chicago. I would advise for the betterment of the league, to consider the candidate carefully and when voting, cast the vote for the man with the above qualifications. At the present time we are suffering from too much regulation. Those that are in the field for presidency are Fred
Mack Sennett Off for Pacific Coast

Director to Begin Staging of Paramount-Mack Sennett Comedies at Edendale Studios at Once.

Mack Sennett, who has just signed a contract to produce two-reel comedies exclusively for release by Paramount, has departed for the West immediately upon his arrival in Edendale, where his studio is situated. Mr. Sennett will begin work upon the production of the first of his two-reel comedies to be released under the new agreement. These will be called Paramount-Mack Sennett productions, and there will be one released every two weeks through Paramount.

Mr. Sennett will continue the production of the type of comedies which has made his name known all over the world. As he swung aboard the train Mr. Sennett declared that he was delighted at the prospect of going into harness again. I have just been talking over plans for our future productions with Mr. Zukor, president of Famous Players-Lasky, and Mr. Abrams, president of Paramount, and they sound good to me. With an organization like that behind me I am going to be able to put over the best stuff that I have ever done in my life. The field of comedy has only been scratched so far and there are a whole lot of new things up my sleeve that are going to provide starting innovations when we begin work at Edendale.

My organization out here I know that the boys will jump into the work of producing these new comedies with unlimited enthusiasm. I can faithfully promise that these new comedies will be the best that I have ever done.'

Leonardt Now With Goldwyn

Harry Leonhardt, who since the formation of the Fox Film Corporation has been one of the powerful and able executives of that company, has joined Goldwyn Distributing Corporation as General Western Manager and next week assumes jurisdiction over all of the Goldwyn branches and business in the West, beginning with Denver and including the Seattle, San Francisco and Los Angeles offices.

In signing Mr. Leonhardt Goldwyn brings into its organization one of the strongest personalities identified with motion picture salesmanship in the industry. He leaves the position of general western representative for Fox to take up larger duties with this newer organization and starts at once on a tour of inspection of the territories under his direction. Goldwyn's branches in the four western divisions are: Denver, W. S. Rand; Los Angeles, C. C. Parsons; San Francisco, C. M. Simmons; Seattle, C. F. Hill.

In four years Harry Leonhardt has become one of the best known men in the sales side of the motion pictures. For twenty-five years he has been identified with the most progressive phases of the industry and has covered the entire range of managerial effort from Shakespearean drama to tableaux vivants and modern vaudeville with both the Keith and Proctor interests. His only motion picture connection has been with the Fox organization. His first stop on his trip through his territory will be in Denver.

I have entered the splendid organization that Goldwyn is building," says Mr. Leonhardt, "and my position represents a new era or a new cycle in motion picture production. I looked at all of the pictures completed to date and they eclipse anything I have ever seen. I feel—and I would not have come with Goldwyn if I hadn't felt it—that the directors and authors who comprise the Goldwyn organization are reaching way ahead of anything now being achieved in films and I am returning to the West carrying to exhibitors the news of a new and great advance in motion picture making."

Changes in Vitagraph Organization.

Don Bartlett, formerly advertising manager for the Triangle Distributing Corporation, has joined the publicity department of Greater Vitagraph, taking the place of Gordon Lawrence, who has been transferred to the sales promotion department.

H. J. Bayley, manager of the Omaha Exchange, has been transferred to New York, and L. A. Betzler has been appointed manager of the Omaha branch.

George Balsdon, Jr., manager of the St. Louis exchange, has been transferred to New York, and his assistant manager of the New York exchange to assist his father. He is succeeded at St. Louis by D. E. Boswell.

H. C. McLaughlin has been appointed manager of the Cincinnati exchange.

Harry Leonhardt.

Virginia Exhibitors to Meet in August.

Chesley Toney, secretary of the Virginia League, announces the date of the coming state convention as August 27, 28 and 29 and the place Ocean View, which, as its name indicates, is on the seashore. He promises that there will be opportunities to combine a bit of pleasure in the course of business. Secretary Toney may be addressed at his office in Richmond.

The delegates of Virginia to the National convention are E. T. Crall, Olympic, Newport News; Harry Bernstein, Colonial, Richmond; Otto Wells, Strand, Norfolk; R. D. Craver, Broadway, Lynchburg; J. W. Hamilton, Hamilton, Martinsville. The alternates are J. F. Lacey, Princess, South Boston; J. Henkel Henry, Empire, Winchester; W. F. Crall, Palace, Petersburg; R. K. Craven, Surprise, Alexandria; C. E. Georgegan, Cosy, Chase City.

Cleveland Exhibitors Elect.

The Cleveland branch of the Motion Picture Exhibitors' League of America, at its meeting the last week in June, elected the following officers, to serve the term beginning July 1: President, Geo. Lemke (re-elected); vice-president, J. H. Simpson; recording secretary, Walter Horsey; financial secretary, Sam F. Deutsch; treasurer, Adolph Mahrer.

The organization also arranged for delegates to attend the Chicago convention.

Show Navy Pictures in Union Square.

To materially aid in recruiting for the navy, motion pictures are being shown nightly in Union Square, New York, where the land ship Recruit is rapidly becoming one of the principal sights of Manhattan. Through J. J. McCarthy, his general manager, D. V. Griffith has supplied the Recruiting Service with a complete picture of the new ship. The entire plant, screen, etc., which has been placed alongside the ship, was all placed in position by Mr. Griffith's mechanical staff. The free exhibition is given every night and attended by thousands of people.

The pictures shown are the official films of the Navy Publicity Bureau and give views of training quarters, life at sea, and other subjects to interest the prospective recruit. The Union Square battleship is a perfect replica of an up-to-date dreadnaught and is manned with officers and crew. It was built by the Mayor's Committee of Defense on the original suggestion of Blaine Ewing, and was turned over to the Navy Department by Mayor Mitchell. Band concerts, speaking and patriotic demonstrations take place aboard ship and in the park every evening.

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Manager Ludwig Schindler Urgently Requests Photoplayers Who Have Not Yet Contributed Articles to Red Cross Booth to Send Them In

THE official program of the Seventh National Exposition of Motion Pictures, to be held at the Paramount Saturday, July 15, will declare the Exposition opened at 11 o'clock A. M. Thereafter the Exposition will run daily, until its close, from 11 A. M. to 11 P. M. Saturday will be Goldwyn Day and the night will be Miss Marlene Dietrich day at the Universal. Other Goldwyn stars have also been promised.

Sunday, July 15—This has been set apart as Pathé Day. When Mrs. Vernon Castle, Pearl White and Florence Reed will be in the Pathé booth.

Monday, July 16—This will be Selznick and Exhibitors' Day, and Lilian Walker, Clara Kimball Young, Anita King, Constance Talmadge and Norma Talmadge will grace the Selznick booth.

Tuesday, July 17—Butterfly Day, with Violet Mersereau and other Universal stars.

Wednesday, July 18—World Pictures, Brady-Made Day, with Aline Macmahon, Elinor Clayton, Evelyn Greelye, Madge Evans, Carlyle Blackwell and Montagu Love as the featured stars.

Thursday, July 19—K-E-S-E Day, with Bryant Washburn, Mary McAllister, Lew Fields, Hazel Daly, Taylor Holmes, Marguerite Clayton, Shirley Mason, Ernest Maupain, Bob McBee and Ellen Paule as the stars.

Friday, July 20—Art Dramas Day, with Alma Hanlon, Jean Sothern and three stars present.

Saturday, July 21—Mutual Day, with Charlie Chaplin, Mary Miles Minter, Helen Holmes and James P. McGowan in the galaxy.

The Red Cross Booth.

One of the features that is bound to create great interest and enthusiasm at the Exposition is the Red Cross booth. The names of the Chicago women who have been appointed as the committee in charge of this booth are Mrs. George A. McKinlock, chairman, and Mesdames Charles G. King, William P. Nelson, Fletcher Dobyns, Joseph M. Cudahy, William P. Morgan, Orville Babcock, George McLaughlin and Edwin Ryerson.

Quite a number of dainty, useful and attractive articles already have been sent in by well known stars to Ludwig Schindler, manager of the Exposition, for the purpose of having them raffled off by some prominent player present at the Red Cross booth, the entire proceeds to be applied to the Red Cross fund. Manager Schindler, however, wants more articles and he makes another appeal to the prominent and well known stars in the business. Many of them have not yet been heard from, and he makes a hurry-up appeal to every one of them. It is not the cost of the article so much as its associations that counts in this case.

The Seventh National Convention Program.

The Seventh National Convention will be convened at 10 o'clock Monday morning, July 17, All delegates are requested to report at convention headquarters, Morrison Hotel, before that hour, to receive their official badges. As at present outlined, the Convention will be opened at the same time daily, until its adjournment.

On Wednesday evening at 11 o'clock prompt, a banquet will be given in the Morrison Hotel, and on Saturday evening, July 21, a grand ball will be given by the Reel Fellows Club, at the same hotel. The new room, which will be opened for the first time. One dollar admission will be charged each person, and the attendance will be limited to 2,000. It is expected that the grand march will be led by Francis X. Bushman and Beverly Payne. Diversified entertainment will also be furnished, in which the players from the Terrace Gardens, in the hotel, will participate.

Rose Tapley, well known photoplayer and lecturer, will serve as official hostess of the Exposition. A better choice could not have been made, as Miss Tapley's amiability, delightful personality and resourcefulness as a "mixer" are ideal for the position.

Other Temporary Conventions.

The National Association of the Motion Picture Industry will hold the first session of its annual meeting on Wednesday, July 18, at 11 o'clock, in the Princess Theater. Important matters will be discussed, including the increase of the Board of Directors from thirty to forty-two. Also there will be an election of officers. The headquarters of the organization will be at the Congress Hotel.

The Society of Moving Picture Engineers' Convention will be held July 16, 17 and 18, with the Hotel Sherman as headquarters.

The F. I. L. M. Club convention will be held in the Chicago club's headquarters, 207 S. Wabash avenue, Friday, July 13.

Firms Represented at the Exposition.


WESTINGHOUSE RED CROSS DIVIDEND.

At the regular meeting of the board of directors of the Westinghouse Electric and Manufacturing Company held in New York on Wednesday, June 20, an extra dividend of one-half of 1 per cent, on both common and preferred stock was declared. The board of directors stated that the dividend, which will amount to approximately $375,000, is an addition to the regular quarterly dividend of 1½ per cent, on both common and preferred stock, which was also declared.

At this meeting the annual election of officers of the company was held, with this result: Chairman of the board, Guy E. Tripp; president, E. M. Herr; vice presidents, L. A. Osborne, Charles A. Terry and H. P. Davis; acting vice president, T. P. Gaylord; comptroller and secretary, James C. Bennett.

GIVES WEEK'S SALARY TO RED CROSS.

Valeska Suratt has “come across” nobly in aid of the Red Cross war fund. She has given an entire week's salary to the cause, and only the star, William Fox and the Red Cross authorities know what that sum is.

Mrs. August Belmont, leader of one of the Red Cross war fund campaign teams, has the honor of getting Miss Suratt’s contribution. She called the pretty photoplayer by telephone and asked her if she wouldn’t do something for the cause.

"Certainly," Miss Suratt replied. "I’ll send you a check on Monday." The check was the salary check.

CHANGES IN PHOTOPLAY'S STAFF.

Alfred A. Cohen of Los Angeles has been appointed western managing editor of Photoplay Magazine. Frederick James Smith of New York has been appointed eastern managing editor, and James R. Quirk, publisher, will assume the duties of editor.
Goldwyn Signs Up Big Exhibitors

JONES, Linick & Schaefer of Chicago and John H. Kunsky of Detroit Contract for First Runs.

Goldwyn Pictures, the largest screen studio in the world, will soon be shown in Detroit, according to the newest arrangement. Mr. Kunsky will have the first in his theaters of the new Metro Pictures which will be exhibited first at the Colonial theater in the very heart of that city.

Besides the theaters under their ownership, Jones, Linick & Schaefer are affiliated with Ascher Brothers and other film magnates controlling half a hundred important houses in the second largest American city.

Another important contract signed by Goldwyn this week is with John H. Kunsky for the first run rights for Goldwyn productions in Detroit. Mr. Kunsky will play Goldwyn Pictures at the finest of his houses, the Madison theater, and later they will also be seen at his nine other theaters in Michigan's great industrial center.

Mr. Kunsky, as mentioned, owns the Grand theater, Columbus, Ohio, one of the largest and best known houses in the state, have signed for all twenty-six Goldwyn Pictures for the next year.

**At Leading Picture Theaters**

Program for the Week of July 8 at New York's Best Motion Picture Houses.

"Parentage" at the Rialto.

HOBART HENLEY's study of the American home, "Parentage," was the leading feature at the Rialto for the week of July 8. It is a sincere, human story about the youngsters and grown folks of a place which everyone will recognize as his own home town. Back of all the laughter, the amusing character types, and the absorbing story there lies a lesson, the value of which no one will question. Mr. Henley and Martin G. Chandler, the co-authors, have made their picture primarily a capital piece of entertainment.

Mr. and Mrs. Sidney Drew in "Lest We Forget," pictures taken in Alaska and the Animated Magazine were also on the program.

"The Love That Lives" at the Strand.

Pauline Frederick in "The Love That Lives," written by Scudder Middleton and produced by The Famous Players, under the direction of Robert G. Vignola, was the principal picture at the Strand. As Molly, the office drudge, she portrays a character that is lovable and charming. There is an abundance of tense situations and thrilling scenes cleverly counteracted by humorous incidents. Miss Frederick is supported by John Sampolis, Pat O'Mally, Joseph Carroll, Violet Palmer, Frank Evans, and Elderton Stewart. "The Little Philite of Ikey Schoenestein," by O. Henry; a new "Study in Character Analysis" by Paul H. Terry, scenic and educational views, and The Strand Topical Review were also shown.

Micha Violin, Nadine Legot, Arthur Depew and Ralph H. Brigham were the soloists.

"The Lone Wolf" at the Broadway.

The Herbert Brenon production of Louis Joseph Vance's thrilling novel of criminal life, "The Lone Wolf," featuring Bert Lytell and Hazel Dawn, has made an emphatic hit at the Broadway Theater and will continue its run for several weeks.

_Eighty-First Street Theater Bill._

At the Eighty-First Street Theater for the entire week Douglas Fairbanks was seen in his latest surefire hit, "Wild and Woolly."

**Russian Actor Joins Aviation Corps.**

Word has just been received in New York that Mozukin, described as Russia's greatest living actor, has joined the Moscow division of the Russian aviation corps. According to an unsuccessful attempt at enlisting in the army and going so far as to disguise himself and enroll in an outfit of Moscow soldiers, Mozukin in a last persuaded the government to let him become one of the aviation corps.

The first screen appearance of Mozukin in America was made in Washington on the occasion of the reception of the National Press Club to the Special Russian Commission here last week at the Willard, in the unusual screen version of Pushkin's "The Queen of Spades," under the direction of N. S. Kaplan and the Russian Art Film Corporation.

**Gretchen Lederer.**

GRETCHEN LEDERER is advanced by Bluebird as proof that musical comedy has not cornered all the pretty girls in the show business, despite the impression that may have been created by the ravings of 'girl show' writers. Miss Lederer has been the Bluebird stock forces since the establishment of the program, filling the niche usually assigned to "second woman" in permanent dramatic organizations. In this capacity she has played stately dances and commencing prominent females in many differing actresses and neutral ent surroundings. But in the practice of her work has borne the stamp of sincerity and she has always "registered" the part exactly as her directors anticipated.

She began her Bluebird experiences in support of Louise Legaly, playing in "Bobby of the Ballet" and "The Grasp of Greece," a host of fruitful females that helped the heroine to considerable sympathy. In "Little Felix" and "Edgar panty Riddles" and "The Little Orphan" she supported Ella Hall; she played a "villainess" in "Heidi, Cinderella," with Rupert Julian and Ruth Clifford, and in "The Greater Law," soon to be released, she plays an admirable part. But her real chance to appear to the best possible advantage will come to her in support of Dorothy Phillips when "The Rescue" is released July 23.

Miss Lederer in this feature will be one of five society belles who radiate good looks and parade line gowns through a problem play. When Ida May Park was casting "The Rescue" she picked the women in Miss Phillips' support, with an eye single to pulchritude—the Misses Aster, Malone and Du Bray completing with Miss Lederer the quartet of loveliness that has set Bluebird's press department digging for adjectives that denote nature's gifts of beauty to womanhood.

**Paul Kimberley Honored.**

Paul Kimberley, an English film man favorably known in the United States, has been awarded the rank of captain in recognition of the splendid work he has done in furthering the interests of many war activities. Much of this has had to do with disabled soldiers and sailors. Captain Kimberley has been appointed a technical advisor to the Ministry of Labor in the matter of the employment of soldiers and sailors.

At the annual meeting of the Cinematograph Exhibitors' Association, held at Birmingham, the lord mayor associated with his toast the name of Captain Kimberley. In his response the captain said members of the trade had done much to help wounded men. In London a training center had been established where over thirty men, twenty of whom had lost a leg, were being educated as cinema operators. Some of these already were at work. The center had been given government recognition, and the men had received a measure of maintenance while learning. Similar centers had been established in other cities.

**Patriotic Work of Calgary's Allen Theatre.**

Lieutenant W. M. Brooks, commanding Ogden Section Military Hospitals Commission Command, has sent a letter to the manager of the Allen theatre in Alberta, thanking him and his associates for their aid in furthering the work of his organization. The theater, the musicians, and the entire staff had given their services for a series of Sunday concerts, at which collections were taken and applied toward the prisoners of war fund and other patriotic purposes, including the purchase of a phonograph and records.
Thanhouser Will Continue Trade Showing

Veteran Manufacturer a Firm Believer in Giving Exhibitor Earliest Information Possible

W HEN I stated some weeks ago there had been some quiet agitation for the abolition of special critics in show business, some exhibitors, who do not believe that revolutionary changes occur overnight, scoffed at the idea of any such change taking place. Since I originally spoke, five companies have stopped these showings.

Beyond a doubt, a picture shows to better advantage in a theater, but also beyond a doubt a professional picture critic can appraise a film as well at an advance showing in a projection room as in the theater. To say that such is not the case is to say that the feature reviewing of the past three years—and it is this reviewing that has made the trade paper a force in the industry—has been without result.

To reiterate, the chief booking aid to the bigger exhibitors proves they have not been without result. I warn against the abolishment of critics' showings—good-naturedly, for I know better today than ever that the exhibitors are looking for the change, and I am deliberately trying to steer them away from a policy that may prove unpopular.

I say I know this "better today than ever" because I have been flooded with exhibitors' comments since the publication of my original statements. Knowing the general tone of these comments, I might easily do my colleagues hurt by allowing them blithely to adopt a policy that I privately know exhibitors have recommended against.

But these records are open to every producer in the business who is considering this change. Let him digest these comments carefully and let him make inquiry among exhibitors of his own book. Afterward, there are the exhibitors' expressions my statement elicited:

George B. Guthrie, of the Oregon Theater, Salem, Oregon, writes:

I agree heartily with you that these showings ought not to be discontinued. Many of the small-town exhibitors have no other guide. In my case (I live in Portland) I usually see nearly all the features used in our theater in advance, but at the same time I take a great deal of interest in seeing the criticisms as published, and I would be entirely unwilling to forego the guidance of these as they affect me. That is, when I find that a picture is adversely criticised by several critics, I am not farther interested in it, and would not bother to view it if the opportunity presented itself.

In my humble opinion, I should prefer to have more and better criticisms to see them distributed. We realize, of course, that professional critics take somewhat different angles than do our patrons most of the time, but common sense and a desire to be frank and outspoken will usually attract an attractive offering from an undesirable one, and refined points of criticisms made by several judges will not materialize. Rightly so, I think, is my opinion that the industry must get rid of morbid and smutty productions at the earliest opportunity or it will be subjected to increasingly drastic regulation. Rigid criticism will aid greatly in doing this and will protect many exhibitors from showing many of the undesired productions.

Samuel Alexander, of the Palace Theater, Saginaw, Michigan, writes:

I agree with you that these showings ought not to be discontinued. Many of the small-town exhibitors have no other guide. In my case (I live in Portland) I usually see nearly all the features used in our theater in advance, but at the same time I take a great deal of interest in seeing the criticisms as published, and I would be entirely unwilling to forego the guidance of these as they affect me. That is, when I find that a picture is adversely criticised by several critics, I am not farther interested in it, and would not bother to view it if the opportunity presented itself.

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Zara Rhodes, of the La Salle Theater, South Bend, Indiana, writes:

We do believe that trade paper reviews are of value, and we don't think of booking a picture until we can get the criticisms on it. It would be a mistake if the companies did not go ahead with the advance showings. However, I would like to suggest that most of the reviews are not suited to the average exhibitor. They are often quite too long, and I think we would prefer if boiled down so as to give the gist of the trade paper's opinion.

George Hyler, of the Rex Theater, Three Rivers, Mich., writes:

I think trade paper criticism is a good thing for the exhibitor, as it gives him a chance to line up good subjects for his house—the class that the public demands. I trust the critics' showings, therefore, will not be discontinued.

Cordial commendation is the keynote of a letter from Jack Matthews, of the Jewel Theater, Detroit. He says:

I am with you, and so are companies which book your features. The reviews do not come out as far in advance now as we would like. To discuss the publication with you at the time of real catastrophe, I hope the manufacturers will think twice about it.

M. A. Fleischman, of the United States Theater, Bronx, New York City, has strong views:

In the one reel days we did not trouble much about trade papers, and it didn't matter whether we read them in advance or not. But who wants to go back to the one reel days? This is the day of big productions and we want all the advance information we can get. I am surprised that any manufacturers have abandoned the advance showings for the trade press, and I think bad that they consulted the exhibitors they would have never dared inaugurate such a policy.

Not a vigorous, but indicating the same general trend of thought is the communication of Guy L. Wonders, of the Wilson Theater, Baltimore, Md., which says:

I do not believe the advance showings to the press should be abandoned. Personally, I don't think the trend of the present day critics to create my final judgment, but their criticisms make me able to compare opinions and are valuable for that reason.

B. L. Peinblatt, of the Westchester Theater, Mount Vernon, N. Y., writes:

I am glad you have brought the attention of the exhibitors to this new menace. I consider it one of the most serious the industry has been confronted with to take away from the exhibitor the information that permits him to select the pictures that bring him his business. The thing that is the manufacturers often forget that, unless the exhibitor is doing business, the exhibitor will be in the shop, and of everybody in this industry is founded on the exhibitors' success, and have no use for him. I agree with you that the critical information from trade papers you are taking from him the chance to do better business.

Triangle to Distribute Paralta Plays

Affiliation Does Not Extend to Kerrigan and Barriscle Companies, Which Continue Independently

Paralta Plays, Inc., is to market its productions through the Triangle Distributing Corporation. The negotiations were completed the past week by S. A. Lynch, president of Paralta Plays, and Howard Anderson, head of the former organization. Through this association of forces Paralta avoids the outcry attendant upon the opening up of its own exchanges.

Under the contract Paralta Plays, Inc., and the J. Warren Kerrigan and the Besse Barriscle Feature Corporation in no way lose their identity, and they are in no way amalgamated, absorbed or taken over by the Triangle Distributing Corporation.

The Triangle Distributing company's relations with the Paralta corporations are simply and solely that of distributor of their productions on a special defined policy of distribution, which, it is claimed, will prove advantageous to exhibitors.

No changes will be made in Paralta's production plans. Eight big photodramas a year will be produced by both Mr. Kerrigan and Miss Barriscle, making sixteen a year.

Speaking of the affiliation of the Triangle distributing interests with Paralta, a prominent Triangle official said: "We are much pleased over the establishment of our relations with Paralta. This organization is made up of isolated men who take picture production seriously. Their work is based on an idea which might be called reformatory of some conditions prevailing in distribution and exhibition."

W. Barriscle, president of Paralta, said he and Paralta would be to give the exhibitor the greatest attractions, show him how to develop their exhibiting possibilities to the utmost and aid him in every way to cut down costs.

NEW MANAGER FOR MUTUAL AT BUTTE.

W. A. Conghinl, manager of the Mutual Film Corporation branch at Butte, Mont., has resigned, owing to ill health, and Wilbur G. Seib, booker at the Salt Lake City branch, has been appointed manager at Butte, effective July 9.
“Smiling Jimmy” Kelly Goes A-Fishing

Southern Exchangeman, Visiting in New York, Reports Marked Increase in Demand for Short Films.

James B. Kelly, known to film men in the South as “Smiling Jimmy,” is visiting his mother at his old home in New York City. Mr. Kelly has been connected with the Consolidated Film & Supply Company ever since it was. His first work was with the New Orleans office, then for five years he was in Dallas, and following a successful handling of the super-feature department in Florida he was installed as manager of the Atlanta office, where he has been for two months.

Mr. Kelly reports high expectations among film men over the impetus to be given the picture business in the South owing to the concentration of soldiers in training camps in that territory. It is estimated that it will not be long before there are a quarter of a million men in that part of the country who will be seeking screen entertainment. He points out steps already are being taken to provide it. This large influx of men from all over the country is only one of the factors indicating better business conditions in the South. The cotton and steel demands were never greater, and there is a good cotton crop. The exchangeman notes a strong demand for short films. In fact, he will name for you many towns in which the exhibitor who shows four reels for a nickel is the man who is making the most money.

Just before Mr. Kelly came north he dropped down to Jacksonville for a fishing trip. That there might be no questioning on the part of the cynical he had a photograph made of the catch. One of the local newspapers thought enough of the catch to describe it on the first page. There were six sharks in the “pile,” the larger one weighing 250 pounds, as well as nearly 150 pounds of trout and bluefish. Mr. Kelly’s companion on the trip was E. J. Sparks, general manager of the Lynch Enterprises, and himself an exhibitor. Mr. Sparks is shown at the extreme left of the pile, along side of Mr. Kelly. At the right is Jesse Clark, manager of the Arcade theater.

JULY 17 IS BLUEBIRD DAY AT CONVENTION.

Tuesday, July 17, will be “Bluebird Day” at the Chicago Convention, with Violet Mesereau in personal attendance. Miss Mesereau is the only Bluebird star in the East. Miss Mesereau, at the Bluebird booth, will distribute souvenirs she has herself designed for the occasion and she will also be represented by a doll she has dressed for the Red Cross booth.

Dorothy Phillips, Ella Hall, Brownie Vernon and Ida May Park, of the Bluebird forces in California, have also prepared mementos for the Red Cross booth and will be represented by their own handiwork in various forms and designs. Bluebird expects to set an example to exhibitors at the Convention by demonstrating, in some measure, how “Bluebird Day” may become a feature event.

GENERAL FILM PROMOTES HOLLAND.

Theodore F. Holland has just been announced by General Film as branch manager at Indianapolis. Mr. Holland has been for some time a salesman at the same branch. He is comparatively a new man in the film business, having formerly been a salesman for a large flour concern, but his success as a salesman of film was noted by General Film headquarters and when the opportunity came promotion was made.

Goldwyn Names Initial Productions

Mae Marsh Will Be Seen First, on September 9, in “Polly of the Circus”—Madge Kennedy Follows on September 23 in Her Comedy, “Baby Mine.”

Goldwyn will inaugurate its releases throughout the world on September 9 with its most widely exploited star, Mae Marsh, in “Polly of the Circus,” Margaret Mayo’s celebrated play.

The second Goldwyn Picture will present Madge Kennedy, famous comedienne of the stage, in her first screen production, “Baby Mine,” also by Margaret May, and one of her most successful stage farce comedies. This production will be released on September 23.

Maxine Elliott, world-famed beauty and dramatic favorite on two continents, makes her first appearance on any screen in “Fighting Odds,” by Roy C. MeGrue and Irvin S. Cobb. This will be released October 7.

Jane Cowl, famous emotional star, is the heroine in “The Spreading Dawn,” the fourth Goldwyn release, which will be seen on October 21.

Already, in addition to these four productions, Goldwyn has completed four other pictures and by September 1 will have twelve or more completed pictures ready in every detail. This will mean that Goldwyn will always be working six months in advance on its productions, giving its directors, stars and technical staffs ample time to make beautiful pictures slowly and carefully.

Incidentally, in announcing its first releases, an officer of Goldwyn comments upon the smoothness with which a new organization was formed and got under production. From the start Goldwyn has followed a fixed routine and system and has not been obliged to deviate from it in any respect. Only one or two minor delays occurred during the first six months of the company’s history and time lost on these was quickly made up under a system of efficient management.

L. L. Hiller

The growth of the motion picture business in the last few years has paved the way for the addition to the field of a new generation of executive factors; among these men is L. L. Hiller, treasurer of the King Bee Films Corporation. The stability and the progress of this young company, due in no small measure to Mr. Hiller’s wise administration, mark him out for great possibilities of success.

Mr. Hiller’s rise has been rapid but meritorious, as well as laborious. Prior to 1914 he had been identified with insurance and banking pursuits in Pittsburgh; but in that year he succumbed to the “picture lure” and startled the world by engineering a simultaneous three theater motion picture show at the Grand Central Palace. His success in this venture whetted his appetite. With John Wilk he next founded The Authors Associated Agency, for handling motion picture scenarios. The growth of this enterprise led to an expansion of his activities and the formation of the Wilk & Hiller enterprise.

Next, on the foundation of the King Bee Films Corporation, Mr. Hiller was chosen by his associates in that enterprise to fill the office of treasurer—never a sinecure in a film company, but in this instance a job demanding sound business judgment and technical knowledge.

Mr. Hiller, being in the early thirties, has the better part of his career in front of him. He is liked by all those in daily association with him and popular in the industry, two important factors in motion picture success.
Richardson On the Homestretch

He Passes Through Kansas City, St. Joseph, Lincoln and Omaha and Tells What He Saw.

Kansas City.

T HE city of the Kaw, Kansas City, has about the worst projection proposition, viewed as a whole, of any found in 16,000 miles of travel, if the eight theaters visited may be taken as a sample. Richardson could not make the assertion positively, that they are really above the general average. In every case but one, the Regent, the auditorium lighting was literally atrocious, from the point of view as to injury to projection. In one high class theater the screen was very, very bad light struck every time the door opened to admit a patron (matinee) also on either side of the screen were open doors, poorly concealed by curtains. In this house there was no surrounding picture border of black. The work of the operator in this theater was fairly good, though very far from high grade, but such result as he was able to get is being literally harassed by lack of nary intelligence in auditorium lighting, and shading of the doors.

At one time two ushers (I suppose they were ushers—they had official-looking uniforms on) were fighting over the length of the screen, with the curtains pulled apart, for fully two minutes, to the everlasting murder of that particular scene in this play off. The Regent was the only house that was doing a good grade of work, and there were no curtains over the rear of the screen. The other theaters were all doing a bad grade of work, but theRegent improved on the Regent, and the Regent could be improved by shading the screen light and massing the lights on the balcony ceiling in a row directly over the back part of the room, thus leaving a row of lights, without dropping down an opaque shade, so as to cut all the light off the balcony ceiling. You would then get just as much light without the present annoyance to those in the rear three rows of seats.

But by comparison with the others the Regent is splendiferous. Also the work of the Regent operator was good—in fact fairly high grade, considering difficulty of location and that the room is flooded with daylight. In the Regent operating room the ports are not covered, and the lenses are large, and the lens ports are too large, allowing the halo of light surrounding the picture light to escape into the auditorium, which is, of course, detrimental to projection. The speed of projection was approximately correct, and the screen surround by a very, very wide, dark border.

In all the other houses the picture was more or less unsteady. In several the picture light was very unevenly distributed, a dense one where it was needed, and a bright light in other parts of the room. In one there was a terrific flicker and in one there was travel ghost, not due to worn machine parts. In fact, only the Regent displayed work even faintly approaching high-grade, though the Royal was, as friend Canadian would say, “not so bad.” The light was brilliant and very well handled, but the work of the operator was literally being assassinated by the awful auditorium lighting conditions. In the other theaters the operators’ work was distinctly non-existent, and in one case decidedly punk, nor was it due to poor equipment.

My judgment, from what I saw, is that Kansas City stands in very urgent need of a lot of fixing, both from the manager’s and operator’s end of things. I have seen no town or city in all my travels which stood in greater or more urgent need of that which I have to deliver than does this city by the Kaw, but the operator’s union refused to make the necessary arrangements for the address, and, through my misunderstanding on my part, no attempt was made to get the managers to take it up. So nothing was done. Well, the seventy-six cities which have already heard me on this trip alone, will all have an excursion to Kansas City, and the loser.

To me it makes no manner of difference, except that I regret losing the opportunity to do that which sadly needs doing in that particular place. The very fact that operators turn over the control of their business to their union and that they need it, because progressive, wideawake men never let slip any opportunity to learn, and I venture the assertion that the operators’ unions in at least seventy-three out of the seventy-six西省 which I have skinned will have good been accomplished for both operator and manager. The other two unions, Memphis and Cincinnati, which stand with Kansas City, are 3 against 73 (thus far) on this trip, and 3 against about 125 all told. I could still have arranged for the lecture after my arrival in Kansas City, but was told by a member of the union that the operators would not attend, even if the lecture were given, as I did not bother, but got a night of undisturbed rest; which heaven knows I needed. The Kansas City Union simply demonstrated its unprogressiveness and lack of interest in the welfare of the moving picture industry, and by its action announced the fact that it is not interested in anything except a main strength and awkwardness policy. The screens of the city or such as I saw of them, speak eloquently of this attitude.

St. Joseph, Mo.

St. Joseph, Missouri, is a very wealthy city; also it is one of those slow-going ultra-conservative burgs, in which only a tornado could disturb the peaceful calm. Its hotels are, by comparison, simply awful. Its station officials stare at you in round-eyed amazement when you ask a question, as though astounded that you would presume to disturb their restful repose.

But after all one can but like the city, for it is a pretty one, and its people are both courteous and kind. The operators’ union of St. Joseph has urgent need for a good shaking up. It contains a few live wires, and other good brothers who probably would be live wires if the switch on their circuit were pushed shut, which kindly act I did my best to perform, for the good of all concerned. Among the live ones with whom I came into contact were Brothers Bert Newkirk, W. M. Leucht and J. K. Lang. These men were energetic, progressive, and anxious to advance themselves and the profession of operating.

It was entirely due to the energetic action of Fred Cosman, manager Electric theater, and these three operators, that a picture was booked in the Regent for a presentation of the moving picture industry, and by its action announced the fact that it is not interested in anything except a main strength and awkwardness policy. The screens of the city or such as I saw of them, speak eloquently of this attitude.

Conditions in St. Joseph, as exemplified by the Orpheum, Royal, Empress, Electric, Colonial and Star theaters, are just fair. In the Orpheum, M. Remke, manager, there are two simplex and a monograph (Enterprise Optical Company) dissolve, in charge of E. C. Nicoli and Bert Newkirk. The ports are covered with glass, the walls are black.

Group of St. Joseph Operators.

There are a big vent flue and a sixteen-inch exhaust fan, all of which are excellent. The screen result so far as concerns the operator’s work, is good, but projection is sadly marred by many bright green lights about the auditorium, and also taken effort to produce a pleasing effect. And it is pretty, too, but it is very hard on the eyes, and detracts immensely from excellence of screen results. I had a pleasant chat with friend manager, who admitted that my criticism of the lights was well founded, and said “he thought he would cut them out.” Well, Neighbor Remke, for the sake both of your picture and the eyes of your audience, do it, and “do it now.” At the Royal, W. P. Coffings, manager, I found eleven very bright sidelights, a clock literally plastered with light, ceiling illumination which is poorly handled, and decorat-
tions which are lighter than they ought to be, from the pro-
jector. Simplex lamps were piped to the plain auditorium of that kind. In the
operating room I found A. D. Sellars and Frank Murphy, the
latter chief operator. The observation ports are of goodly size, but are unprotected by glass. Simplex machines are
used, with their lamphouses piped to the vent flue. There
was an open window and the motor rewind was doing its work
too fast. As a whole, from the projection viewpoint, the
Royal operating room is just average, and the auditorium
lighting decidedly in need of attention.

At the Stave I only glanced in. The operating room ceil-
ing was, at a guess, about five feet eight inches from its
close friend, the floor. I could not nearly stand straight.
The only thing which saved the situation was the fact that
the negro operator, who I was told was also janitor and
general all-round factotum at $12 per week, was about five
feet five or six inches long. I just took one look (sidewise,
for I could not hold my knees and my head straight at the
same time) and backed OUT.

The Empress, Dr. W. W. Wertenerberger, manager, has two
Mottographs, 1916 models, and a Wagner converter. The
lamphouses are piped to the vent, and there is an exhaust
fan. The operating room lights were out. The picture light
was just fair, but poorly handled, there being frequently re-
curring discolorations at the bottom of the picture; R. L.
Clark is operator. With the equipment provided results on
the screen would have been high class had the lighting been
At the Electric, Fred Cosman, manager, seating 1,552,
the picture was correct as to size and brilliant as to illumi-
nation; also the auditorium illumination was very good. Two
Powers' 6A are used. Roy Lansing is operator.

At the Colonial, Ben Young, the operator. I found two Pow-
er's 6A in a light-flooded operating room, same emanating
mostly from unprotected rectifier tubes; exhaust fan, but no
fresh air intake ducts.

From the foregoing you will observe that while St. Joseph
is by no means the worst, still she could and should im-
prove very materially.

At 11.30 p.m. several managers and most of the mem-
bers of Local Union No. 438 gathered in the Electric ca-
ter, and we did our best to arouse them to a realization of
the necessity for better work in the reproduction of the
photoplay on the screen, as well as less unnecessary waste in
the projection of the prints and handling of the films.

Lincoln, Nebraska.

On my arrival from St. Joseph, Missouri, a whole flock
of hands grabbed my grips, and from their badge-bedecked
owners came greetings sincere and warm. The Lincoln op-
erators union was on the job, gasoline wagons and all. I
was rather pleased that it was 5:40 p.m., and that those
Indians were thus automatically prevented from making me
loop the loop, in the entertainment way, for very long.

But when Brother Willan remarked: "Say, Rich, I told
Mrs. Willan to put an extra potato in the pot for supper to-
night," I placed my arms lovingly around his neck and near-
ly choked the dear man to death. And was it some supper?
It was! But I played a joke on myself, concerning which I
will speak later.

After supper and a long-range view of the wigwam of
the orator of the Platte, yclept William J. Bryan, and a
glance at the Nebraska state house, we inspected several
theaters.

The Magnet theater, N. H. Cinberg, manager, was visited,
but I seem to have made not any notes. L. Willan is oper-
ator.

L. M. Garman is manager of the Strand and is reputed to be
the first man to have put in a two-projection machine instal-
lation; also the first man to install a mercury arc rectifier.
This latter was done before these machines were made for
projection purposes, and it was necessary to put a regu-
lating reactance coil in the circuit in order to steady and
maintain the arc. Garman stands high with the Lincoln
operators. He is known to all and sundry as a "Friend of
the Boys." Personally I can vouch for the fact that he is
the kind of man one likes to meet; hall fellow well met, who dis-
plays the welcome mat prominently, and makes you feel
that the welcome is sincere. A. Bradshaw is in charge of
projection. He is using Bausch & Lomb lens, Series II, No.
5, photographic lenses, price $45. They give excellent re-
results, but their one-inch aperture causes tremendous loss of
light. Bausch & Lomb dispute this, but fact is fact, even
though not admitted by such eminent people as the sages
of Rochester. The E. F. of these lenses is 6% inches; back
focus at least probably 4½ inches. In order to utilize even
nearly all the light, with a one-inch aperture at 4½ inches
b. f., the condenser would have to be at least thirty inches
from the aperture, and that would force the arc back.

Great quantities at the other end of the lens system.
Nope, it is not a proposition I can very thoroughly approve of.
You gain in definition but it is too costly.

At the Wonderland, F. D. Eater, manager, I found Oper-
ator R. A. Lindsay in charge, and he proudly displayed a
very clever automatic rewind tension equalizer, or re-
lease; a film scraper; a tool to scrape the emulsion off the
tension equalizer, or release; a film scraper; and a clever ship
which will be fully set forth in the Projection Department in
good time. Brother Lindsay is a clever man—a man of ideas,
and brains, and I might add that Lincoln operators, as a body,
are distinctly progressive. Some of the best between them
and the Kansas City and St. Joseph men, not to the credit
of the latter. Incidentally, I might say that on all
sides I hear uncomplimentary remarks concerning screen
results in Kansas City. I have on many occasions been
asked: "How did you like projection in Kansas?
the questioner smiling expectantly as he waited the reply? Just
why Kansas City exhibitors tolerate this sort of work I don't
know, though it is quite true, as pointed out, that they are
themselves far from guiltless on their own end—auditorium
lighting conditions.

At midnight Local Union 151 gave a really fine banquet
in the Savoy Hotel, at which were present W. S. Ridgell,
state fire commissioner; N. T. Slocum, chief Lincoln Fire
Department; George E. Norman, chief deputy commissioner
of labor for Nebraska; Managers F. P. Zehring, R. M. Gar-
man, Charles W. Russell and Leroy Cady and the follow-
ing operators, stage men and electricians: C. F. Markle, E.
Willan, M. D. Bryant, C. J. Keggs, Erne Huslund, J. F.
Stephens, V. C. Thomas, C. Conklin, John Huff, T. M. Pack-
wood, A. E. Bradshaw, Raymond W. Fisher, R. A. Lind-
say, John Braun, Stage Manager, L. M. Garman; P. McCau-
ley electrician. Incidentally, it was here for the first time,
I had the lens question propounded in the course of the lec-
ture, answered fully and correctly by Operator R. W. Lind-
say of the Wonderland theater.

I finished talking at 2.30 a.m., rolled into the hay at 3, and
out again at 8.30, to catch the 9.45 for Omaha.

Brother Willan came with his car and tooted us to the sta-
tion. Good-bye, Lincoln. You're all right. See you all again
same day, I hope.

Omaha, Nebraska.

From Lincoln to Omaha is a comparatively short run, at
the end of which the writer climbed out of Mr. Parlor Car
to find the reception committee of Local Union 313 waiting
on the platform, with smiles at least seven inches wide, and
the gladdest welcome hands of welcome waving in the air.
Omaha proved to be something in the nature of a surprise.
In years gone by I had received many complaints of the punk

Banquet tendered F. H. Richardson by Lincoln Managers and Operators.
condition of affairs in that city, in so far as pertained to projection. Omaha cheerfully admitted the charge, but immediately disclaimed any claim to present-day backwardness. The men of Omaha, both exhibitors and operators, have the right spirit. Whatever their past shortcomings in the past, they are now traveling the right road. They make no claims to perfection, and are willing to listen to and act upon advice.

Both operators and exhibitors told me several times during the course of the day: "Mr. Richardson, we want you to handle matters without gloves. We are willing to take whatever is coming to us. We want to learn, and realize that it is up to us to accept and profit by such just criticism as you may see fit to make of affairs in this city."

And I found that to be precisely the attitude of both operators and exhibitors. After the lecture, one exhibitor, who has a large house in Red Oak, a nearby town, came up, grabbed our hand and said: "Well, I guess you are going to cost me between five or six hundred dollars all right enough, but even so, I want to shake hands." A question or two discovered the fact that he had a terrific pitch in his projection, and I presume he intends to remedy that glaring fault in his theater.

The Omaha men were very good to yours truly. My worst difficulty was found in sidestepping the well intended efforts of the energetic entertainment committee. In this, however, I was partly successful, and did manage to grab off a couple of pages of sleep during the evening, which, as it turned out, was exceedingly fortunate, because it was almost daylight when the feather again claimed us for their own.

Omaha has some excellent theaters, and is going to have at least one, in the near future, which proposes to be right up to the minute. The architect, who was an interested listener throughout the lecture, is about starting on a tour of the Pacific coast to garner unto himself ideas, which will later be incorporated in the new house. I particularly advised him to onceover the curved inclines in the Liberty Theater, Seattle.

In the Strand Theater, H. M. Thomas manager, the operating room is opposite the screen. The room is small, but has an exhaust fan, which handles plenty of air, though I do not remember whether it is taken in from outside or from the auditorium. The machines are Power's 6A. The lens system stands, I think, in urgent need of attention. There are two Auto arc controllers, which are reported as giving satisfaction. The house is a pretty one, and the stage set, when lighted up during intermission, is quite charming. The blaze of light from the orchestra pit is, however, extremely bad. Projection is in charge of August Herman, chief, and Paul Blackwood, assistant.

The Denniss, W. E. Douix manager, has a large operating room situated immediately under the southwest prong of the north star. I think the operator hangs his coat on one of the other prongs when he goes to work. It is reached by an elevator which ascends until it gets out of breath, whereupon you get out, and there you are. Once you have arrived, the room is excellent, though looking at the screen is apt to make the operator dizzy until he becomes accustomed to looking down from high places. Take my advice; brother Le Doux, and get a," A lamp skids under the stage, and launch it down into the midst of the main floor. Raymond Connors, chief operator, and W. F. Werner, assistant, are in charge of two Simplex projectors. There is an exhaust fan, and the ports are of godly size, though not protected by glass. The arcs are handled by Auto arc controllers. The room has light walls, and there were two incandescent lamps burning—bad.

The Sun Theater, Sam Goldinger manager, is, I am told, Omaha's latest and most up-to-date photoplay theater. And it is a really beautiful house. It seats 1,400, all on one floor, what might be termed the balcony merging into the orchestra floor by means of steps. The decoration of this house is quite tasteful. The screen is bordered with a heavy band of black, and the result thereon is excellent, due partly to the intelligence displayed in surrounding the screen with black, and the intelligence of auditorium lighting, and partly to the excellent work of Brother Otto Hansen, chief, and Glen White, assistant operator.

The operating room is large, but has light walls and considerable daylight. The lamphouses are piped to the vent flue. The projectors are Simplex, supplied with current through two transverters. The fuse links controlling the port shutters are at the ceiling, about six feet away from any possible source of fire. I am told this is the condition in all Omaha operating rooms; also I am informed that some official, who evidently has absolutely no knowledge of proper operating room practice, insists upon placing the fuses there.

For his information let me say that this is about as unintelligent a piece of business as one could well conceive. I haven't the space to deal with the reasons for this statement in detail, but in so far as actual protection to the audience goes these fuse links might almost as well not exist. They ought to be right down over each machine aperture and the rewinder table attached to a mastercord, of course. I am also told that this particular specimen of bone-head officialdom objects to toilet conveniences for the operator, and did object to even a wash basin. It is a shame that operators and operating rooms should be at the mercy of such crass stupidity as this.

I also visited the Princess Theater, Sam Harding manager. This theater has an operating room 6 by 8 feet, in which are two Simplex projectors, a rewinder, a rewinder table, two Auto arc controllers, a cabinet for toilet articles, a rheostat, a Fort Wayne motor generator set controller and other things, including the operator. With the lamphouse 13

Banquet Tendered F. H. Richardson by Omaha Managers and Operators.
inches from the mechanism, there are 18 inches between the rear wall and the lamp controls, but back of the lamphouses are the toilet cabinet and the rewinder bench, so that if either Neal Ryan, chief operator, or Oscar Wicklund, ‘assistant, should happen to consume an extra portion of corn beef or cabbage, he might have trouble getting into the un

space between the two machines. There is an exhaust fan, but no glass over the ports; also, friend exhaust fans let in a blare of daylight, because it is situated in the front wall directly behind the machine, and is unprotected by a hood.

At 11:30 I was conducted to the banquet hall of the Rome Hotel, where, to my surprise, I found more than 100 managers, operators and exchange men gathered about the table. S. C. Shipley has travelled from Lusk, Wyoming, and I was assured he had come wholly and entirely to attend the lecture. Lusk, I am informed, is more than 500 miles from Omaha. Mr. Wallace, of the Wallace Golden Rule Road Show, as he put it, flitted in 132 miles in order to attend the lecture, and C. A. Hatt had travelled from Sacramento, Cali, though he did not come entirely to attend the lecture, but timed his visit so as to be in Omaha to attend it. Mr. Hatt is an operator, and there were other out of town men whose names I did not secure.

H. M. Thomas acted as toastmaster, and, of course, did the job up brown. My audience was thoroughly appreciative, and very attentive indeed. At a number of places the company laughed broadly, laughed loudly, and closely resembled, in solemnity, tombstones. After the address, which lasted until after 3 A. M., many of the guests lingered and spoke flattering of my humble efforts. My hand was recovered yet from the grasp of some of those upon whose cornfield I had just finished remonstrating. But, they're a bunch of good scouts in Omaha. They knew what I said was absolutely true, accepted their dose of castor oil, and tempered the wry face with a smile. And that's the kind of men who will get ahead and accomplish things. My compliments to Omaha and her managers, operators and exchange men. May their shadow never grow less.

**Carl Rich**

**MASTER CARL RICH, the six-year-old “heavy,” has just completed playing a leading part in a Prizma-color picture that would have taxed the ability of any seasoned player. That he successfully “got away with it” bears out the press predictions that he will develop into one of the screen’s notable juveniles. In the taking of the scenes for the new process all the actions of the players are gone through so that a speeded-up picture appears as slow as before the regulation black and white cameras. This necessity calls for extra care and precision, especially in registering emotions.**

In one of the situations in the picture just completed Master Rich was called upon to express emotions from the height of childish glee to the depths of baby despair. This is probably one of the most difficult pieces of dramatic work, and what has to be done twice as slowly as the transition would naturally make place it demands unusual ability.

Master Carl Rich is the son of Charles Giegerich, who has many friends among film men, and in the several pictures in which the little fellow appeared his work has attracted attention. It is said by the directors for whom he has worked that his understanding of situations is remarkable and that he is one of the few child actors easily handled.

**MILLICENT FISHER TAKES A VACATION.**

For the first time since she joined the Metro forces more than three years ago, Millie Rich has taken a vacation. She was royally received by her host of friends in Greensboro, N. C., where her parents live.

**OMAHA EDUCATORS BOOK PAtICURES.**

The Craton University of Omaha has booked service from Pathe’s office in that city for the summer. They will use such features as “Joey and the Dragon,” “King Lear,” “Told at Twilight,” “The Vicar of Wakefield,” etc.

### National Association Meets July 18

Candidates for Directors Already Have Been Named—Propose to Increase Board to Forty-two.

The first meeting of the members of the National Association of the Motion Picture Industry is to be held at the Princess theater in Chicago, on Wednesday, July 18, at 11 o’clock in the forenoon. The meeting will be presided over by President William A. Brady, who will present his report and call for the reports of the executive secretary, treasurer and the special committees which have been created since the formation of the association last August.

At this meeting the candidates which have been nominated by the various branches of the organization are to be elected as members of the Board of Directors to serve for the ensuing year.

During the past week the producers, distributors, supply and equipment concerns and the general division consisting of individuals and the trade publications, have held meetings and selected their candidates for directors. The producers have nominated William A. Brady, World Film; D. W. Griffith, Arcteraft; William L. Sherrill, Frohman; Carl Laemmle, Universal, and Adolph Zukor, Famous Players-Lasky.

Distributors have nominated the following: J. Berst, Pathe; Arthur S. Day, Famous Players-Lasky; Walter W. Irwin, Vitagraph, V-L-Š-E; P. A. Powers, Universal, and Richard A. Rowland, Metro.


General Division—Paul Gulick, Universal; Arthur James, Metro; William A. Johnston, Motion Picture News; Joseph P. Everton, States Rights, and Gene O. Getty, Trade Review.

There are thirty members on the Board of Directors of the National Association at the present time, one-third, or ten, of whom are nominated by the Motion Picture Exhibitors League of America. Each of the four other branches nominated five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from the exhibitors from ten to fourteen and from the other branches from five to seven.

This action is taken in view of the large growth in the membership of the National Association during the past eight months and with a view to bringing to the directorate the new men representing important interests who have been helpful in unbuilding the organization. It is assumed that the various increases in the directorate will be approved at the annual meeting, in which event the producers have recommended that Samuel Goldfish of the Goldwyn Pictures Corporation and William Fox Corporation be nominated as two additional producer directors.

The supply and equipment division has recommended H. C. Cotashib, National Carbon Company, Cleveland, and Joseph F. Coufal, Novelty Slide Company, as the two representatives from this division. Fred J. Beecroft of the Exhibitors Trade Review, and George Irving, motion picture director, have been recommended as the two additional representatives from the general division.

Many of the officers and directors of the organization are planning to attend the Congress Hotel in Chicago on Monday, July 16. The headquarters of the National Association in Chicago will be the Congress Hotel.

**GERALD GRIFFIN GOES A-FISHING.**

Gerald Griffin went into camp at Winthrop, Maine, a couple of weeks ago. He has two cottages on Lake Anna-bessecooke, and took up bachelor quarters in one of them, preferring the cool pines to the arcs and tubes of the Metro studio. A couple of days after the photoplayer got into his disgruntled kicks he decided to go out and catch a mess of fish, but his boat has been on the beach all winter and was feeling frisky. It slipped out from under his tread like a fly beating it from a swatter and after very nearly accomplishing a double somersault and a half he landed on his left shoulder, dislocating the left arm. It will be about two weeks before his arm gets better and four weeks before he goes fishing again unless his present opinions change.
Interesting Educational

Five Travel Subjects, One Agricultural, One Naval, One Scientific and Two Zoological.

Reviewed by Margaret I. MacDonald.

"Water Sports in Beautiful Hawaii" (Paramount-Bray).

The beautiful beach at Waikiki, Hawaii, furnishes the attractive scenes found in the subjected entitled "Water Sports in Beautiful Hawaii," contained in Pictograph No. 75. Among the more interesting sights are the exhibitions of surf-board riding, which is the common sport of the native Hawaiians. The picture shows also scenes during a contest held by foreigners who have learned the difficult but exhilarating sport of surf-board riding. Another form of sport which is as exciting as it is interesting is a race in a native outrigger canoe. These canoes are made from the hallowed out trunks of trees and are extremely narrow. The expert swimming of Hawaiian natives is another attractive sight.

"China and the Chinese No. 2" (Educational).

The second number of "China and the Chinese" treats principally of the people of China, showing many different types of Chinese laborers. We learn from the picture that in China human labor supplants both the horse and the machine. All kinds of hard labor being handled by Chinese workmen with great alacrity is a sight to make one stop and think. Then there is the Chinese acrobat, an eighteen-year-old boy, who performs in the streets, and there is the child laborer who plies his work with apparently equal interest with the grown-up. There is also the Chinese lumber yard, and Chinese ships in the harbor, which present interesting sights.

"Sweden's Waterways" (Pathè).

On the same reel with views demonstrating placer gold mining in California the Pathè Company has presented some exquisitely beautiful views of Sweden's waterways. Her rivers and canals and lakes, replete with Swedish atmosphere in every particular, will be found in this attractive reel.

"Naples, Italy" (Mutual-Gaumont).

"Tours Around the World," No. 34, contains some attractive views of Naples, Italy's largest city. We learn from the picture that her streets are paved with blocks of lava, hewn from the sides of Vesuvius, views of which we are given, showing the huge volcano smoking in the distance. The beautiful opera house of Naples, one of the most beautiful in the world, and the largest in Europe, is shown, and also the castle of St. Elmo, erected by Charles V in 1535, and Naples' busy harbor. Neapolitan types of interest are also shown.

"Buenos Aires" (Mutual-Gaumont).

Views of Buenos Aires, the capital of Argentina, are given in "Tours Around the World," No. 34. Buenos Aires is known as "The Paris of South America," and is an unusually beautiful city. In the picture we are shown San Martin Square, Twenty-fifth of May Square, Congress Square and the Third of February Park. The British clock tower and the new station of the Argentina Central Railway is also shown, along with views of the northern corner of the port, the Gaucho cemetery, the cathedral dating back to 1829, the national hippodrome, and a panorama of the city from the House of Congress.

"Millions Lost in Corn" (Universal).

In the Universal Screen Magazine, No. 25, will be found an instructive set of views, demonstrating how millions of bushels of corn are lost every year by farmers through failure to test seed properly. This study of grains of corn are exhibited by courtesy of the New York Agricultural College, and show how grains from two ears of corn of apparently equal fertility are placed in the same box. The wet sawdust, which is then covered to prevent evaporation and kept to germinate. Moisture from the sawdust and a regulated temperature cause the seeds to germinate rapidly. Only certain of these seeds grow, and healthful germination should be selected for planting.

"Going to Sea in the Heart of New York" (Paramount-Bray).

The seventy-fifth release of the Paramount-Bray Pictograph, we are introduced to what is going on in the stationary battleship which has been constructed in Union Square, New York City. Here we find that men recruiting for the navy are trained. Captain C. F. Pierce, who is in command, requires the same strict obedience which apply to ships at sea. The men are daily required to go through exercises which keep them in physical trim. They receive instructions in knotting and splicing ropes, handling guns large and small, as well as their side arms. There are also held classes in theoretical seamanship and technical training, signal work and all of the many other kinds of instruction which is necessary for a sailor of the modern navy to have. An interesting subject.

"Character as Revealed in the Eye" (A. Kay).

An especially interesting release of recent date is the second installment of the Terry Human Interest series, entitled "Character as Revealed in the Eye." In this we learn certain facts concerning physiognomy which are founded on the teachings of Jesse Fowler, well-known in the world of phrenology and physiognomy. The picture gives pen sketches of various kinds of eyes, large, small, very full, slant eyes, and also eyes of different colors. The truth of the statements is handed therein are backed up by living examples found in President Wilson, General Pershing, William H. Taft, Abraham Lincoln and Billy Sunday.

"The Pygmy Circus" (Educational-Ditmars).

A delightful number of the Ditmars series is entitled "The Pygmy Circus," and draws attention to the different characteristics of some of the smaller animals, and distinctions in their methods of propelling themselves. For instance, the turtle moves slowly and deliberately, while the lizard makes a mad rush for the objective point. The African chameleon is an adept pole climber, and so also is the tree toad, who climbs a rope with remarkable skill. The Australian turtle uses his snake-like head and neck to frighten his enemies, and the Ceylonese walking leaf insect trembles like a wind-blown leaf to deceive those who would destroy him. A demonstration of the skill of mice in holding their balance is given when they are placed on a revolving wheel and whirled around at an alarming pace. This number is also carefully sub-titled.

"The Life of a Bee" (Mutual-Gaumont).

An interesting study of the honey bee will be found in "Reel Life," No. 61. In this picture there are many close-up studies which aid materially in teaching us how the bee lives and works. The queen bee and the drones are pointed out to us, and we are told in sub-titles exactly how these members of the bee household are treated. We are also allowed to study the formation of the honeycomb. The construction of a cell for the queen is interesting, and we learn that the bees found therein are packed up by living examples found in President Wilson, General Pershing, William H. Taft, Abraham Lincoln and Billy Sunday.
“Motherhood”

Minerva Motion Picture Company Produces Seven-Part Picture Portraying Facts in Scientific Care of Babies.

T HE Minerva Motion Picture Company of San Francisco has made and assembled seven reels of film, portraying in the entire range of subjects, beginning with the pre-natal period when the care of the prospective mother is most necessary to the well-being of the child. An exhibition of this film at the Russell Sage Foundation Building on Tuesday afternoon, June 11, the picture consists of a series of the Baby’s Welfare Association, brought forth criticisms and favorable comments alike, which ended in a unanimous voicing of the fact that it is the best film of the kind that has thus far been made. The author of the film, a medical doctor and nurse who has devoted years of study to the care and treatment of the new born child, has shown the methods of scientific care for babies, from the moment of birth to a year after, to the resolutions of the public how and why the care for them is necessary. The film is shown in the afternoon, at the request of the authorities of the Baby’s Welfare Association, in the interest of the child and the protection of the mother.

The picture was made in California and covers first the right and wrong methods in the care of the mother previous to the birth of the child. We are then shown the right and wrong methods of care for the baby after its birth. “Baby’s Outing” is presented rather humorously, showing proper and improper methods of bathing it for out of doors, the right and wrong kind of carriage, and the diverse methods adopted by careful and careless nursemoids. We see baby put to sleep in a window bed swung outside of the window, and in due course of time the baby is shown being dressed in a common evil of keeping baby up until the home-coming of its daddy, who plays with it, treats it to pickles at supper, and is obliged to call the doctor before morning. The film is also taken up, showing a close-up of the operations in a home for illegitimate babies, and while it seems a superfluous part of this particular picture, the section dealing with the feeble-minded is of intense interest. The neglected part of childhood from two to ten years of age, is also treated in an interesting and instructive manner, showing close-ups of ill-kept teeth, adenoids and tonsils both in place and after being removed. The advisability of vaccination is also taken up, showing a close-up of a patient and also one of the body of a smallpox patient when the disease was at its height. This picture is not suitable for use in theaters, but should be shown before selected audiences.

Howe Pictures Exhibited at Rialto

Splendid Exhibition of Surf Bathing on the Hawaiian Islands Shown in Lyman H. Howe Subjects.

T HE first installment of the Lyman H. Howe Travel Pictures, which are being presented at the Rialto theatre, are attractive in subject matter and photography. It is entitled “A Flying Trip Through the Hawaiian Islands” and a valuable forfeit given over the exploiting of the joys of surf bathing as it exists in Hawaii. It is truly a wonderful sight to watch natives and others fortunate enough to have learned the art, standing erect on a board, ride toward us on the backs of the waves as they pile in to shore.

Much credit is due to the photographer in the case for his good judgment in taking his picture from the best angle, insuring wonderfully effective results. The picture is also toned in blue, giving the water a more realistic appearance. In addition to the surf bathing, views are included which show the native boys diving for pennies. If the remainder of the pictures shows the same excellent quality as the first installment the patrons of the Rialto will surely have reason to be well pleased.

RAISING THE STANDARD

WHEN a certain standard of production has been reached it is a wonderful thing not to be satisfied with having attained the recognized degree that standard involved, for to seek to remain stationary at any height means that at an early date a retrogressive movement may be the far better way is to raise the standard higher and seek again to attain its altitude. This is what the leading New York picture houses are doing—and doing it much to their honor and credit.

To the casual visitor there seemed no need of any great change, to the critic the exactions of variation had not come as a necessary part of the otherwise well supplied program; but this was not so with an ambitious manage-

The Rialto and the Strand have each remodeled the stage and surroundings, very largely increased the powers of the electric effects, and, in a way almost unexplainable, are presenting productions.

In the large cities friendly rivalry or good-natured competition may justly take hold of a large number of theaters, and the situation will be interesting to watch as the others will be forthcoming as soon as their profitable use is assured, for it must be known that even religious pictures cannot be made without great cost and suitable profit. That they are not more widely used is to be regretted. The days
SUCCESSFUL RED CROSS MOVING PICTURE WORK.

Endeavoring to "practice what he preaches" to exhibitors and others, the Rev. W. H. Jackson of the largest branches of the Moving Picture World has for some weeks been giving picture exhibitions in his parish for the two-fold purpose of educating the public and making money for the benefit of the American Red Cross, of which one of the largest branches on Long Island is held in his parsonage.

While there has been frequent reference to the value of moving pictures in general Red Cross work, Mr. Jackson has perhaps more than anyone else put the matter to a most thorough test and is able to record his success as exceeding all anticipations. It is for this reason that he presents a report of his efforts so that others may feel that the help and profit of moving pictures as an aid to Red Cross work has been lifted out of the realm of theory into that of educational results and financial profit.

In the community where these efforts have been made there is a most effective and well equipped branch with classes of all kinds required by the governmental authorities, with doctors and nurses in daily attendance, and with large classes of pupils, many of whom have already graduated as effective aids if needed. To meet these efforts a large amount of money is of course needed. One third of the total cost is now being raised by motion picture exhibitions, while at the same time by means of these pictures the people are being kept informed (as perhaps few people are) by the constant use of the latest pictures from all the battle fronts. Other educational and entertaining pictures are also shown, so that all other purposes of moving picture endeavor are served at the same time. As stated in a previous article, the present time is one of supreme importance and value, and should be seized at once for the same good and effective results as are recorded in this report.

Mr. Jackson has also to express his thanks to many friends in the moving picture business for suggestions and practical aid in these his efforts which he expects to continue as long as the war lasts.

"THE EFFORTS OF FRANCE AND HER ALLIES."

A society with the above title is represented in the United States under authority of the French Government for the purpose of enlightening the public upon all questions relative to those objects for which France and her Allies are contending either upon the battlefields or by legitimate propaganda. The chief representative of this society is Marcel Knecht, now residing in New York. After having served his country in the trenches and being disabled from active duty from a year ago, Mr. Knecht has now been doing a larger work upon the platform. True to the latest and most proper methods of enlightenment, Mr. Knecht uses moving pictures which graphically describe those scenes words would fail to describe. Speaking the English language fluently Mr. Knecht is doing a most effective work and no one can fail to be impressed with the justice of the French cause and the righteousness of their demands.

"The Sultors of France." This is a three reel series of pictures showing the French Navy in battle activities, thrilling, graphic and successful, if the destruction of a German submarine is to be a standard of its efficiency. Officers of the United States Navy who have seen these pictures speak highly of their usefulness. The subjects make a fine addition to any program of a nature to give the public a chance to see how the "efforts of France" are directed upon the war front as well as the men who have so often pictured. E. Edmond Ratisbonne, delegate of the cinematographic and photographic division of the French Army, at 220 West Forty-second street is ably representing his government, and these films may be secured from him when desired.

W. H. J.

MILICENT FISHER TAKES A VACATION.

For the first time since she joined the Metro forces more than a year ago, Millicent Fisher is taking a vacation. She was royally received by her host of friends in Greensboro, N. C., where her parents live.

If the Censor Had His Way. As It Looks to Cartoonist Murphy of the Chicago Examiner.

DIRECTOR GIBLYN HONORED BY FURNISHERS.

Director Charles Giblyn of Selznick Pictures has been made a member of the General Committee on National Organization of the Home Furnishing Industry. Behind this rather laborious title there lies a signal honor. Mr. Giblyn being the only representative of the moving picture industry in the organization.

In creating the scenes for "The Price She Paid," last winter Mr. Giblyn made a determined effort to get away from the conventional, "movie" interiors, and make the pictures of homes of cultured people meet the ideas of the latest designers. He consulted with many of the leading interior decorators, and adapted their ideas to the peculiar requirements of the studio.

The result so impressed various officers of the organization which is devoting its energies to the improvement of public taste in home furnishings that Mr. Giblyn was invited to become a member of the national committee.

ARTCRAFT ANNOUNCES AUGUST RELEASES.

At the New York headquarters of the Artcraft President Walter E. Greene last week announced his company's offerings for August, mentioning Douglas Fairbanks and George M. Cohan.

"For early August release," said Mr. Greene, "we will present George M. Cohan in a screen adaptation of his sensational stage hit, 'Seven Keys to Baldpate.' This photoplay was finished last week and offers to the screen something absolutely novel in the way of a 'mystery farce.' It is staged by Hugh Ford, and discloses an exceptional supporting cast headed by Anna Q. Nilsson.

"Douglas Fairbanks will also give another big box-office attraction in 'The Optimist,' and extremely funny subject presented in his own particular style. The new Fairbanks picture is now rapidly nearing completion and not only does it present the popular Douglas as an actor but as an author as well.

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are rapidly being filled with evidence of their growth, as are also the desires for their further use as here expressed by Mr. W. H. J. Doubtless there are many like him in other parts of the country. May the time between the desire and demand be constantly shortened by the early fulfillment of them all and the moving picture become as constant an aid to the Church as it is destined to be to all educational purposes.
HERBERT, Frances. Born in Richmond, Va., and may truthfully be said to be one of the First Families of Virginia, for she is a direct descendant of Princess Pocahontas Rolfe. She is five feet, seven inches tall, and weighs 142 pounds. Frances Herbert has many into wide, direct opportunities for a career in film work, and she makes the most of them. She has been a model, a vaudeville and motion picture star, and now lives in Hollywood, writing stories. In short, Frances Herbert is a woman with a large store of experience in the theatrical and motion picture world.

POLO, Eddy. Born in Los Angeles, Cal. His father was an Italian and his mother an Austrian. Is five feet, eight and one half inches tall, and weighs 150 pounds. Dark complexion, black hair and dark blue eyes. Mr. Polo was "born in the business," which means that he comes of player stock, and that they start to work so soon as they are old enough. As an aerialist he has made one name of Polo familiar practically the world over, and it is perhaps best known to Americans in connection with the "casting" act which bore his name. Now he is the chief villain for all the Universal serials. His debut was made in 1914 in Universal’s The Campbells Are Coming, but his really terrific fall as Rolleaux in The Broken Coin first centered attention upon his work. The Polo fights were as startling as the pre-diluvials in which Miss Cunard found herself. He did Pedro in Liberty and has played in many smaller features calling for strenuous villainy.

ZUBER, Byrdine Annette. Born in Chicago, Ill. Her father was German and her mother Scotch. Is five feet, three and one-half inches tall and weighs 128 pounds. Light complexion, Titian red hair, gray eyes. Miss Zuber made her stage debut in 1905 and has appeared in many important musical comedy productions, including "The Modern Eve" and "The Candy Shop." Her picture debut was made in 1914 in the Lasky production of "The Squaw Man." She later played with the Oz Film Co. and is now with the Loew’s, and has finally finished the lead in "The Slacker," a notably big production. She has had leads or important roles in "The Man on the Box," "Brewster’s Millions" and "The Master Mind," and in several Oz pictures. Miss Zuber has a wide range of fads, from sewing to autos; she plays the piano as well as she does the sewing machine, and is fond of dancing of the society sort.

LYONS, Eddie. Born in Beardstown, Ill. Dark complexion, dark hair, blue eyes. Mr. Lyons started his career in stock work in Chicago and put in three years learning one part, playing another, and trying to forget the last production. After this, a couple of years in vaudeville seemed to be easy and six years with road companies was easy in spite of the one-night stands. About this time he began to wonder how it would seem to have a regular home. To find out that seemed to be "pictures" so into pictures he went, and he played in Biograph comedies with Mabel Normand and Mack Sennett under the Sennett direction. About six years ago he switched to Imp and then became a Universal player. Since then he has been playing light comedies for the Nestor productions, but light comedy does not mean light work in those Nestors—No.

FARNUM, Franklin. Born in Boston, Mass. His father was Irish and his mother Scotch. Is five feet, eleven inches tall and weighs 175 pounds; dark complexion, dark brown hair and eyes to match. Mr. Farnum began his stage career in 1903, has played the leads in Charles Frohman’s "Dollar Princess," Henry Savage’s "Little Boy Blue," Joe Weber’s "The Only Girl," Lederer’s "Mme. Sherry," "In the Candy Shop" and "The Sunshine Girl." In 1916 he celebrated Decoration Day by making the picture plunge at Universal City, starting to work in "Love Never Dies," a Bluebird, and he has been with the Bluebirds ever since. Among those supported by this man has been seen in "The Stranger from Somewhere," "The Devil’s Pay Day," "The Man Who Took a Chance," "Bringing Father Home and the Clock." Coming productions are "The Clean Up" and "The Fourth Glove."

NOTICE.

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

STATISTICAL BUREAU.
Moving Picture World.
17 Madison Avenue, New York City.
Intensify.

Because everything is presently going to cost more money and you cannot very well raise your admission prices materially, do not get discouraged as to the profits you can make. Only study the expenses connected with your film bill. If possible give them even better pictures, and do more and better advertising for them. Better pictures does not always mean high priced first runs. Often it may mean the spotting of the known hits and doing more advertising for these. The first run is getting played out as an argument. It has saved hundreds of bad films from being worse losers than they were, but that is about the only good it has done. It has not really helped any exhibitor and it has hurt a great many. Get good pictures, play them up, and if they have been seen before you can bring that same crowd back and others with them. Advertise more generally and do better advertising. Strive more to make each point tell. Do away with “always a good show,” “magnificent production,” “most costly production ever made” and kindred stuff. Study the story of the film, pick out the best human interest feature and boom that. Some of the most costly productions ever made have been among the poorest, and picture promotions have come to realize that fact. They do not want to see the result of wasteful extravagance. They want to be entertained. They want light comedies and farces and dramas that do not require too much concentration. Now when they go to the theater they want to relax, to forget the troubles of income taxes and food panics. Don’t be so foolish as to imagine that you are up to date if you dress your usher as soldiers, drape your house with flags and play the national airs every half hour. Keep the flags for the front of the house and use them to advertise your patriotism and not your films. Be different and you will be prosperous. Already people are getting sick of pseudo patriotism. They want to escape it, not to encounter it. Make your theater a haven of escape from the hustle and bustle of life and see a performance in quiet and comfort. Business may drop off for a time, owing to the excitement of events, but the next twelve months will be prosperous and it will pay you to have good and varied exhibitions. We have had for many years, for economy will be the order of the day and the higher-priced shows will be the ones to suffer. The man who can no longer afford to pay four dollars for a pair of seats will turn to the pictures if they are the right sort of pictures, but he will not want to see a lot of junk. Show him stuff that he has not seen before and that others who have seen it want it to see again. Show him the best of the new stuff, but pick subjects as far removed from war and the suggestion of war as possible, and you will land him for a regular. When more prosperous times come back, you can do this with advertising and program selection. You cannot do it by running merely junk and reducing your advertising. Economize along other lines if you must, but make your house, your program and your advertising more comfortable and inviting than ever.

Good Newspaper Work.

H. B. Franklin, of Shea’s Hippodrome, Buffalo, N. Y., sends in a few examples of his newspaper work that will interest Ralph Raffner and a lot of others. He sends them in engraver’s proof, getting the best possible chance that they can be lifted out as well as in the papers, for there is nothing to mud up. In the here by comparison with the other example because they are set so close together, and black in the mass always overcomes white in the mass. Sometimes this is a real point to remember. The audience is bigger for the black than for the light, but you always can make a similarly careful disposition of your blacks. The foot illustration of the orchestra seems to be regularly used and in time can form a part of the trade mark. Mr. Franklin also sends a one column display in which the cross hatching probably comes out better in the proof than it did in the paper. It is on the lines of Duffner’s Bill Hart cut, but the lines are lighter and will print better, though they will print well only with an air drying ink and not on one drying by absorption as is the case in newspaper work. A further exhibit is a calendar with a legible set of date sheets and a cut out, framed in gold, letting in a picture of the lobby of the handsomely housed. A press man for Mike Shea has to hold his job because Mr. Shea knows game himself, but Mr. Franklin is better than merely good enough to qualify.

Real Press Work.

Press work, as it should be properly understood, has been used by H. A. Gillespie, of the Mercy Theatrical Enterprises, North Yakima, Wash., for Chaplin’s “The Cure.” Mr. Gillespie writes:

North Yakima people have taken “THE CURE.” Five days a time for three days they “took it,” in drowses and flocks. Here is how it happened:

About two weeks previous to our dates for playing Charles Chaplin in “THE CURE,” a small item appeared in one of the local daily papers which mentioned the fact that we had seen the powerful lights of a flying machine. Now, I’ll leave it to you if he didn’t need the CURE. By the same token, shall we the rest of the people of this city if they later also “saw” the “night prowler.” Well, they “saw” it and then, as the inclosed newspaper clippings—many of which appeared on the front page—will testify.

Now that they have “taken” “THE CURE” many of them are of the opinion the flying machine effect was secured by means of powerful search lights on nearby hills; others believe small balloons were used; while some of the few who did not see “THE CURE” still think they actually saw a flying machine—or the lights of one or two. At any rate, it is significant that now that North Yakima has “taken” “THE CURE,” the “aeroplane” is no longer a keeping people awake at night. Some of the newspapers of the city if they later also “saw” the “night prowler.” Well, they “saw” it and then, as the inclosed newspaper clippings—many of which appeared on the front page—will testify.

Would also like to point ideas exemplified by the inclosed card along to others who may and its value. The card is self-explanatory. We keep a close watch on programs of theaters in other cities, when you have a book in the run, these criticism is requested. There is a spirit of cooperation among at least the Western managers in this respect that is very gratifying.

Mr. Gillespie does not explain how he actually worked the stunt—which is selfish, but he offers a couple of suggestions. For that matter, it is possible to get advertising zeps to send up in a pinch. Whatever was done, was well done, for the daily papers ran front page stories turning to an inside page some of them being almost two columns long. Not a word was said about the film. It was treated as straight news work, and indeed it is probable that after the story was launched there were many to actually “saw” the plane and told the papers about it. All of the stories use names and addresses, the first being a night watchman who saw the plane and also noted signals sent from one of the houses buildings. Then another man did not explain the mystery, but apparently endeavored to take advantage of it. It is headed “Aeroplanes and numerous other things that be saw in the night cause Mike Chaplin to take ‘The Cure,’ and he sure needed it. Hundreds of Yakima people are in the same fix. They are seeing things and need to take ‘The Cure.’”

The enclosure in which Mr. Gillespie refers is a return post card beginning “As reviews in the trade papers have been found to be unreliable, and I am trying in everyway possible to keep things up and improve my program, I am sending you a Manager’s card of Manager criticism on each picture book.” The request is made that the recipient fill in the other card. This merely asks “Is the plot good, does the play please the people?” “Did you have a box office attraction?” “Remarks.” If Mr. Mercy will read the views in this paper and learn to adapt the criticisms to his own clientele, he would get a better line than he will probably obtain from his brother managers, most of whom regard only the box office value of the picture from their own point of view. Criticism is merely the expression of the opinions of the critic and criticism is of value only
in proportion to the skill and experience of the critic. This paper goes to unusual pains to maintain a staff of men of mature judgment and ripe experience. They tell what they think of the picture as a film offRING. They cannot say that this picture will prove a hit in North Yaksim and that other will not. They tell what they think of the pictures they see, and each local manager must consider the information to his own clientele. Criticism is written for the country and not for the locality, and locality may mean three different standards for pictures. It may mean that the critic is passionate and without prejudice. Exhibitors seldom possess the detached critical faculty. If the film made money for them it is a good film. If it didn't make the film is rotten, regardless of its merits as a production or its suitability in some other houses. Some time back we used to read The Opera House Reporter. It was a treat to read the criticisms of the local managers. One day they came in a company together and another day it was a poor company with a rotten production. And in another column the manager of the touring company might have a reputation or the week, and nine times out of ten you could tell from the local manager's report what the touring manager's report would be, or vice versa. For example the road manager might say that the Gem in a certain town was a pretty house, but that the manager was a surly old customer who tried to make them pay three dollars extra for a man to hang their cloths, which they refused to pay and played with house scenery, that was a safe bet that you could turn to the report of the Gem management and find that the troupe was poor and the special scenery they carried unfit to be shown in a regular theater. Another manager, with whom there had been no scrap would report the same scenery to be the best shown in house that season. Always the personal element will override in house criticism. If the scheme works for them. One day the manager of a New York manager an act we had seen in Fairmount. When we came back east he explained that he had asked several actors about the turn and they all said it was poor. Two years later he played there again about the same time, and nine times out of ten you could tell that he was sorry he had not booked them in the first place. The head of the act was not a good mixer and the other players did not like him. They had not been appointed in the act. We tried to care what the man was off the stage as long as his act was good. We criticised the act, and only that. It is precisely the same way with films. All the criticisms are not equal. The manager of a New York company would give the local manager some definite guide as to the value of a subject to his house, but Mr. Mercy's scheme will not likely work out well.

Another Decker.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, sends in another example of his street work. This float represents a scene from "Panthera" in which the star is on her way to Siberia with a Russian police guard. The float is made to go on a seven seat auto-mobile and probably is made demountable that it may be employed whenever occasion demands. The float, if made still enough, can be produced in a small shop. The artistic ad RTALMER may be produced from the same general scheme, lowered to it by means of ropes and pulleys hung from the ceiling of the garage. The float is rather bare, the only setting being the tree trunk. If the drivers are not too old, we think Mr. Mercy's scheme for him, but we think he'll get stung going and coming. He will book in some poor films and he will refuse to book some good ones. Once we recommended to a New York manager an act we had seen in Fairmount. When we came back east he explained that he had asked several actors about the turn and they all said it was poor. Two years later he played there again about the same time, and nine times out of ten you could tell that he was sorry he had not booked them in the first place. The head of the act was not a good mixer and the other players did not like him. They had not been appointed in the act. We tried to care what the man was off the stage as long as his act was good. We criticised the act, and only that. It is precisely the same way with films. All the criticisms are not equal. The manager of a New York company would give the local manager some definite guide as to the value of a subject to his house, but Mr. Mercy's scheme will not likely work out well.

We have a new theater in the course of construction which will be a beauty. Will send you in a picture of it later with a description. It will be early fall before it is ready.

We are not printing this because it is so flattering to the department, but because Mr. Ballenger has the right ideas and we don't want to cut the kites and spoil the flavor of the letter. We like best "Exhibitors would study it, and apply it to their own needs." That, in a few words, is what this department is intended to be. It gives an idea of work that we think is capable of being well adapted by each exhibitor to his own needs. When we reproduce samples of advertising we do not suppose that the reader can cut these out and paste them per his taste. They were designed as ideas as to novel arrangements; the proper balancing of advertising and he can study them himself and make his printer study them. All we do is provide examples as to what will appeal to the public and make amusement and advertising work for nearly twenty-six years now, and can select and comment better than the novice, perhaps, than Dave Ufelli, for example, does as good work with one-fifth the experience, though he is no novice, at that. 'Mr. Ballenger's special desk may sound faddish, but it is not. It is intelligent, just as his drafting set is intelligent. Get a cheap set of instruments and a fairly large drawing board and try framing your advertising on the board, using the T-square and angles and the rule for work. In an early issue we are going to show some of Mr. Ballenger's work, which is very nice, time, let that letter sink in. But not merely advertising counts, and we do not think that this is what Mr. Ballenger means. It must be greater and persistent effort. Not to take time and effort because it is to have its full effect, but it must be persistent. We should like to see some of Mr. Ballenger's own effort. We have a 5 by 8 inch card that cost $12 to get out. We use too many throwaways, but it is large enough for what we want and we have more than a hundred dollars' worth of type for that $15 affair. We could use more, but we feel that the printer can carry more face and get out more coloring and outfits with twice the weight of type picked up as fancy dictates. It is not hard to do your own printing if you don't try to work half a dozen small jobs, but if you do try that and you turn out just what you want instead of what it pleases your printer to give you. We know one man in a city, who has a standing order for all remaining from a stock of types. He has a 4 by 5 inch card that is a standard size for an odd-size job. He gets the paper for a fraction of the cost, because the cost of the entire sheet has been added to the original job. He cuts the paper to suit and then makes his job fit the stock on hand just as Jay Emanuel buys his stuff by the carload lot.
What Tacky Means.

We asked lately what tacky meant, for A. P. Middleton, of the Queen, De Queen, Ark., advertised a "tacky party." He volunteers an explanation and adds a couple of good quotes for good measure.

He wrote:

"I see you are not familiar with the term "tacky" as applied to parties.

Well, in my town there are ten girls and ten boys about fourteen to eighteen years old who run "party" together, all have their dances and parties together, etc.

It appears a "tacky" party is given at the Queen on a certain night dressed in the most comical manner possible, and agreed to furnish the music and floor for them to have a good dance.

They came, dressed in rural costume, red shirts and black ties, white pants and black dress coats, and every other way they could be dressed in "tacky" parts.

I engaged the services of three of the most popular young ladies in town to judge the contest.

Result, the "tacky" party was the talk of the town for several days and people were caused to read the Herald for full information, and my box office showed an increase of about fifty per cent. over the usual for same night in weak.

In a card that was funny to see them step off the sidewalk to pick up and read, and got me considerable extra money, I think, on account of the exciting of curiosity.

I screened a picture this week entitled "The Man Behind the Curtain," a Vitagraph production, which was a good one.

The title suggested the following, and I did it: I put the curtains across one corner of the lobby and put a placard on reading, "See the Man Behind the Curtain." Set a large book behind it, 11 x 14 inches, and I ran it, and at the top a placard reading "It's Lilian Walker in the Man Behind the Curtain," arranged a 75-watt globe over it and kept it on all day.

Result, a full house Friday night.

We fancy the box office result will run longer than the night of the dance, I am informed, the Palace house that does things to gain good will is always the house with the growing patronage.

There is something more to running a house—particularly in a town—than having good shows to be seen. You must and hold your crowd by being part of the town's activities.

The card to which Mr. Middleton makes reference will not reproduce, so the exact color cannot be shown. It is colored orange by 75 cent, one side is printed, near the upper right hand corner, the Triangle trade mark.

On the other side, to balance this, is a 30-point figure three in two lines reading "lilac-colored" running across a 30-point "Warning" in gothic running almost across the page. This drops to a two-line twelve-point "to appear in person," and below two more lines reading "lilac-colored" and with own eyes.

The back of the card is printed up with an advertisement for Peggy, but the essence of the card is the three days warning to appear in person, because he will not be in town.

Stillman Programs.

There has been nothing much said about the Stillman programs lately, for there was little to say. They were being gotten out, apparently, without staff and they had no punch at all, and were reduced to four pages and merely a big program. These programs have been a change of editors, for J. N. Landfield now appears in that capacity and is not at all like the old program. He agrees with a double middle program and some house talk. It lacks the force C. L. Madden gave to his stuff, and which made the Stillman one of the best programs of the week, and the issue this week, as before, hasfeatured horror by the million, and the old material might better be replaced by motion picture filler.

We are glad to see the program coming back. It gets a good advertising display, though this is not elaborate, and is evidently better than self supporting. And once more announcement is made that no card following "The Crisis," will run longer than one week. No picture should be run longer than a week in a regular photo play theater. It makes the "regular" audience go away, as the Stillman has discovered before.

Has An Organ.

The Lyceum, Spring City, Utah, has started a house organ, a four page called the Lyceum News. Evidently it is a monthly, since the monthly program is boxed on the middle pages with text running around the middle. The first page is advertising all the good points of the plays to come on the other pages. It is nicely laid for a first issue, with a type not too large, plenty of cuts and talk that sounds convincing everywhere. A letter more descriptive to it is also announcing himself as a live wire. Evidently he is to offer Paramount in a small town. It would help a little to give times of showing and the prices somewhere in the program.

Victory.

It simply had to come, and it has come. The last program by Jay Emanuel, of the Park and Jefferson theaters, Philadelphia, carries dated June 1917 and every line of it. It has been over 4 years since they get Jay in line, but he is lined up at last, and a man can now tell just what Wednesday Jay is talking about. His program scheme, which we reported recently here, is now more complete, and has more probability for a small or a double program, but he would not date his days, possibly because he liked to have us write him letters about it; but he is now here and his most welcome into the fold.

Next.

The Palace theater, Morristown, N. J., issues a neat four page program with the effect of a drawn design through the intelligent use of rule work and ornamental. Any good printer can frame up a good front page design, but the trouble is that most of them get too much ornament on the page. Inside the days should be dated and there should be some space gained for a good line. We visited the theater the other evening and noted that there are two brightly illuminated clock faces, one at either side of the auditorium. This would be bad enough, but there was a variance of seven minutes between the two clocks. They should be synchronized. A very bad feature is the use of illuminated advertisements on either side of the auditorium. These are the large announcements with two large letters, and when the new film and other small features are running, there is a mass of light to fight the eye. The lights are cut out for the drama, but they should not be permitted at any time that a film of any sort is running on the screen.

Likes the Trouble Man.

The Lucas supply house, managed by Harry K. Lucas, at Atiana, Ga, was written up by a Richard B. Hunter in the Atlanta home city, and Mr. Lucas liked the notice so well—and it was a notice to be proud of— that he immediately reproduced it (in a passionate style only) on the walls of his store and sent a copy to the house organ, and gave F. H. R. a write-up in the Lucas house organ. Now they are both happy.

Large Calendars.

Monthly calendars are a favorite form of advertisement with many exhibitors because they hold good for a month. Frank R. Powell, Jr., of the Mission, Peoria City, Ill, sends in some with this letter:

While we have been using the Moving Picture World for several years, and have read with interest the Advertising Department, this is our first contribution in your direction.

This calendar sheet contains five Wakely with advertising recently used by us for our Mission theater.

We would appreciate your valued criticisms of them and any suggestions you may have to make.

We use a large mailing list, including both city and rural patrons, and mail the calendars out about the first of each month. In addition to the address list we use 75,000 sheets in nice frames in various places about town in which to display the sheets. The plan seems to be very successful, the population of our city is about 4,500.

The calendars are the usual size, being 14 by 21 inches, printed across the greater dimension. The sheets are yellow, printed in black with bright red dates strong enough to fight through the black. Each day lists the attractions for that day and states the prices, and the calendars are large enough to be used in stores and offices, and the frame Mr. Powell's letter suggests might be enlarged.

With a calendar that size it may pay to get them into the extra entrances to these stores and larger stores as well, as in store fronts and hotels. One trouble with the too small calendar is that the type is too small to read. Here eighteen and twenty year old men is employed for titles, which is better. We cannot suggest improvement.

Red Ink.

The war has brought red ink more than ever into favor, but for the love of Mike use red ink and not an orange, particularly if you are reproducing the flag. The national colors are red, white and blue and not orange, white and blue. It is hard to get a good red ink, but the red used in the three-color process is just the right shade. If you use red, use red and not something that looks like a St. Patrick's Day danger signal.

In Keeping.

Hamish McLauren, publicity man for the Rialto, New York, sends in the souvenir he prepared for the anniversary of that house, it is a sixteen page booklet, deep cream stock printed in brown with descriptions of the series of the house. It is a fine example of good work, and a fitting representative of what Mr. Roapholps calls "The Temple of the Motion Picture and Shrine of Music and the Allies Arts."

Correcting an Error.

When you make a showing of the national colors out of respect to your country, have the decency to respect the flag. "Long may it wave" does not mean do not tie the bunting to the staff and let it whip in the wind until only the ballards are left. We pass a number of picture houses on our way into town and we note that more than half of them have mere rags left of what were once perfectly good flags. Do a little repair work the moment a rip starts, and buy a new flag before the old one is blown to pieces.

A New Help for Book Managers

PICTURE THEATRE ADVERTISING

By EPHRAIM WINFORD SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your program pages, how to make a good advertising sheet to throw away, how to get notices, how to make your house an advertisement, how to get inexpensive business cards, how to make your house popular. Clear days. All practical because it has helped others. It will help you.

By mail, postpaid, $2.00. Order from nearest agent.


Base Publishing Company

Schiller Building
Chicago, Ill.
The Eternal Question.

PROBABLY no problem is more often presented in our correspondence than the one nicely put in the following lines:

With such authors as Eugene Walter, Thos. Dixon and Mary Morris writing for them, is it likely that the Fox and Selznick companies would pay any attention to the script or synopses that I, unknown and inexperienced, may send to them?

There may be no use now in applying to those two companies, but what is there to prevent the correspondent from becoming both known and experienced? Eugene Walter was not born into the world seated at a typewriter and knocking out plays. By his own account he slept in the parks for lack of room rent while several managers were making up their minds to turn down The Easiest Way. Mr. Dixon, at one stage of his career, had no interest in life beyond his toes and the milk bottle. Miss Morris, not so fearfully long, was in precisely the same position that our correspondent now occupies.

The trouble is that our correspondent, and thousands of men and women like her, can see only the immediate results. They want to write a story and get a check quickly. They see the present, and do not look into the future. They cannot understand the value of working hard now that they may draw down the big checks five or ten years from now. 

Think how often Saturday salesmen went into it, were, like a clerk or a bookkeeper, instead of looking ahead like the medical man who, once he has graduated, takes some of the best years of his life for extension work that he may become a specialist and do greater good while making more money.

One of our medical friends stands well at the top in his elected position. Who at first had a small practice in the East Side. Right then he could have made more money uptown, but he got more experience wherever he was, and he stuck, taking fifty-cent and one-dollar cases. The correspondent probably has no general practice and it costs at least five dollars to talk to him in office hours, and you do not get a very extended conversation at that price.

Had he hurried to get into general practice the moment he acquired his diploma he would still be getting one and two-dollar fees, but he spent several years perfecting himself through practice.

It is the same way in story writing, in play writing and in writing photoplays. You do your practice work, you specialize, and then, and only then, you get a check. You see the present, and it is not always the best.

In my opinion, you have to make sales wherever you can. To the contrary, you should make every effort to get your work before the editors, for it is in this way you will become known, provided that you work until you are ready that you can offer a reasonably good grade of work. Those authors were most fortunate who started in the one-reel days, because they could sit in their rooms, or in the case of Eugene Walter, with one of his small practices, and turn out photoplays as he pleased.

It is said that he did this, and that is the way those things were then.

They will help you to get a reputation, even if they do not sell, and then you'll sell them on the strength of the reputation they made for you.

Photoplay writing, like all other spendable work, is not a sprint but a marathon. Be willing to go the distance.

The Little Things.

It is the little things which count. This morning we found a letter in our office which had no business there, for our office address is more or less of a secret because we use it as a workshop and not as a gathering place for authors, but the writer put the letter in the post office box of "The Photoplaywright, New York City." The name of the paper, the street address or box number was missing. The post office returns to unsolicited items if cleared or addressed to our own name and "The Photoplaywright, New York City." The name of the paper, the street address or box number was missing. The post office returns to unsolicited items if cleared or addressed to our own name and "The Photoplaywright, New York City.

Do not merely grind out plays. Don't write plays merely because you have a story. You might write, not only a story which you won't be satisfied with, but also a story which you have to write, but because you can't write a good play unless you have confidence in the idea you yourself. Don't take the trouble to write out in full an idea that does not make you to be quite good enough but which might get through. Note the idea and then set it aside and let it grow. One man plants potatoes and takes out runty little tubers, and not one of them can grow. But if you can plant a quantity of seed and get four times the yield in large, mealy dreams of joy that are worth even the present prices. One man merely plants and harrows the other man cultivates and fertilizes, and finds the harvest worth his while. Cultivate your plot with more idea, and then give it a chance to grow. It's the only way in which you'll ever find large checks at the roots of your plot ideas.

The Third Edition of Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay production.

By Mail, Postpaid

Three Dollars

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schrader Building, Haas Building, Los Angeles, Cal.
Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

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

Important Notice.

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

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

Hasn't Forgotten.

Albert A. Estes, Orangeburg, South Carolina, sends in a scheme for change over as follows:

It seems as if the punch marks were getting to be a very important matter. Don't you think that if the film exchange would have printed a form, or card, to be placed in the can with the subject, as follows: "Reel No. 1, Change Over at ___, the exchange inspector to fill in the scene or sub-title at which the change is to be made, the card to have as many spaces as there are reels in the longest subject, it would help a great deal? I am sure the operators would appreciate that sort of thing. The film inspectors at the exchange could fill in the blank with but little trouble, and thus the operator would have a change-over schedule, complete with each set of films.

If the exchange won't do it, then operators could, at slight expense, have a thousand or so of them printed. We haven't forgotten your lecture, and let me tell you this was very thoroughly appreciated by the boys of Local 347, Columbia, S. C., to which union I belong.

Well, Brother Estes, I am not going to either condemn or commend your scheme. Such a cue sheet would, of course, help, but, as I have time and again pointed out, the change over sign should be incorporated in the negative, by the producer. I am very glad indeed that you boys appreciated my visit, and trust it has been productive of good in your city. And now let us all pull together to make our department better and more helpful than ever before.

Proposed Tension Equalizer.

L. Z. Nighswonger, St. Cloud, Florida, is the inventor of a take-up tension equalizer which he proposes to put on the market, and for which he has applied to the patent office for protection. As nearly as I can understand the matter from his rough drawings, the idea is to rest a roller against the film, between the lower sprocket and the fire trap of the lower magazine, which same is held against the film by the pressure of an adjustable weight. By means of an arm this roller operates two idler rollers which acts upon the take-up tension belt. The idea is that as the film tightens it will raise up the first named idler, and thus loosen the tension on the belt. I would have to see this invention in actual operation before I would feel competent to comment upon it intelligently.

Got Them Going.

Manual Nosti, Tampa, Fla., says:

You certainly got the boys at Tampa going. Why, the day following your visit, they were working on geared-down motor re-winds and other things to beat the band. I can very plainly see where our investment in knowledge was for a most excellent purpose. I wish you every success and we hope to see you in Tampa again before very long.

All of which I think requires no comment, other than to say that
Group of Vancouver Operators.

Vancouver, B. C., Operators.

Vancouver operators are live wires. There is no moss growing the sides of their shoes. Here is a group of “the boys.” I must say, my dear, I find that city. When they put them up against the shrubbery at a point, where, if you stood as they are standing, you would be looking over the edge of a high bluff across the sound to the headlands beyond. From left to right they are Al. Hansen, secretary and treasurer, Local Union 348; Ed. Hornby, president of the exhibitors’ association, who made things easy for the editor; Robert Foster, president Local Union 349, and J. R. Muir, managing director Dominion Amusement Company for Vancouver, Victoria and Nanaimo. We had a writer from another paper left Vancouver, Secretary Hansen says: “The boys are still talking about the lecture. They certainly appreciated it; also you opened the eyes of our managers to several points, all of which is good.”

Conditions in Australia.

From the island continent comes the following, indited by Dick Langley, North Fitzroy, Melbourne, Victoria, Australia. Friend Mick says:

Well, friend Richardson, I have collected all necessary materials to tell you of conditions over this continent, so here goes. First, as to machines, most of us are using Pathés, but lately there are a lot of Simplex coming on the market. The price for them, however, is high; they are selling at 146 Pounds (an English Pound is $4.84.—Ed.). I, myself, was at the Majestic, the only Triangle House in Victoria, and they put in a Powers’ Six A. These machines only cost 50 pounds, including the stand, and I, personally, like them very well. Second, as to salaries, most of the operators are in the union. That is to say, we are combined with the employers on which I don’t like at all. While in the union, I would much rather there be an association of operators alone.

We have 13 miles of wire to do with; very few condensers and scene shifters, answer me that, Brother Richardson, if you can. (Nothing, friend Langley, except that in time of trouble a corner operator would sell all other their property to carry considerable more weight than would the operators alone.—Ed.) Australian operators did have an association alone four years ago, but they went bung. There are about five thousand, and I know of, of which about four thousand are, without a doubt, the size of the picture is something you will laugh at. The largest is about 35 feet, which same is being shown at Hoyt’s De Luxe theater. The throw is 150 feet, and they use 60 amperes (presumably D. C.—Ed.). That is, of course, the extreme, but most of us have more than a twenty-foot picture. The Majestic is one house using 80 amperes at 65 volts with an 18 foot picture, and I say it can’t be beat. It is the smallest picture in Victoria. Pit, we all have motors and generators except in Melbourne. The motors take A. C. supply, and the generators deliver D. C. to the arc. Sixth, I don’t believe there is a show in Victoria pulling less than 65 amperes, and some pull as high as 120. There are a lot of mercury condensers, and believe the Council won’t allow the use of Hallberg’s A. C. to D. C. set because it is designed for 220 volts, whereas our supply is mostly 200 volts.

We are all using both (inch. diameter.—Ed.) condenser glasses, and I, myself, think they are the best. That optical dopes with the Piano convex lenses seems to be getting all you folk’s feet, but I am sure it will come to a head soon, and then you will be able to sleep in peace, as will also Brothers Martin and Griffiths. The writer is an American (United Statesman, you mean.—Ed.), and bailed from Philadelphia. But that was some time ago, for I have been in England for five years, and out here seven. I served under Harold Lloyd for six years, and I want to say that he is absolutely the best crank writer in Australia (I call him “crank writer,” though he has a motor, which is more than I have). Better luck, but I have hopes. He was chief operator at the Majestic, but left there to go to the Palais-de-Dance, where he uses 120 amperes on a 300 foot throw, with a 25 foot picture. He sets the results too, believe me. Say Brudder, he is going to pay the Dollar Country a visit shortly, and I reckon will be right at your office, so show him any favors you can. He works for two Americans here, L. & H. Phillips, and there are live wires in those fellows. Frank and Triangle features on each program, and first run at that, with Monday and Thursday change.

Well, brother, I have told you about all the interesting things I know of, so far as concerns the State of Victoria. There are, however, four other states concerning which I know nothing at all, but at least insignificant information. If you answer this letter will you kindly tell us about the picture which was put on at Madison Square, as related in the World, December 16, 1916. What amperage and voltage was used, also is Madison Square a picture show. The thing I refer to appeared in the Powers’ advertisement on the back cover. In closing I want to wish you, personally, good luck, also the Projection Department and Hand Book as well.

With regard to the big pictures, friend Langley, as you no doubt know, I may properly and definitely distinguish them as big pictures; but there are lots of pictures of this size which it would be necessary to have the front row of seats 50 feet from the screen, at a guess, in order to avoid excessive eye strain, nausea, and general discomfort. What huge pictures it would be necessary to have the front row of seats 50 feet from the screen, at a guess, in order to avoid excessive eye strain, nausea, and general discomfort. What huge pictures it would be necessary to have the front row of seats 50 feet from the screen, at a guess, in order to avoid excessive eye strain, nausea, and general discomfort. But what do you care, by placing before the people a performance by huge giants instead of normal men and women. Answer: Nothing at all. You simply render it utterly impossible for the exhibitors to sell even cut down some—what I think, and delivering between 80 and 90 amperes. That is merely my recollection of the matter. I am about 2,000 miles away from you now, and I get the interesting news of what is being done, amother picture show will be appreciated by operators in the United States and Canada. And now let us hear from some of other the Australian states, because data of this kind is interesting.

Voltage Drop.

George Eberwine, Marble Head, Ohio, presents the following bundle of trouble: the celluloid find check for latest trouble-solving hand-book, and I ask you to kindly help me out of my present difficulty. We have been having endless trouble in getting good light, and I think it may be that we are outside of my country, wood of A. C. and doing things with it, the best make of American made carbons. Have spent a couple of hundred dollars in economists, and am now using a Lemon and Regulator. Have tried in the past condensers and wires, and for lamps for my Edison machine. Have torn out all my No. 6 wiring and replaced it with No. 4, but still I can’t get the light we ought to have. The power company has a 2 K. W. Transformer about 150 feet from the theater, and a No. 6 or No. 8 wire leading to my meter. Besides a few families connected up, and pulling from this transformer perhaps 2 K. W., I pull about a 6½ K. W. load when the projection arc, fans and other lights are burning. Now is it possible that the transformer is too small, and that I am not getting the current. They carry from 110 to 122 at the power house. My neighbors kick about having dim lights as soon as I throw in the projection arc.

That bothers it, Brother, it seems that something is overloaded, and that something is very obvious, if your figures are correct. But they surely can’t be correct, for you couldn’t possibly pull a total load of approximately 12 K. W. out of a 2 K. W. Transformer. A 2 K. W. transformer must be considerably larger than you think it is. However, if the “neighbors kick” about dim light when you strike your projection arc that proves conclusively you are overloading, and it is now to the power company to find out where it is and eliminate it. It probably is in the transformer.

A Few Questions.

E. R. Havenar, Marquette, Michigan, expends a whole bottle of ink on the following:

I wish to ask you the following questions: (A) How near to Marquette will you come on your present trip?—meaning by that, what is the nearest point at which you deliver a lecture? I would cheerfully go to say good-bye to you. (B) How near to your present trip and to Muir, H. Phillips and to the Bathers and the Triangle features on each program, and first run at that, with Monday and Thursday change.

I wish to ask you the following situations: (A) How near to Marquette will you come on your present trip?—meaning by that, what is the nearest point at which you deliver a lecture? I would cheerfully go to say good-bye to you. (B) How near to your present trip and to Muir, H. Phillips and to the Bathers and the Triangle features on each program, and first run at that, with Monday and Thursday change.
victs, I changed the wires, and secured a 100 per cent, better illumination. Can you tell me why this was? (C) I am having little or no light with my 6 ampere rectifier. I used 5% corded carbons above with a ¾ solid below, for 42 amperes. If I bring the carbons too close it causes the transformer to operate, and New York have been here with road shows, disrupting and disconnecting my apparatus. Can you locate the trouble from the foregoing short? Personally I consider one man who cut such a percentage of his light, under the conditions present in the theater in which the foregoing occurred, as being rather an expensive luxury, even at the price indeed to know that my visit to Miami has produced such excellent results. Let the good work go on. Kindly present my best respects to the gudl wife, and tell her I trust she has by now ceased to monkey with the letter of compliments to the Miami men. May their shadow never grow less.

Waked 'Em Up. Donald Barnhill, Miami, Fla., sets forth the following, all in green ink:

Well, Brother Richardson, I can safely say that you waked up the operators and managers of Miami, although things have been progressing slowly. The managers are just a little bit skeptical, as yet, but, on the other band, are highly pleased with the effects of what is going on. They have put forward for improvement since you left, and the results of these efforts. I have tried out your new lens, and it is the most satisfactory. I certainly does the trick. I have just finished reading your Miami chat in the World," and I am highly pleased with the results of each and every letter; precisely where they should be, though I, personally, think we were not quite strong enough to produce a complete result, or in the letter, 45 minutes to rewind 2,000 feet. With another 45 minutes to the 1,000 feet is a big improvement, and while my permission to get another couple of pulleys and re-duce still further, it takes from 10 to 15 minutes to rewind 2,000 feet, even at the price. Indeed to know that my visit to Miami has produced such excellent results. Let the good work go on. Kindly present my best respects to the gudl wife, and tell her I trust she has by now ceased to monkey with the letter of compliments to the Miami men. May their shadow never grow less.

It Helped. R. B. Wilby, manager, Montgomery, Alabama, says:

First I wish to thank you for the kind things you said in your article dealing with conditions in Montgomery. Your lecture seems to have had quite a fine effect on the boys, and the praise given in the story added to it. There is a noticeable increase in the pride they take in their work, and in the interest they take in improving the work. Perhaps the crux of the whole problem is the fact that every operating room in the city had a coat of black paint within three days of the time you left the city, and I haven't seen a light burning in an operating room since you

are glad to know, friend Wilby, that the lecture has been beneficial to the men in your city. But our work go on. I hoped the principle manifested will continue, and that, as the years go by, it will increase, because it is the man who has pride in his work who ultimately mounts the ladder of success.
Inquiries.

Manufacturers’ Notice.

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

Development.

GIVEN proper lighting and an approximately correct exposure, development with a good formula is more or less automatic. A knowledge of the purpose of the various component parts of the developer is, however, desirable.

The purpose of the developing agent, such as Metol, Glycin, Hydrochinon, Eikogenon, etc., which may be employed, is to reduce to a metallic form the silver in the emulsion that has been acted upon by the light.

Carbonate of Soda, or other alkalis, increase the affinity of the developing agent for oxygen, and also serve the purpose of opening the spaces of gelatine wherein lie the particles of silver which are to be acted upon. This action is slow or rapid in proportion to the amount and quality of the alkali used.

The rapid oxidation of the developing agent by the alkali needs a corrective agent, which is found in Sulphite of Soda. This chemical also controls the color of the image. Without sulphite as a part of the developer, the negative would be yellow and stained. The action of sulphite is to eliminate the yellow color, giving a greater or less negative depending upon the amount of sulphite used. If there is too much sulphite in the developer the resulting negative would be of a blue-gray color, having a tendency to produce flat positives.

The most desirable color for a negative is a warm black with a slight tinge of olive. This character of negative prints easily and if proper balance has been observed in lighting, it will be found the most satisfactory quality for printing.

With a proper understanding of the purposes of the chemicals going to make up the developer, it is easier to understand the necessity of maintaining harmony of arrangement of the component parts and to adapt same to the conditions under which one is working.

Some carbonate of soda contains caustic soda or caustic potash and the quantity being unknown, the action of the alkali cannot be definitely known. Image sulphite may have an indefinite amount of alkali, causing uncertain and variable action. Only sodas of known purity can be depended upon to give uniform results.

Various developing agents have their merits and may be successfully used either separately or with various combinations, such as Metol-Hydro, Artol-Hydrochinon, etc.

Temperature is an important factor of development and for best results should be carefully observed. Dark room and solutions should, if possible, be kept at a temperature of 65 to 70 degrees Fahrenheit and the developer should never be permitted to go above 70 degrees in summer or below 65 degrees in winter.

Too cold developer produces thin negatives, with an appearance of fog in spots. A developer that is too warm will produce a heavy, flat quality, lacking in gradation and atmosphere. It is a good plan to test solutions with thermometer.

In tank development, temperature is particularly important. The point of complete development is often a matter of uncertainty with photographers largely because of lack of attention to the temperature of solutions. If developer is too cold, negatives will reduce very much in size and the contrary when developed in solutions that are too warm.

The dark room light should be of sufficient volume so that development can be judged up to the last stage. It should be remembered, however, that no light is absolutely safe. A combination of ruby glass and orange postoffice paper is recommended, also Wratten safelights which are made for plates of different degrees of sensitiveness.

When developer is to be used with solutions and with temperatures that are approximately correct, the securing of good results is a matter of experience and judgment.

The development of the negative is reached when all the various light intensities are recorded in their relative values. Development should proceed until the highlights have reached the limit of density, through which detail can be printed without over printing the shadows.

Opportunities for Free Lance Cameramen.

A large number of cameramen have sent in letters asking for the addresses of firms that buy negatives from outsiders, consequently this department wrote to several different film concerns asking if they were on the market for free lance stuff and what price they paid and the class of material desired. Not all of the replies have come in yet, but the principal buying concerns replied promptly.

Pathé News Department writes:

We are in receipt of your letter and are glad to refer your communication to the International Film Service, who are now gathering news films for us. They, no doubt, will be pleased to give you the necessary information.

With best wishes, we are, Yours very truly,

E. COHEN, Editor.

This was followed by a letter from the International Film Service, Inc., 290 West William street, New York, saying:

Your favor addressed to the Pathé Weekly has been referred to this office for reply, as we gather all of the negative for the Hearst Pathé News.

We are particularly interested in news stories that “break.” By this we mean pictures of great disasters, such as fires, tornadoes, ship wrecks, etc. On schedule events we generally have time to get our staff cameramen to the various places, but we are always glad to be advised in advance as to these events, and if a free lance cameraman gives us this information we will assign him to do the work.

Our price for negative is $1.00 per foot for all negative used. All film should be sent to Hearst Pathé News, 1 Con- crete Street, Jersey City, and copies of the titles enclosed with the negatives. An additional copy of the titles should be mailed to this office. Very truly yours,

E. B. HATRICH.

Jack Cohen of the Universal Animated Weekly, 1600 Broadway, New York, gives the following interesting information:

Now that we are releasing three reels a week, our Weekly being issued twice a week, we require all news events of national interest. Subjects in both of these releases run on an average of 70 ft. in length, and we pay 60 cents per foot for all accepted.

We have started on the release of a Screen Magazine containing subjects of an educational nature, such as anything of unusual type in industrial life, new machinery for saving time and labor, unique places, scientific subjects, and, in fact, anything that is not of momentary news but has sufficient interest to show in films. Each subject will run in length about 200 feet.

I would like you to impart this information to the different cameramen who write about our weekly. Very truly yours.

J. COHEN, Editor Universal Animated Weekly.

Pell Mitchell, editor of the Mutual Weekly, put out by Gaumont, Congress avenue, Flushing, N. Y., says:

Thanks for your letter. In reply we wish to say that we are in the market for free lance from free lance men, but it must conform to a certain standard of photographic which we maintain, and for such negative as we actually use in making up the Weekly we pay 60 cents per foot.

We want to thank you in advance for your co-operation, and if we can be of assistance to you at any time in connection with your Motion Picture Department of the World, we shall be glad to know it.

With kindest regards and best wishes. Yours very truly,

P. M. GATMOTOR COMPANY

By Pell Mitchell, Weekly Department.

A. B. Jewett, of the Photographic Department of the Ford Motor Company, which releases the Ford Weekly and educational subjects, intimates that it is useless to submit negative to the Ford Company. His letter is as follows:

In reply to your favor with reference to free lance cameramen supplying us with motion picture negatives.

At the present time we have our own corps of cameramen operating throughout the country, and this reason would be unable to take advantage of your offer.

Many thanks for same, however.

A. B. JEWETT, Photographic Dept.

For the benefit of its readers this department will gladly publish information about any other markets for free lance film. Can any of the readers suggest other places where negative is purchased from outside?
How I Happened
(Continued from page 427)
pany me wherever I went and has lived up to her agree-
ment ever since.
I was really little more than a child when I joined the
Shuberts’ forces in New York. The year of the San
Francisco exposition, as both my mother and myself
wished to attend it, I obtained an engagement in a theatri-
cal company booked for San Francisco and we came out
here.
Later, while a member of the Blanche Ring company
at Los Angeles, I became acquainted with several p e o-
ple who were working at the Uni
v e r s a l and all
urged me to join the "movies." At that time
I did not think much of it, but when I was
induced to meet Lois Weber—Mrs. Phillips
Smallly—I became en-thused and she, offer-
ing me a fine oppor-
tunity to "try out," I
accepted and under her
able tutelage soon
realized that I had
"found myself" a t
last.
Since I have joined
the David H o r s l e y
forces I have had the
chance to inject more
of my absolute individuality into my work. Mr. Horsley
has splendid ideas and his kindly co-operation with my
efforts is, I am sure, bringing out the very best there is
in me.
I have been having some amusing experiences in con-
nection with my change of name. To my old home
friends in Pittsburgh I am still Mary MacDonald, very few
of them knowing me as Mary MacLaren. As an illustra-
tion, I have just received a letter from an old school girl
friend, who writes to inform me of a wonderful "double"
I have in the person of a moving picture star.
She begs me to try and see one of this girl's pictures
and, if possible, meet her personally and then write and
tell all about the interview. She ends her letter by stating,
"and the strange part of it is, that her name is almost like
yours, she being a "Mary Mac" like yourself."

June Elvidge's Clothes Club
OWADAYS almost every photoplay actress who
is a star adheres to some hobby or other, the
f a s h i o n s?  Then, one must learn color combinations from
screen angle. Often colors which clash when seen
naturally make the most wonderful tone combinations on
the screen. And it works the other way about, too. In
'The Whip,' where I break in on the hunt breakfast and
claim Diana's lover as my own, I wanted to look as
smashing as possible. I spent all my spare time for days
in selecting my gown. It was black, with huge pink
roses on it, and was really most effective on the screen.
And what happened? Why, it looked like nothing on
the screen. Instead of being a beautiful adventuress
going to a hunt break-
fast to break hearts, I
might have been a Sun-
day school teacher go-
ing on her rural rounds
to uplift the young.
"One of the objects
of my club is to teach
each girl what sort of
clothes are most be-
coming to her style of
face and figure, and
what lines, no matter
how fashionable or be-
coming to others, she
must avoid for herself.
For this purpose we
are going to engage an
expert 'style doctor,'
as we call her. The
history of fashions and
the psychol ogy of
dress are two of the
many things we are
ambitious to go into.

"The need of such a club is all the more felt because
we have men for directors instead of women. Oh, yes,
he knows if she looks pretty, but he does not know
whether she is suitably dressed. Why, I have seen an
ingenue who was supposed to be a direct heiress to a
million go to a country club wearing a white Mother
Hubbard dress, a Honolulu grass hat and black satin
tango slippers over white stockings. When I spoke to
her director about it he said he thought she looked
awfully cute."

June Elvidge is quite a recent screen acquisition. She
does not believe that there is no royal road to success.
She knows that there is, for she has travelled it.
"What I have done many girls can do," says Miss
Elvidge in the ignorance of perfect beauty. She does
not seem to realize that she possesses the open sesame
to every door in that profession which she has chosen.
Miss Elvidge started in the chorus. It was in the
Winter Garden of 1914 that she got her chance, and
before she had been a chorus lady for two months she
found herself an understudy for Jose Collins, the prima
donna. When Miss Collins, a few days later, couldn't
perform for some reason or other, Miss Elvidge played
her part without a rehearsal and made good. It seemed
easy, and so, when a motion picture manager negotiated
for her beauty not long after this Miss Elvidge said:
"No; in the silent drama I could not use my voice. I
want to be a prima donna."

That sounded final, but Miss Elvidge did not know
those cinema directors. She was more or less deluged
with offers, and two years ago she went with the World-
Brady Company to play small parts. After her first two
pictures she was advanced to leads, and now she is being
The Continuity
J. Grubb Alexander.

The success or failure of a picture is in direct proportion to the entertaining value of the story contained therein. The story itself is the rough frame work around which the drama is constructed, while the basic plot is the foundation upon which the structure rests.

If the plot is weak, the frame work will not stand the buffeting of the elements, in this case the public. If the story, but the finished continuity; the backbone from foundation is strong and the story or frame work weak, the solid footing is of no avail, the elements will unseat it. If the foundation and frame work are both strong, or in this sense, plot and story respectively, then we have something. But now comes the development of the play structure, or the continuity. This must be well constructed or the foundation and frame work are useless, as they are hidden, and the finished structure will not please and attract—the story will be lost.

The basis of a motion picture is not merely a plot and which the structure must, in every instance, hang. Continuity alone, no matter how well constructed, is not enough for an artistic finished product; other elements must enter into the makeup of the successful picture. It must be transferred to the screen by a director capable of a true conception of the same, giving it those subtle touches that can only be seen on the stage during the making of said picture. Again, the characters must be portrayed by artists capable of acting, not necessarily stars, but actors, with a perfect understanding of the psychology governing their movements as the plot unfolds. But underlying the whole is the continuity and story—they are the basic foundation upon which the motion picture rests—upon which the future success of the business rests, and essential to that success will be the perfect harmony between the author, director, and actor, so that the finished product can be likened to a statue, every element in its place and making a finished entirety, each part recognizable as a needed factor in the resultant product—the perfect motion picture, clean from propaganda, clean, wholesome and, above all things—entertaining.

Importance of Quality
By Thomas Ricketts.

In a recent interview Mr. Thomas R. Ricketts, the veteran director now engaged in directing the Mary MacLaren features at the David Horsley studios, when asked his opinion regarding the permanency of the moving picture industry, said:

"There is a quality that is lasting in the motion picture, a quality that will ever appeal to the intelligence and enter into the human heart and linger at the shrine of its great desire. This quality is of such vast import that producers of the photo drama cannot afford to ignore it if they expect to remain on rapport with their public—the constant theater-goers. I am, however, led to believe by some of the pictures I see, that producers have not yet generally realized this importance. Many others are alert and show the march forward toward the ideal. The quality of which we speak is truth and sincerity and the paramount issue is the story, first, last and always, for therein lies the opportunity for sincerity. Having obtained your story, a story with a motif of honest purpose, pruned of artificiality and the spectacular, the dragging in of "punch" to the detriment of an otherwise clean-cut, uplifting and appealing theme, cast it with all-around capable actors of legitimate experience to interpret it. Have it directed by a director who "knows" and add to this photography as nearly perfect as possible. These will be the pictures to live and become staple articles to the producer of the future, when the great spectacular pictures will have lost their glamour and become sans attraction. Conservative manufacturers might do well to think it over."

Earle Foxe, who plays the part of Nicholas Knox in "The Fatal Ring," Pathe's new serial, is an officer in the reserve corps of the United States Army. He received his military education at the Ohio State University, where he was one of the students greatly interested in things pertaining to military drill and military studies.

Two New Directors for Fairbanks.

John W. McDermott and Joseph Henaberry have been engaged as directors for Douglas Fairbanks. They will work under the supervision of John Emerson, who will hereafter be known as director general.

Both Mr. McDermott and Mr. Henaberry have had considerable experience as directors, the former having been with Morosco, while the latter is a graduate of the Griffith school.

William Earle Directs Earle Williams.

Paul Scardon, who has directed Earle Williams in some of Greater Vitagraph's Blue Ribbon features, has a new star under his care—Harry Morey. Through a re-arrangement of combinations, Mr. Williams was placed under the management of William Earle, and Mr. Morey was transferred to Mr. Scardon. Mr. Scardon was a charter member of the Screen Club of New York, and has been one of the most active workers for its upbuilding.
Clara Kimball Young Discusses Picture Art

By Margaret I. McDonald

CLARA KIMBALL YOUNG weathers the gale of an interview well; she is alert to the situation and handles it with businesslike skill. She talks easily on whatever angle of the subject is presented to her, and does not depend solely on personal charm or charm of environment to impress her listener. She has something to say about the art with which she has allied herself professionally and proceeds to say it without forcing the interviewer to the pick-and-shovel method of securing "copy." In short she impresses you with the fact that she is a woman of professional experience, that she has profited by that experience, and that her familiarity with her art does not stop with the grease paint or mere obedience to the order of a director. She has made a study of her art—she has gathered it by the wayside.

Naturally the conversation was not without its reminiscences; when she spoke of the merger of the interests of the spoken stage with those of the screen, of the pitting of the stage star against the screen star in the silent drama, and of the consequent survival of the fittest in the birth of a big corporation. Then she plunged headlong into a discussion of, or more properly speaking a dissertation on, the moving picture art.

"In every scene of my pictures I want the utmost care to be given to the backgrounds. If the interior set is representing a home it must reflect the character of the occupant. If it is to be a beautiful home, then the background must be arranged accordingly, not overlaid with detail so as to detract from the figures moving against it, but furnished with carefully chosen articles which make a fitting and artistic environment for the character."

"The same idea follows in the choosing of exteriors," she continued. "For instance, a director goes in search of a certain location requiring as its chief essential a road bordered by trees. The ideal location, which is found, but in which the camera on the road at the wrong angle practically all the beauty of the scene is lost, while by a little care in a matter which may seem trivial would result in a delightful effect.

"People who go out to have snapshots taken make the same mistake. For instance, they stand all in a row, or up against a post, or in a doorway, instead of choosing an artistic background that may be close at hand, or creating an amusing situation, which would at least make the picture amusing to look at afterward, if not beautiful."

"In arranging an exterior background it is only necessary, to survey the scene through a circle made with your hands," she illustrated, "which would give you the same perspective that your camera would get focused at the same angle.

"A very little thing may ruin the beauty of your scene. A sloping hill with a single tree surmounting it, for instance, may constitute an artistic study; but the addition of a group of houses may ruin the intention."

"These things may seem too trifling to mention," she continued, "but in the making of a moving picture play it is often necessary for us to interpose scenes which feed a certain situation. Therefore, if these scenes which in themselves may lack action are made interesting by the choice of artistic backgrounds the spectator is spared that sense of "drag" which sometimes makes an uninteresting planation (and we must sometimes explain) tends to give a picture."

"I do not believe in one woman pictures," she stated emphatically. "I want all my players to be good players. That is the real meaning of a supporting cast. I want them to have all the opportunity that they can possibly have for the sake of the picture; for, no matter how wonderful I might be, if my support is poor the picture is spoiled."

"There are various things that a woman must be careful of in dressing a character; one of these is the arrangement of the hair. The arrangement of the hair changes the character of the face. It is a common thing to see actresses wear their hair in different styles in different scenes of a play. I always wear my hair in the same style, unless age or conditions call for a change."

Miss Young believes that stage experience is a very essential thing to success on the screen. At the same time she draws attention to the fact that many players of the spoken stage have been failures on the screen. This is due, she says, to two reasons, one being that some of the popular stars are no longer in the bloom of youth, and the camera, reading your very soul, transfers whatever it sees, age or youth, to the screen in its true state of preservation. The other reason is that it is sometimes the players of the spoken stage to adapt himself or herself to the limitations of the camera. It is difficult for them to move effectively in such limited space, and it is difficult for them to improvise lines to speak in conjunction with any pretention of a certain idea, having always been used to memorizing the lines of a written play. These and other like obstacles she states have to be overcome in a successful transfer from the spoken stage to that of the moving pictures.

A summing up of Miss Young's ideas on the making of artistic pictures leads to the avenue of beauty, and is consummated in her statement that "every scene should be as beautiful as an artist's painting."

As It Was In the Beginning

By Jack Sherrill.

SOMETIMELY on or about April Fool's Day of 1909, the lame and halt pedagogue, who expounded the "do and the don't" of elementary English and complex "math" to me in a private sanitarium, was the most heartlessly dismissed from that "house of knowledge" because, in the calling of the roll for the afternoon session, the name of Jack Sherrill remained unanswered. Despite his frantic repetition, the old "martin-the-hut," however discovered a wagging tongue in the neck of one of the dressed up Fauntleroys who held down the desk next to mine, and from him learned that I was spending the afternoon findingriages to the heroes and sheroes down at the local "nickelodeon." Thus exit Jack Sherrill from the "halls of knowledge," and thus indirectly began my life as a picture player.

Despite the fact that I most graciously offered my time and my father's money in tuition at a number of the academies "sech," still I played stronger and stronger on the "movies" until I had learned what that tonic saturated the hair of each one, just what tooth brush met with their approval, who was married to who, and in fact I became a pestering encyclopedia to those unfortunate enough to have been forced into my circle of acquaintances.

Some three years after this time of first expulsion, I purchased every known theatrical journal, and displaying them proudly under my arm, that I might be adjudged an actor, I sailed me forth to conquer the studios of a Essanay and Selig. For age upon age it seemed I kept going to these studios, and just as regular did I come away, but still I remember the rejected and rejected horse who "camp" there each day. Then one day came the red letter event. A certain dyspeptic gink, termed a director, single me out and asked but the one question, "Have you a dress suit?" That's all he said, "Have you a dress suit?" still it was
enough to force the first pleasant look which had crossed my countenance in three months, and it caused me to dash madly home that night and lay awake wondering what time I was to be called in the morning and incidentally "where I was to get the dress suit to which I had claimed ownership." I lay awake all that night, stayed awake all the next day, and then again for another night laid awake, still the call did not come.

Then came seemingly another delay of waiting until one day I was again singled from the extra horde and put right into a scene far far away from the camera, and when the time came for the paying of that first check, with widespread countenance, I went to collect, feeling confident that I was to receive a compliment and another call for the same row. Instead I received no one bit of comment, and I confess now, as I did then, to a keen disappointment. But it was the encouragement which I had needed to turn me away from a career as M. D. D. M. L., and the parternal visions of the name of Jack Sherrill being emblazoned in gold letters over the entrance to a fashionable apartment announcing a new "Saw Bones," or on an office door with "Counselor" attached. I resolved with that first pay check in hand that my future was set, and so it was.

Much more perseverence, much more, and recognition began to come my way. I was given several small parts, and still I wondered why it was that the world didn't fall at my feet, although it was probably because I was forgetting that as yet I had been no closer to the camera's lens than the fifteen foot line, and at such a distance the world had hardly been able to recognize me. Ambition became my leader and also my ticket, and on to New York to conquer came Jack Sherrill incumbent of small parts from Chicago town.

In New York my first chance, real chance, was in the leading juvenile role with Mary Miles Minter in the "Fairy and the Wait," then came another opportunity, with Alice Brady as co-star in "Then I'll Come Back to You," and later a juvenile role in "The Witching Hour" and another in "God's Man." Recently I have played in "The Silent Witness," and now I am to realize the dreams of those days back in that Chicago school, for I am to have my first opportunity as a star alone in the coming Frohman Amusement Corporation production of Larry Evans's novel, "Once to Every Man."

BIG RECEPTIONS GREET MISS MERSEREAU.

A most unique trip was completed last week by Violet Mersereau, the Bluebird star, who went to Atlanta and Birmingham as guest of Marcus Loew and proved a veritable sensation. Intended only to appear in the evening three days in each city, the crowds were so large that she appeared in the afternoon also, and still thousands were turned away at every performance. She broke all records for attendance at the theatres during her stay. From her arrival in each city until her departure she was feted and showered with honors.

She also visited Washington and Baltimore as well as Atlanta and Birmingham.

Marcus Loew expressed his personal thanks to Miss Mersereau and his keen delight at her astounding success.

PEARL WHITE IN CHRISTY ARMY POSTER.

A novel motion picture has just been released in the Hearst-Pathe News to aid recruiting. It shows Howard Chandler Christy, the famous illustrator, making a recruiting poster which was posed for by Pearl White, who is now appearing in "The Fatal Ring."

Miss Christy volunteered to give any necessary amount of his time to his country. Soon after the United States entered the war he made a poster to aid naval recruiting that was most successful. It is captioned: "Gee, I wish I were a man."

Asked to make a poster for the army, Pearl White immediately occurred to Mr. Christy as a suitable model and the player quickly agreed. The result is the latest Christy recruiting poster and thousands of copies of the poster will be printed and displayed throughout the country. Before it will be displayed on the billboards, it will be shown in the Hearst-Pathe News reel.
Chicago Censor Bars "The Little American"

Major Funkhouser's Action Raises a Storm of Protest in Which the City Council Takes Prominent Part.

On Friday, June 29, Major Funkhouser, of the Chicago censor board, placed the ban of his censorial judgment on "The Little American," Arclraft's latest release, in which Mary Pickford appears in a patriotic role. The Major has issued his edict, and every adult in the fourth largest city in the world must rest satisfied that his thinking has been done for him by proxy.

O, Lord, how long.

The action of the Chicago censor has stirred up a storm of opposition throughout the city, more especially as the major is unable to give any satisfactory reason. He holds that the picture unnecessarily wounds the feelings of German-Americans, and sullying the reputation of German citizens of German blood to unjust suspicion of disloyalty.

Who told him so? Was it Mayor Thompson? It is current that certain members of the city administration are supporting Major Funkhouser in his stand.

In an interview with a reporter of an evening paper the Major said:

They are Germans just the same as Jews are Jews. I would act the same way toward a picture which might be offensive to the Jews. Let them take the matter before some judge. The law is clear to me, and if they want a different interpretation let them try the courts. I don't care, but I won't stay out of court. I'll let the federal city laws relating to pictures as I understand them.

"What do you call restrictions to this film?" was asked.

The Major hastily drew a paper from his inside coat pocket and read a brief clause forbidding the showing of motion pictures offensive to a friendly nation.

"But we're at war with Germany," enlightened the writer.

"Then I have the city ordinance to back me," he replied triumphantly.

The dailies of Chicago have taken up the matter vigorously. The Tribune wired to Washington, Boston, Pittsburgh, Cleveland, Columbus, Dayton, Cincinnati, Toledo, Detroit, Scranton, Worcester, Rochester and other cities regarding the attitude toward the picture, and in every case the reply came that it was being shown and would be shown as long as the city laws permitted.

Everyone here knows that it is doing a record business at the Strand theater, New York. Even Evanston, a Chicago suburb, lying outside Major Funkhouser's jurisdiction, which is so ultra-censorial that the major forbade the showing of "The Little American," has not "enforced" such restrictions to its suits, its pictures have "The Little American," and the picture is showing to crowded houses.

Besides, it is not denied that Evanston has proportionally as many citizens of German descent as Chicago.

The Hearst papers, the Examiner and the American, have printed scathing editorials on Major Funkhouser's action.

The Examiner editorial bore the heading, "If Chicago needs a censor it should get one who is not both stupid and ridiculous." Here are several excerpts from it:

Unbiased critics who have seen Cecil DeMille's "The Little American," in which Mary Pickford is the central figure, say it is an intensely patriotic film production. It is one of the instances where the stage invasion, piotterically in the chorus of virile Americanism with millions of other patriotic lyrics, does me a world of good, in music or the drama.

The banning of "The Little American" from Chicago's theaters by the local board of censors is on singular grounds—that there are parts of the play that might be construed as offensive to our German-American citizens.

This would be humorous, seeing that this nation is at war with Germany, were it not characteristically defiant of the rules of censorship laid down in a multitude of decisions by our higher courts.

State courts and local courts have uniformly held that censorship of plays and pictures is legally justifiable where public morals are involved. The local board of censors, however, holds that the federal city laws are limited to issues of public morality. If a play or picture offends a community's moral sense, the censors have a right to forbid its production.

Official censorship ends there, as it ought to end.

It is a fact that Judge Kavanagh, judge of the circuit court, one of the wisest jurists in our local courts, made a sweeping decision against the right of official censorship to go beyond the issues of public morality and arrogate to them the right to censorize plays or pictures on grounds of public policy.

This decision by Judge Kavanagh was made specially in the case of another intensely American play. Major Funkhouser's censors rejected this play because it might offend some of our British-American citizens. The play itself was historical, and dealt with incidents in the Revolutionary War that are not at all flattering to British policies.

The middlesome Funkhouser was promptly overruled on this public point, and now what some pictures have been toned down on the public morality issue the play was decided for production.

Now comes "The Little American," with not a single immoral line or plot.

All that the Funkhouser board can find objectionable is some scenes that reflect harshly on ruthless German militarism.

In other words, we have gone to war with Germany and are preparing to spend billions of money and perhaps a prodigious number of human lives to make it impossible for Germany to continue its crimes against civilization and ourselves by these ruthless military methods.

The author of "The Little American" says he wrote his play to stimulate recruiting for the American army and navy. Mary Pickford, who stars in it, says she was thankful for the opportunity to do her "bit" along the same line.

But Major Funkhouser's sensitive mind sees something in the play that might offend some of our good German-Americans who are citizens.

If Funkhouser was ridiculous in some of his former rulings, he approaches imbecility in this one.

He ought to know that all real American patriotism knows that our first duty is to raise the American spirit, to stimulate the fires of patriotism, to give every ounce of energy we possess, in oral or written speech, in song or picture, to help the American people realize what they are fighting for.

And if in doing this we tread on the toes of some sympathizers with Germany, they are not put to the soft peddle because Major Funkhouser thinks we should.

Charles P. Schwartz, attorney for Paramount, filed a mandamus suit against the city of Chicago, Thursday, July 5, to compel the city to allow showings of "The Little American." It is expected the suit will be tried in the Superior Court, and the judge to be named later.

It is said that Major Funkhouser gave his word, in the presence of a number of witnesses, to issue a permit for the picture, provided that George Creel, press censor of the United States, pronounced the picture all right. However, when a telegram from the Paramount office in New York arrived, announcing Mr. Creel's favorable opinion of the picture, Major Funkhouser is said to have repudiated his agreement.

The Paramount representatives state that the entire Chicago censor board, with the exception of its head, is in favor of passing "The Little American." It is said that in the near future an invitation presentation will be given by Paramount, to which some of Chicago's leading citizens will be invited. After viewing the picture they will be asked to cast their votes and decide whether they think Chicago should see the picture or not; also to ascertain whether there is anything "that would offend a friendly nation," the friendly nation in this case, according to Major Funkhouser, being Germany!

Miss Heikes-Justice, Author of "Who Shall Take My Life?"

Talks of the Rights of the Photodramatist.

After spending several weeks in Chicago, Miss Maibelle Heikes-Justice returned to New York last week. While here she was much interested in Selig's "Who Shall Take My Life?" the story of which was written by her. Of this production, before she left, Miss Heikes-Justice said:

"There is a feeling of satisfaction and pride on the part of an author in viewing a finished production after having close operation of both producer and director in the work. The making of "Who Shall Take My Life?" has been a pleasure to me rather than work. From its very beginning I have watched the production step by step. Under the personal supervision of William N. Selig and the fine production of Colin Campbell, the picture was brought to a point where the author was called in, and after several weeks of cooperation in editing and assembling, it is now ready for release.

"Many of the final and important decisions in assembling the film were left entirely to the judgment of the author. This courtesy on the part of the Selig Polyscope Company was one that should be accorded every earnest working photodramatist by the producing company. Such cooperation will unquestionably lead to the production of greater stories and better films."
"The usual plan of taking a photodrama from the hands of the author and not giving him or her a glimpse of it until it has been pruned and often distorted by everyone down the line is strong."

On her return to New York, Miss Heikes-Justice expects to take an active interest in war service, and it may be that she will visit France and England before the present conflict is ended.

**Fire consumes Pathe's Chicago Office**


A FIRE which broke out early Sunday morning, July 1, in the vaults of the Pathe Exchange, Inc., on the fifth floor of the Consumers Building, this city, resulted in a configuration that brought a large portion of the Chicago fire department to the scene and in a heavy loss both to the building and to the film company.

About 3,000,000 feet of film in the Pathe vaults were destroyed, in addition to the office fixtures and all printing and posters.

All the films used by Chicago customers, which had been brought in and just put in the vault, were included in the loss, and left the office with no films on hand to give these customers. C. B. Sutton, manager of the Chicago office, however, was equal to the occasion. He immediately wired the Pathe offices in Milwaukee, Minneapolis, Indianapolis, St. Louis, Omaha, Des Moines, Cleveland, Cincinnati, Chicago, and other cities to help him out. The result was that nearly all the Chicago customers were taken care of on Sunday, July 1.

By Tuesday, July 3, a complete stock of films and printing had been arranged from Mr. Sutton, vice president of the Pathe Exchange, Inc., arrived from New York. He was seen at the office on that date, and was taking everything calmly. He stated that the loss, approximately, sustained by his company was about $75,000. He said, however, that all the films, furniture and fixtures were covered by insurance, but that the burning of posters and advertising matter was a complete loss.

Mr. Berst returned to New York July 5, and stated before he would return to Chicago again on July 18 to attend the convention of the National Association of the Motion Picture Industry.

On Friday, the time of writing, Manager Bunn stated that everything was running just as smoothly as if the fire had not taken place.

**Chicago Film Brevities**

Fred C. Aiken, prominent Chicago film circles for many years, accompanied by Mrs. Aiken, motored from Chicago to his father and mother's home in LaCrosse, Saturday, June 30, to attend their golden wedding. All the living members of the family were present for the occasion. I have the pleasure of knowing both Mr. and Mrs. Aiken, Sr., and wish them both many happy years to come.

The Jackson bill, which was vetoed by Governor Lowden several months ago, was again brought up by the father of the bill and passed by the people during the last session of the Legislature. It was among a number of bills that were allowed to become laws, recently, without the signature of the governor. This bill originally aimed at "The Birth of a Nation" and similar productions prohibiting the exhibition of pictures tending to incite race hatred. It also aims at similar dramatic productions. This is another case where laxity on the part of dramatic and play producers has allowed the enemy to steal a march on them.

A special picture program in aid of the Red Cross was given at the Harvard theater, 6312 Harvard avenue, this city, Friday afternoon, June 29. The Harvard seats 600 people, and $955 was charged to the show, which netted $125. Fred J. Nortman and Charles Feccher, who own the theater, are also owners of the Lexington and Drexel theaters, this city. They are to be highly complimented for their patriotic actions. Chicagoans Charles Schaefer Pruned, sixteen girls, aided in selling the tickets. Keep the good work up, exhibitors!

"The Tanks" pictures, now showing at Orchestra Hall, had a narrow escape from destruction in the recent Pathe fire in the Consumers Building. The fire took place early Sunday morning, July 1, and the films were taken over late Saturday night after the show to the Pathe office to have them cleaned for the beginning of next week's run. The boys in charge waited until they were cleaned, so as to avoid calling for them on Sunday morning before the Orchestra Hall show. Had they not done so there would have been no "The Tanks" pictures at Orchestra Hall the whole of this week so far as "The Tanks" pictures were concerned.

The only copy of "May Blossoms" in the possession of Pathe Exchange, Inc., was destroyed in the fire in the Consumers Building. This was known Pathe feature, in five reels, was beautifully colored, and the producers are heartily upset over the loss, as they have not given it any thought of wherever shown. A copy of "The Vicar of Wakefield," which had only been used for several trade exhibitions in this city by Tom North, was also destroyed.

"The Battle of the Somme" Pathe's serial in seven episodes of two reels each, was also consumed. The last named pictures cannot be duplicated, as they are from an English negative.

Among the western managers of the Fox Film Corporation who stopped over in Chicago, Friday, June 29, on their way to New York to attend the annual meeting of managers of that company were William Citron, San Francisco; Mr. Carmichael, Los Angeles; Cliff Reed, Dallas; Mr. Lawrence, Minneapolis; Mr. Young, Kansas City; Lester Sturm, Omaha; D. A. Thomas, St. Louis, and Charles Phillips, Indianapolis. The party left for New York Saturday, June 30, accompanied by J. E. O'Toole, manager of the Fox Chicago office.

Taylor Holmes, who established himself in the good graces of Chicago theatrical circles last year by his impersonation of Bunker Bean, was recently engaged by the Essanay company, for an extended period. Mr. Holmes is now taking the place of Frank Craven in "Seven Chances," at the Cort, until the end of its Chicago run, which is set for August 4. Mr. Holmes has just completed his first picture for Essanay. It is entitled "Efficiency Edgar's Courtship," and will be released Sept. 22. Mr. Holmes is working at the Essanay studios during the intervals between rehearsals and performances at the Cort.

Kenneth Hodkinson, at one time general manager of Paramount's New York office and of the exchanges of that concern throughout the country, was recently appointed assistant manager of Pathe's Chicago office. He is the son of W. L. Hodkinson, former president of Paramount. Mr. Hodkinson, Jr., at one time had charge of the Pacific Coast offices of Paramount, and earlier had charge of the booking department of the General Film Company's San Francisco office.

Major Funkhouser recently disturbed the arrangements of Jones, Linick & Schaefer, who had booked "The Little American" at the Studebaker for a run beginning Sunday, July 1. He refused to take the producer of this picture forivason, and the run of "Wild and Woolly" was continued for another week instead. The latter will be succeeded by "God's Man" on July 8.

"The Crisis," considered by many as William N. Selig's greatest production, is making a big hit in London, England. The following are a few excerpts from a criticism in one of the leading dailies of that city:

"This twelve-part picture has the merit of being splendidly produced and finely acted, especially by two men. Those who know the American Winston Churchill's widely read book will remember these two fine characters—Judge Swift and Colonel Carvel, great personal friends, but bitter political enemies. The colonel with the accentuating cigar, as seen in this picture, will remain a memory as long as one lives."

"I do not remember seeing before such a character on the screen. The whole of the film is marked by such strong characterization, such contrasts, such little touches, revealing the souls of men, that 'The Crisis' is bound to live when hundreds of other pictures have been forgotten. This picture is to be seen at the Scala next week, exclusive to London. It is such a human story that the man who sees it once will want to see it again, if only to look upon that dear old Colonel Carvel."

The Chicago Reel Fellows' Club has sent out invitations to everyone connected with the moving picture industry to make themselves at home at the club, 207 S. Wabash avenue, during Exposition and Convention week. A brass band of 22 pieces has been organized by the club, of which Maurice Reicherts is the director.
Activities at Universal Studios

Director General Henry MacRae Has Twenty-Five Companies at Work.

Out at Universal City last week we noticed on one set Roy Clements directing Eddie Lyons and Lee Moran in a fight scene.

Due to the large demand for the comedies of this team all of their productions henceforth will be in two reels. To facilitate the releasing Burton George has been engaged to assist at the director.

Franklyn Farnum was starting a Bluebird feature under the direction of Joseph deGrasse, while on another set Dorothy Phillips was engaged in making cabaret scenes, with Walter De Groat as the director in charge.

Francis Ford was busy on interiors that day for his latest production which features himself and his new leading woman, Mae Gaston. Stuart Paton was in the electric light studio taking fight scenes of "The Gray Ghost." Harry Carey, jr., was on the five-reel western story at his location in Newhall, Cal.

Upstairs in the administration building we found Colonel Jasper Ewing Brady, the manager of the manuscript department, selecting the best from many stories. J. Grab Alexander, who has been a valuable member of the Universal scenario department for two years, has been promoted to the position of scenario editor.

Fred Palmer, formerly of the Mack Sennett Keystone forces, is now writing comedies for Lyons and Moran.

William Sistrom, who was sent out by President Carl Laemmle to take charge of the financial end of Universal City, is one of the best liked men of the lot, especially on pay-days.

Balboa Announces a Photoplay Contest

Five Hundred Dollars Is Offered for Five-Reel Subject Featuring Jackie Saunders.

From Balboa studios comes word of a photoplay contest. Five hundred dollars is offered by Horkheimer Brothers for a five-reel photoplay in which Jackie Saunders is to be featured. The competition is open to all and the winning decision will be made entirely on the suitab

All scripts must be submitted before November 1 and should be addressed to "Contest Director, Balboa Amusement Producing Company, Long Beach, Cal.," with stamped self-addressed envelope inclosed. Scripts must be typewritten and as few subtitles as possible employed in the scenario.

Jackie Saunders, Director Sherwood Macdonald and H. O. Stechman, assistant to President H. M. Horkheimer, will be the judges in the contest. Each will select five photoplays from the scripts submitted. These five scripts will then be handed to a committee composed of Maitland Davies, dramatic editor of the Los Angeles Express-Tribune; Miss Grace Kingsley, dramatic editor of the Los Angeles Times, and Mark Larkin, of the Los Angeles Record, who will select the winner. No person in any way affiliated with the Balboa company will be allowed to compete. The choice of the successful photoplay will have given name credit on the screen and in all advertising matter, when possible.

Miss Saunders' last six releases on the Mutual program are "Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling," "Betty Be Good" and "Bab, the Fixer."

Los Angeles Film Brevities.

Director Rupert Julian, of the Universal-Bluebird Company, left this week to inspect two locations in Southern California. One of these he will use for the making of a feature production, work upon which he will begin shortly. The other will be a story of the Bret Harte type, with many unusual and intensely interesting situations.

Henry McRae, production manager, is arranging for an all-star cast for Director Julian's coming feature in which more than a hundred people will be used.

Many of the exteriors will be made either in mountainous country surrounding Big Bear Lake or in the neighborhood of Mount Whitney.

Charles U. Wells, a stock player in the Helen Holmes company at the Signal studios, surprised his friends at the plant by arriving one morning this week with the announcement that he is starting a large truck garden. The truck garden of Marion Dufay had stood before a flock-coated member of the clergy and answered "I do" and "I will" to a number of questions put to them by the aforementioned pastor.

For the past month the Balboa lot has resembled a modern shipyard, by reason of the fact that a large number of skilled workers have been engaged in the construction of a modern submarine. It is, importantly in the filming of "The Twisted Thread," H. M. Horkheimer's new serial story. This craft promises to be a startling warchant in that it can be operated on land as well as in the water. Having a crawler attachment, like the big tanks used on the other side, the Balboa submarine is really amphibious. It noses its way out of the deep and comes up on the shore like a crocodile, which makes it look very uncanny. The craft was launched at Alamos Bay recently.

Max Ascher, well known stage and screen star, was welcomed back to Universal City this week with open arms. He is one of the old-timers of the Universal, his former engagement with the company extending over a period of three years. Ascher forsook the field of motion pictures two years ago and went into vaudeville, playing every town of importance from ocean to ocean. A successful season with his own musical comedy company followed, but the click of the studio camera tempted him again and he returned to pictures, joining the Fox Company for a short engagement. Craig Hutchinson, who has been associated with the Keystone and the L-Ko comedies, is staging the Ascher pictures. and Gladys Trennson, who has also appeared in a number of Keystones, has been engaged to play the leading feminine roles.

Mary Pickford has devised a new plan to raise money for her charities in addition to her own contributions by making personal appearances at the theaters in return for the theater manager's presenting a check to the charitable institution.

While in the northern part of the state for the exterior scenes of "Rebecca of Sunnybrook Farm," Miss Pickford received an appeal to help an orphan asylum in Los Angeles. The exhibitor in a neighboring town was also in the market for a large picture, and Miss Pickford said yes. Both pictures were mailed to her, and Miss Pickford made two personal appearances before her audiences; in return the farmer-exhibitor sent a carload of potatoes to the orphan asylum.

Margaret Fisher's next appearance will be in a light comedy written especially for her, with a plot centered around college life. Harry Pollard is directing the feature, as usual, with locations in and around San Diego. A well selected cast is in support of the star.

While Henry King has been busy making a feature with Gail Kane at Santa Barbara, Mrs. King, who is known as Gypsy Abbott, has been thirty miles across the water supporting Tyrone Power. Miss Abbott last appeared in Vogue.
comedies and previously was well known on the General program.

Jay Belasco, who is supporting Tyrone Power in the Marine Company feature, "Lorelei of the Sea," writes from the Santa Barbara Islands to the effect that all the company are having quite a time in the tropics. Jay described the trip as a cruise through the islands with big seas to remote and rocky spots and of being unable to return to the base of supplies for two days and other interesting adventures. Jay sums it up as being a hard but healthy experience.

William Garwood has returned to Los Angeles. He has been playing in stock and appeared in a Metro picture with Mabel Talaferrito while East. He will summer in California.

Carmen De Rue, one of the four featured kiddies of the Franklin Brothers Company, making fairy tale productions for William Fox, is now being taught a harem dance by Ruth St. Denis, the noted danseuse, which will be used by little Miss De Rue in her role of a kid vampire, now being made by the Franklins.

Theda Bara, the celebrated luminary of the Fox forces, was hostess to Major Gen. Hunter Liggett and Mrs. Liggett on the occasion of their visit to the local Fox studios. Major General Liggett is the head of the western division of the United States Army, and it was the first time that he and Mrs. Liggett had been able to meet Miss Bara personally, although they both have been admires of the screen art of the star.

The Eagle Film Company is the name of a new producing concern, for which Arthur Maude is managing director. The company will make state right features, headed by well known players, and preparations are being made for a six weeks' trip by the story by Constance Crayle and Arthur Maude. It is stated the company will build its own studios in Hollywood.

Sherwood MacDonald is the new director of Gloria Joy, the Balboa's child wonder, having just completed a series of six pictures in which Jackie Saunders was featured. Director MacDonald is now filming a five-reel Mary Sunshine play, from a story by Will M. Ritchie, entitled "No Children Wanted." It will give little Gloria excellent opportunities to display her special childish charms.

Sessue Hayakawa and his company, under the direction of William C. De Mille, have returned from San Francisco, where they journeyed to film some of the exterior scenes of the forthcoming production in which Mr. Hayakawa is seen as a Japanese school boy.

Myrtle Stedman, of the Morosco-Pallas, has gone north to appear in some of the big picture theaters. Miss Stedman is a great favorite up that way and received special inducements to make the trip.

Mary MacLaren, the charming little star in David Horsley productions, will soon be seen in natural color photography in moving pictures. Miss MacLaren was selected by Leon F. Douglas, inventor of the new process, to play the stellar role in an allegorical film produced for the American Red Cross.

A special service for motion picture persons and their friends was held at 11 o'clock Sunday in Christ Episcopal Church, Twelfth and Flower streets, of this city, by the Rev. Baker P. Lee. Inasmuch as the motion picture industry has become such a powerful factor, both in the life of pleasure and in the industrial life of this part of California, the rector of Christ Church, who is a personal friend of many players and also chaplain of the Actors' Church Alliance, thought it proper to provide a special service in their honor. The subject was "The High Aim of the Moving Picture and the Propagation of Truth and Righteousness. Special music was rendered by a choir of seventy-five voices.

Lina Cavalieri will arrive at the Lasky studios some time in August.

With the thermometer at 110, the new swimming pool at the Lasky studio is the most popular institution on the lot. During the extreme heat Studio Manager Milton E. Hoffman so arranged the schedule that it was possible for them to dismiss their companies in the heated hours of the day, resuming it in the cool of the evening.

The Helen Holmes company, under the direction of J. P. McGowan, this week completed the first episode of their latest serial, "The Lost Express," and began the production of "The Destroyed Document," second of the chapters of the photo novel.

Douglas Fairbanks last week rescued his director, John Emerson, from drowning, while some scenes of the current Artcraft production were being made at Catalina Island.

Reginald Barker, having completed his latest Louise Gaunt picture for Triangle, is taking a brief vacation at Catalina Island.

The roar of musketry, the shouts of soldiers and the war cries of Indians awoke one day last week the residents of the peaceful San Fernando Valley near Universal City to a realization that a battle was in progress. Francis Ford, Universal director, was filming scenes for his eight-reel production, "John Ermine of the Yellowstone," which promises to surpass any previous drama he has staged. More than one thousand men and women were engaged in the scenes.

Fred J. Balshofer, producer of the Yorke-Metro picture, Marla, with cameraman Richard Kline, his secretary, Mary, and Lillian Clifford, returned this week to Los Angeles from the California mountains in the neighborhood of Big Bear Lake, where they spent a few days trout fishing.

A railroad accident at the Signal studios this week resulted in the fracturing of a bone in the arm of Virgil Hart, assistant director, and the wrecking of a set near the tracks which was being used at the time in the production of the second episode of "The Lost Express."

Director Elmer Clifton, who recently completed the staging of "The Fourth Glove," featuring Franklyn Furness and Brownie Vernon, at the Bluebird studios, has begun work on another feature entitled "Sky High." Several thrilling airplane sequences are planned for the picture. Herbert Hoover and Brownie Vernon have been selected to play the principal roles, supported by a strong cast, which includes Frank MacQuerry, Percy Challenger and Mark Fenton.

Dorothy Phillips, the Bluebird, made a personal appearance at the Superba theater during the run of her latest feature, "The Fires of Rebellion." Miss Phillips sang a light opera selection that drew enthusiastic applause from the audience. Prior to her advent into the field of motion pictures Miss Phillips was a soloist with the old Savage Opera Company.

Manager J. A. Quinn, of the Rialto Theatre, staged his formal opening on Saturday night at a midnight matinee, of which stunt Mr. Quinn is the originator. The feature shown was "The Whip," and it proved exceedingly popular with the audience of motion picture notables gathered to do honor to the popular manager.

The advent of Manager Chris Glimm upon the local Rialto, from his trip to New York, was marked by capacity houses at the Garrick.

Manager James Anderson of Clune's Broadway and Comedy theaters, reports capacity business at both houses. Douglas Fairbanks in his latest success, "Wild and Woolly," is responsible for the crowds at the former house.

** LAWRENCE TO DIRECT FOR IVAN.**

The Ivan Film Productions has further increased its directorial staff by engaging Edmund Lawrence. Mr. Lawrence was with Julia Marlowe on the legitimate stage as both actress and director and with E. H. Sothern. Deserting the stage he became a director for the Kalem Company. Mr. Lawrence produced successful children's pictures featuring his child Adelaide, then six years of age. Leaving Kalem Lawrence directed pictures for the World Film and Equitable pictures. The title for Mr. Lawrence's first production was to be released under the Ivan banner will be "Married in Name Only."
British Notes

The annual report of the Exhibitors' Association for the year ending March 31 last reveals a chapter of trials and vicissitudes through which its authors are proud to state, the exhibiting industry has passed in a manner that speaks volumes for its vitality. The only depressing item in the lengthy document is the record of the closure of an additional 190 theaters since the issue of the preceding report, due in each case to abnormal situations directly carried through the war. The usefulness of the association, points out the secretary, has been limited through lack of revenue. Nevertheless, he says, the correspondence bureau conducted by the secretary, Gavayzi King, which mainly through the number of new orders issued under the Defence of the Realm Act has increased remarkably. This department has undoubtedly kept many disputes between exhibitors and exchanges out of the courts. The secretary has only in the rarest instances found it impossible to arrange a satisfactory settlement of the contending parties. Renting exchanges have almost without exception shown a ready disposition to meet the secretary and conclude fair and just arrangements, with the result that business relations between exchanges and exhibitors have been unimpaired.

The title of the film produced by the Western Import Co. (Triangle) at the instigation of the new Ministry of Food for the purpose of conveying to the public the necessity of food economy has been changed from "Civilians Fall In" to "Everybody's Business." Unlike the majority of propaganda films which are only aware of the material satisfaction of the contending parties. Renting exchanges have almost without exception shown a ready disposition to meet the secretary and conclude fair and just arrangements, with the result that business relations between exchanges and exhibitors have been unimpaired.

"Intolerance" celebrated its century performance in the metropolis on Monday at Philharmonic Hall, whither it was transferred from Drury Lane. D. W. Griffith, fresh from his visit to France, gave a short address upon his experiences in the French and British lines, where he has been the guest of the Allied commanders-in-chief. Contrary to several newspaper statements Mr. Griffith has not found any photographic material on the picture of a war for inclusion in his forthcoming war film. The smoke, noise and disturbance make camera work impossible, says D. W. G.

The William Fox fantasy, "A Daughter of the Gods," has been withdrawn from the London Opera House after a three weeks' presentation.

I am informed that the next official war feature to be issued by the War Office will be entitled "The Battle of Arras." The subject graphically depicts the recent penetration of the formidable Hindenburg line in the region of Bullecourt.

Of the genius the war has given birth, none will live longer in the memory of the public than the work of its two great cartoonists, Louis Raomakers and Capt. Bruce Bainsfather. That of the Dutchman is almost too sordidly tragic to lend itself to the pictorial construction of the former's humorous drawings of Tommy's life in the trenches have made excellent material for a series of animated cartoons. Film Booking Offices, Ltd., the new Essanay-M. F. Sales company distributed by the firm, is the agency responsible for their production and release.

In quest of realism for the making of a submarine drama a party of Swedish players have just experienced an unexpected adventure with the Ciastra. Two hundred miles off the west coast of Sweden in search of a location, their vessel was stopped by a German U-boat, and four of the company were taken as hostages. The submarine disappeared, but encountered the sailing vessel again, opening a violent shellfire around her. The commander of the raider then boarded the ship and after examining her papers returned to his own craft to open up another bombardment. Fortunately the sailing vessel by skilful manoeuvring escaped and arrived at Gothenburg on the evening of June 3.

A new Barrie film is on the stocks for Lacrolle, Ltd., an exchange that has exploited many famous works of English literature. It is "What Every Woman Knows," and the woman in the film will be Miss Hilda Trevelyan.

The Reuters Association, the only organization of the middle-class market for which we have been discussing the possibilities of amalgamation with the Kinetograph Manufacturers' Association.

T. P. O'Connor, the president of the British Board of Film Censors, has left England for the United States. Although his mission is a political one affecting Irishmen in America, he will doubtless make use of the opportunity of learning first-hand the something of material that comes under his judgment in the course of a year.

The film exchanges in Glasgow and Scotland generally are evidently not going to be outpaced by the Exhibitors' Association converting itself into a trades union. The name of the new body, which has already been registered, is the Scottish Renters' Association.

New undertakings in the moving picture business are not nearly so numerous as in pro-war days, when each week used to see the incorporation of ten or a dozen new companies. The company just given notice of the formation of a new Birmingham undertaking capitalized at $170,000, and named Colossal Productions, Ltd. The moving spirit in the enterprise is Sol. Levy, formerly of Sun. Exclusives, who will be released from the first batch of Frohman-Equitable releases in this country.

The Kinetograph Trade Council has been discussing again the proposal of its committee for the absorption of the British Board of Film Censors into the Trade Council. The main idea is to evenly distribute the cost of maintaining the voluntary system of censorship over the three factions of the industry, manufacturer, renter, and exhibitor instead of continuing under the present arrangement, which saddles all the expense on the manufacturer and the renter.

The method of distributing in proper proportion the censorship charges would be by means of adhesive stamps. These in the first place would be supplied by the manufacturer to collect at face value the contributions of the other two sections of the trade. They would be sold to the renter at a premium, and he in turn would attach them to his invoices to exhibitors. After much discussion the proposal was agreed upon and a detailed scheme of working is to be drawn up for the next meeting of the council.

A Glasgow exhibitor has been fined £10 for issuing season tickets not charged with their proper amount of duty under the entertainment tax. The ticket was only "stamped" upon issue at the point of sale, although the purchaser six times to the theater.

"The Crisis" (Selig) is at last to be shown to a waiting trade and public. The Scala theater opens with the Churchill story on Monday. Its presentation is singularly opportune from a publicity point of view. The other Winston Churchill was never so much under discussion as now, and the number of people in the trade who confuse the statesman with the novelist is astonishing. He is some publicity man who can teach E. H. Montagu stunts.

The new War Office exclusive, "The Battle of Arras," strikes an entirely different line to any of its predecessors. There is nothing sad or tearful about this subject, none of the incidents of death and destruction. It is a picture of the "Battle of the Somme." It is one inspiring, encouraging chronicle of rapid progress, too quick in movement to become depressing and too variegated to become monotonous. "The Battle of Arras" broke the British public on the first day, and is still at the heels of the Hun. In "The Battle of Arras" they cannot be seen for dust.

FRANK WOODS JOINS FAMOUS PLAYERS-LASKY.

Frank E. Woods, for the past four years supervisor of productions at the Fine Arts-Triangle studios in Los Angeles, has been engaged in a similar capacity by the Famous Players-Lasky interests. Mr. Woods, who, with Mrs. Woods, has been visiting in New York for the past few weeks, left for the coast on Monday, July 9. Mrs. Woods remains in New York for a few days, when she will follow her husband west.
Indian Notes

By S. B. Banejees

A MOTIF dacyity of an unusual character has just been committed in Calcutta. It has features, which, whether it be a first-class film and will appeal to lovers of the morbid and the sensational. The question has been raised in more than one Indian paper whether the crime has been influenced by the cinema, or not. "The Capital," the local organ of the commercial community in India, ob seserves in this connection:

"I do not think it silly to discover in this crime the malign influence of the cinema. It is notorious that the best "draw" at the cinema is for melodrama and the morbid, and the sensational crime is truly special to the Indian clientele who fill the cheaper seats. I have directed attention to this danger more than once, and although we have a cinema central committee, no check has been placed on exhibits far more dangerous to the public weal than the inebriety of Max Linder and the coarseness of Charlie Chaplin. Old women, even if they chance to wear trousers, have been noted for impudence, but no say for incitement to outwary. The Burra Bazar crime was planned on the cinema ideal and would have succeeded had the locality swarmed with paramallas. The Bengalieses are quick to learn from the printed paper. Robbery arms followed the introduction of the cinema, which proves conclusively that pictures have a more powerful educative effect on the bad-hog than pedestrian letter press.

The film is shocking, but generous repayment is due, it shows that the European community in India will not care to have "robbery under arms" and similar other films in this country. Will manufacturers of sensational films please note this fact?

Should they ignore the warning, they would find themselves in trouble in Indian waters, sooner or later. They will be interested to know that a bill providing for the licensing of cinematograph theaters and a censorship of films will be introduced during the Simla session of the Imperial Legislative council. The bill, I may add, is now being drafted, and will be circulated among the provincial governments for opinion before consideration.

In Calcutta we have a censor committee for each of the leading houses. It is stated that "the different management are satisfied with results so far and that private exhibitions for the benefit of the censors have led to nothing but mone tary." So far so good. But we are also told that the habit of the censors to air their views during the running of a film is objectionable, and they have been advised to com plain to the authorities, so that they may have no influence on the views of another. It is to be hoped that the censors will appreciate this suggestion.

The Bombay office of the Universal Film Co. has issued a notice stating that pirated copies of their films are being imported into India. I for one did not know that film pirates were working in this country. I hope, however, that the warning issued by the Universal Film Co. will put all exhibitors on their guard and that we shall not have to record their doings in these columns at any time.

The Grand Opera House of Calcutta has been leased by Mr. Dricasse of the Bijou. It is being reconstructed from top to bottom at enormous expense. It will be named the Bijou Grand Opera House. The proprietor expects to have vaudeville and other companies at this new theatre at no distant date. I wish him all success; but I hope he will show us the best American films, and not confine himself to those of British manufacture solely.

The advent of American enterprise in India has alarmed several bioscope theater owners, who specialize in all-British films. One of their organs in India has written an article advocating a bold stand against the "American invasion," which contends the existence of the argument advanced by the writer of the article are not convincing. It would be well if I told him (and whose cause he advocates) that the Indians, who were the chief patrons of the bioscope, did not care for a film in which or American, so long as it appealed to them. I myself have seen several all-British films which drew very thin houses. The moral is obvious. If you want to succeed, give the people what they want, not what you think they should see. The "threatened" American invasion is, to my mind, calculated to yield good results, Per se.

The compulsory system of military training in India has not disturbed the film trade, for this is largely in the hands of Indians. The number of British-owned picture houses can be counted on one's fingers. If, as a result of the compulsory service, they are shut down, the bioscope going public will not suffer at all.

I am certain that the manufacturers of films, in which some Hindu character is introduced, do not purposely represent it in black color. I have seen several films, all American, in which "Hindus" have been allotted the parts of swindlers, rogues and vagabonds. As white filmgoers are likely to rebine a false opinion of Hindu character, it would be well if care were taken to have noble characters as well. There are roles in which film manufacturers will not note the above fact, and take care that they do not hurt Hindu feelings.

I am delighted to learn that at least one American film manufacturer has engaged the services of young Indians to fill certain roles. I make no doubt they have been giving satisfaction to their employers. Europeans and Americans are desired here. It is understood that the white manufacturers of the whites are totally different from those of the Indians. So, if correct renderings are desired, it is advisable to employ Indians, of whom a good number can always be found in different parts of the States.

GOLDWYN SEeks to ENJOIN MABEL NORMAND.

Suit has been instituted by Goldwyn through Gabriel L. Hess, general counsel for and secretary of the company, and John B. Stanchfield, of Stanchfield & Levy, has been retained as attorney and as special counsel to obtain an injunction against the producing Mabel Normand, screen comedienne, from working for any other concern or individual.

It is claimed that Miss Normand entered into a contract on September 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in motion pictures under his management for a period of two years at a weekly salary of $1,000.

Upon the formation of Goldwyn Pictures Corporation Miss Normand's contract was assigned to Goldwyn.

WESTINGHOUSE SALES MANAGER PROMOTED.

Samuel Lindsey Nicholson, who has been sales manager of the Westinghouse Electric and Manufacturing Company since 1909, has been promoted to the position of assistant to the vice-president, with headquarters at East Pittsburgh. Mr. Nicholson is unusually well known throughout the electrical profession.

H. D. Shute, whose election as vice-president of the Westinghouse was recently announced, will have executive charge of the company's commercial organization, both domestic and export, succeeding Vice-President L. A. Osborne, whose headquarters have been transferred to New York.

NEWSPAPER MEN FACE CAMERA.

The New York Press Association learned it could act last week. The cause of it all was a visit to the studios of The Whartons, during the convention of the association here.

One of the entertainments scheduled for the association was a trip to the new "camera building" in which both domestic and export, succeeding Vice-President L. A. Osborne, whose headquarters have been transferred to New York.

FILM AGENCY CLOSES OFFICE.

Readers will note from our advertising columns that the New York office of the Albion Cinema Supplies Company has been closed and that all business should now be directed to the London office, 6, Dansey Yard, Wardour street, London W.
William L. Sherrill Talks

WILLIAM L. SHERRILL, of the Frohman Amusement Corporation, came to the industry little more than four years ago, inexperienced in the manufacture of motion pictures and inexperienced in any peculiar line of work which may be claimed as belonging solely to the industry. Since the day of beginning of activities of his corporation, he has applied and rigidly adhered to an application of the principles of commercial trading, and the success which has been the resultant speaks in point of Mr. Sherrill's contention, "Commercial procedure in the conduct of any business is one of the laws of success." In speaking of the future of the industry, Mr. Sherrill makes the following interesting observation: "I do not feel equipped to venture a comment upon the technical perfection or digression of the finished motion picture production. That is the office of the technical man, and any more years of experience than have at my command in the making of motion pictures. I am also a bit reticent as to any criticism of the methods of distribution of product, although I have had the advisability of the territorial rights method proved conclusively to me by the success of the Frohman Corporation." Following the lapse of many years, the companies and the men that we intend to heed their exhortations and them every aid in the exploitation of Frohman product has been in excess of our wildest anticipation. The response has indeed been most gratifying, and a further substantiation of my contention that excellence of product must have coupled with it service and co-operation if the full quota of success is to be met for all concerned.

"The Frohman Amusement Corporation is in the business of manufacturing motion picture product to stay, and it realizes that the success of the future is to be measured in no small way by the amount of co-operation to be given to the distributor of our product. "I do most seriously expect that at no distant day the matter of thorough co-operation between manufacturer and his buyers or exchange men and their patrons will play as much importance as the excellence of production, and with the keen competition which undeniably exists at present, the abundance of production, etc., manufacturers may well look toward commercial procedure as a factor of utmost import in their future success."

GEORGE EASTMAN IN RED CROSS FILM.

One of the most popular films of New York state right now, from an exhibitor's standpoint, is the Red Cross picture recently made by the Whartons as their donation to the Red Cross fund. Following its first week in Rochester, where it was used to stimulate giving to the Red Cross fund during the President's drive for a hundred million dollars, it is now being booked in all houses throughout New York. George Eastman, head of the Eastman Kodak company, and other notables appear in the film.

Producers, Have a Conscience!

By Margaret I. MacDonald.

NEVER before in the history of the moving picture has there been as such a call on the conscience of the producer as at the present time, when the screen is expected to bridge the gap between war and peace. The war work at the various military camps throughout the country, as well as providing recreation and moral stimulus for the men in the trenches who are here today and gone tomorrow. We are brought face to face with the necessity for the application of wholesome and inspiring entertainment for these men who in their period of segregation are forced to withstand greater horrors than any of us know. And through the various departmental organizations which are busying themselves with war time morals we are made to realize the possibility of vice and of stimulating flagging morality. It is therefore up to the producer now if ever before on the screen to make his product the cleanest and best sort of recreation.

The kind of pictures that we would suggest are not necessarily preachments nor the so-called moral uplift pictures. Such pictures frequently fall short of their mark and lack the necessary recreative quality to carry them over. A good drama or even melodrama containing the proper moral balance is always acceptable. But to be rightfully effective it must be clean with its vision inclining upward rather than downward. It must rather avoid suggestions of vice and of unwholesome methods of living. Its principal characters should be of that nobler type which moves on an elevated plane of morality, and which battles victoriously with the lesser evil character of American life.

Ignoble types, which are necessary to the realism of many stories, should be visualized with a view to inspiring aversion for such types and their methods of living. Refined comedy or even slapstick comedy in its wholesome form is an excellent tonic for tired nerves or drooping spirits. Comedy we need and must have; but above all things let it be clean comedy. Such comedies as the following, for instance, are for the most part mirth inspiring and harmless: "Meddler," "Smart дева"; "M.E.," "The Clock," "Bluebird," "The Cop and the Anthem," "Broadway Star," adapted from an O. Henry story; "A School for Husbands," "Paramount-Lasky;" "Street Girl," "Polka-Dots and Woolly," "Five-Second-Fairbanks;" "The Magnificent Meddler," "Great Vitagraph," and any of the Metro-Drew comedies.


This does not include such productions as "Joan the Woman," which stands for itself as one of the most perfect of moving picture productions.

Good samples of melodrama are "The Blue Envelope Mystery" and "The Girl Phillipa," Greater Vitagraph, and "The Message to Garcia," K-E-S-E-Edison. Some of the recent serials also provide good types of melodrama, such as "Tom-toms," also from Gaumont, and released through the Mutual Film Corporation; "The Voice on the Wire," Universal, or any of the Pathé serials such as "The Perils of Pauline" released some time ago.

It is not too much to say that the morals of the entire world are in a large measure at the mercy of the moving picture screen. Many of its children base their ideas of life on what they see on the screen. Its people depressed, afraid and under the shadow of a great war wave. The most easily acquired and most diverting form of recreation, that which is found on the screen. It is therefore up to the producer at this most critical period of the world's history to do his "bit" in elevating his own life and that of his employees to the making of only the best class of picture.

DOUD SEEKING A MARKET.

Omer F. Doud, general manager of the Fielder Film Corporation, Chicago, was in New York City During the week of July 2, arranging market facilities for the product of his company. Mr. Doud is quite enthusiastic over the quality of his first release.
**Whartons Open Offices in New York**

Through Their Releasing Corporation They Will Issue Products in New York and Northern New Jersey.

With Edward Small and Charles J. Goetz as the active managers, The Whartons, of Ithaca, announce the formation of the Wharton Releasing Corporation, with offices in New York City. The intention of the new company is to handle its products direct to the exhibitor in New York State and northern New Jersey and to afford better facilities for marketing of “The Great White Trail” and other products made by the makers of “Patria” and “The Exploits of Elaine” to the various states rights and foreign buyers.

Leopold D. Wharton is the president of the new affiliation of the Ithaca plant, but Mr. Small and Mr. Goetz will be the active men in New York, Mr. Wharton’s time being largely taken up with production. The Whartons believe that in Mr. Small and Mr. Goetz they have two men who are amply able to handle the Wharton productions. Mr. Goetz has been in the film business for years, having been associated with the selling end of the Fox, the World, the General and Artcraft companies, while Mr. Small is well known in the amusement field, having been secretary of the Master Drama Features and formerly associated with Marcus Loew.

Offices have been opened by the new corporation at 130 West Forty-sixth street, Suite 901, where salesrooms, projection rooms and all other conveniences for buyers and exhibitors have been provided.

“The idea upon which we are to work is to be one of service,” says Mr. Goetz. “We believe in giving both the state right buyer and the exhibitor the most that we possibly can give him for the money. Of course, the first thing in our consideration is the quality of the picture—and after giving that we hope to aid in every possible way in sending the public to see that picture.

“We are holding New York and Northern New Jersey for ourselves, inasmuch as we are fully equipped to handle these two states from a straight exchange basis, booking the pictures into the various houses in the regular way. The rest of the country, naturally, will be state righted.”

**LANCASTER EXHIBITORS HELP RED CROSS.**

During the week of June 30 all the theaters of Lancaster, Pa., devoted the proceeds of the matinee to the Red Cross Fund. The operators and stage hands also contributed their pay for the afternoon. Among the houses were the Hamilton, Colonial, Hippodrome, Grand, Penn and Scenic. There was no fixed charge of admission, patrons being permitted to go as high as they liked.

**MILTON SILLS JOINS IVAN.**

Milton Sills, who was accorded the stellar honors by his wonderful characterization of the role of Joseph Stanton in “The Little Boy Scout,” has been engaged by the Ivan Film Productions to create the leading male role in the next production soon to be released by that company. Edmund Lawrence, the director of the new production, has given him a role which will best serve to bring out M. Sills’s talents.

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**Scenes from “Fires of Rebellion” (Bluebird).**

**ELSIE FERGUSON STARTS WORK FOR ARTCRAFT.**

Elsie Ferguson has now commenced activities on her initial photoplay for Artcraft, “Barbary Sheep” by Robert Hichens. One of the most attractive dressing rooms ever given a star was prepared for Miss Ferguson by Studio Manager Lowe at the Famous Players-Lasky plant at Fort Lee. The production is being staged under the direction of Maurice Tourneur, who reports rapid progress. Mr. Tourneur is highly enthusiastic over the manner in which his new star is quickly adapting herself to the demands and conditions of studio work.

**OLD MACHINES ACCEPTED IN TRADE.**

So as to assist exhibitors with the latest type machines, the United Theater Equipment Corporation has notified its branch managers to accept old apparatus now in service in part payment for new equipment and machines. A liberal allowance will be made for used machines, and exhibitors will be able to save a considerable part of their purchase price by turning in their old equipment to the United Service Station.

**REID TO BE FARRAR’S LEADING MAN.**

Wallace Reid has been selected again to appear opposite Geraldine Farrar in her forthcoming Arctraft picture on which work will be commenced shortly. Mr. Reid played the lead to Miss Farrar in “Joan the Woman” with notable result, and is at present enjoying a short vacation before commencing activities on the new production.

**WILL SOMEBODY SHOW THIS TO F. H. R.?**

Douglas Fairbanks recently asked the operator at Clune’s Los Angeles Theater how he liked his new Arctraft film, “Wild and Woolly.”

“Fine,” replied the manipulator of the projection machine; “there isn’t a hole in the entire film.”

**FOTOPAYER SECURES NEW INSTRUMENT.**

The American Photo Player Company has recently secured control of the company manufacturing the Robert Morton Symphonic Orchestra, the factory of which is situated at Van Nuys, Cal. This instrument is said to be the last note in improved methods of organ construction and technical performance.

**L. H. BUELL TO BUY FOR TRIANGLE.**

L. H. Buell has assumed his duties as purchasing agent of the Triangle Culver City studios under the new management. Mr. Buell comes to the Triangle with an enviable record as a buyer, after terminating a seventeen months’ connection with the Universal Film Company.

**ARTHUR S. KANE IN TOWN.**

Arthur S. Kane, Pacific Coast representative for Artcraft, arrived in New York last week on a business trip.
“The Little American”

New Standard Set for Motion Picture Drama by Six-Reel
Arcaft Release, Written by Jeanie MacPherson,
Staged by Cecil B. De Mille and Starring
Mary Pickford.

Reviewed by Edward Weitsel.

After witnessing “The Little American” the one improve-
ment that will possibly suggest itself is a change of title.
This five-reel photoplay, written by Jeanie MacPherson,
staged by Cecil De Mille, and starring Mary Pickford, is so
superior in theme and craftsmanship to any of the previous
chance shot from the French guns and find freedom at last
when Angela’s French admirer secures Karl’s release from a
concentration camp.

In imaginary surroundings, such a tale would consti-
tute an ordinarily good melodrama. With a background of
actuality and told in the remarkable realistic manner employed
by De Mille, Pickford, etc., such a photoplay might have
impressions with irresistible force. Every detail of the production,
the sinking of the ship, the tide of battle that ebbs and flows
about the old chateau, are reproduced with great fidelity.
But beyond all else in its ability to work its will with the man
in front of the screen is the splendid forward thrust of its
incessant movement. In editing the film everything has been
pared down to the essential with the same thoroughness that
marks the playmaking of Eugene Walter. It is hardly neces-
sary to add that no time is wasted with cut-backs. “The Little
American” is screen drama. May its tribe increase!

It is a pleasant task to record the fact that Mary Pickford
meets this advance in her medium for expressing her art with
complete success. Angela Moore is forced to face experiences
that would try the soul of the bravest, and is not found want-
ing. Although the tragic note has not been granted to Miss
Pickford, it does not prevent her from giving a consistent
representation of the character and making clear the horror
and right of determination that fills her heart at sight of the
suffering around her.

The list of fine impersonations includes the entire cast.
Jack Holt as Karl, Raymond Hatton as the Count, Hobart Bos-
worth as the German Colonel, James Neil as Senator Moore
and Ben Alexander as Bobby Moore have the most important
roles next to the stars.

Pathé Pictures

“The Last of the Carnabys,” Five-Reel Astra Drama, Fea-
turing Gladys Hulette, and “Borrowed Identity,”
Third “Fatal Ring” Episode.

Reviewed by Ben H. Grimm.

Pathé’s feature release for July 2/ — “The Last of the
Carnabys,” a five-reel drama—brings Gladys Hulette to
the screen in a somewhat different role than those in
which she has been seen in recent releases. Her part is a
sympathetic and appealing one, and her portrayal of the role
adds laurels to her fast-growing crown. William Parke’s
direction is the other outstanding feature of the picture. The
direction, together with the work and personality of the star
and her support, and a fairly interesting story by Samuel
Morse, combine to make the picture a good program release.
William Parke, Jr., again is seen opposite Miss Hulette, but in
this latest Astra production there is not the customary ro-
mance between the characters played by them—they are sister
and brother, the last representatives of an old and famous
New York family. There is no dominant love interest in the
picture, stress being successfully laid on an appeal for sym-

Scene from “The Little American” (Arcaft).

Pickford pictures that it should have been dignified by a title
more in keeping with its merits. However, this conclusion
can only be reached after seeing the photoplay, and everyone
is going to see “The Little American” and then advise his
neighbor to go and do likewise.

To begin with, the theme is right up to the minute, the
United States and the battlegrounds of French soil being the
scenes of action. Next, and most important of all, it is drama
in the best sense of the word. It is also the story of the
love of a man for a maid, and no matter how broad the inter-
est involved and how surprising the truth with which the
realities of the present world conflict is brought home to the
spectator, it is the destiny of this man and this woman that
absorbs the attention and places their fate above everything
else in the story.

Angela Moore, a young American girl living in Washington,
is courted by Karl Von Austrum, an attaché of the German
Legation, and Count Jules de Destin of the French Embassy.
Angela prefers Karl. At the hour of war each of the men
returns to fight for his native land. Later Angela is sent
across the Atlantic to join her great aunt, a French lady of
title. The ship is sunk by a submarine, but the girl is saved
and reaches the chateau, only to find it full of wounded
French soldiers and her aunt dead. Angela takes charge of
the estate and meets the count, who intrudes her with the
workings of a secret telephone that may be used to help
destroy the chateau by gun fire in case it is taken by the
Germans. This happens, and Karl is among the invading
forces. He has heard that Angela went down with the ship,
and has allowed himself to be influenced by the acts of im-
morality practiced by his brother officers. When he discovers
a young girl trying to hide from the invaders he seizes her
in his arms and finds that she is Angela. Horrified at his
act, he does his best to save her from the fate that befalls
the other women of the chateau. The subsequent action
shows the American girl aroused to contempt for her own life
at the brutal treatment dealt the helpless men and women
about her. She phones the necessary information to the
French gunners, is discovered and shielded by Karl and both
are sentenced to be shot, when these facts are brought to
light. They are made to face a firing squad, are saved by a

Scene from “The Last of the Carnabys” (Pathé).
pathy with the girl who overcomes obstacles in living up to the traditions of the Carnaby family.

Space limits the many good things that might be said about the senior Mr. Parke's direction. The atmosphere is in harmony with the story; some lightings are especially fine and there has been much attention paid to detail—all of which makes for the better entertaining value of the film.

The last hundred feet or so of the picture, however, are not in keeping with the consistency of the whole. The ending is rather peculiar and, although happy, to some may be more or less disappointing.

The cast is a well-chosen and an able one. Each of the types fits almost perfectly. Important in support of the principals are Paul Everton, Harry Benham and Eugene Woodward.

"Borrowed Identity."

Exciting fight scenes on board a yacht add interest to "Borrowed Identity," third two-reel episode of Pathé's "The Fatal Ring" serial. This episode shows how Pearl—played by Pearl White—and her followers are rescued from the house of mystery. The reporter is sent to cover ship news by his editor. Pearl and Knox are lured to a yacht and there made prisoner by a thief. The girl who lured her to the yacht, Pearl and Carslake get on a boat and, at the point of a gun, Pearl obtains the setting and the diamond. Carslake jumps from the boat and Pearl gets the police. The police go to the yacht and battle with the gang. Pearl is saved by the reporter. The end shows that Carslake still has the real diamond.

"The Beloved Adventuress."

Kitty Gordon the Star of a Five-Reel Photoplay by Frances Marion That Is Dramatic Solid in Theme—Directed by William A. Brady.

Reviewed by Edward Weitzel.

The character acted by Kitty Gordon in "The Beloved Adventuress" is Juliette La Monde, a musical comedy star, who is surrounded by admirers. The one to whom she gives her heart, however, is a married man, who leaves his wife to live with the fascinating actress. Each professes to be madly in love with the other, but when Juliette's young sister comes to live with her, Morgan Grant, the ardent gentleman, at once transfers his affections to the other member of the family; but Juliette saves Frances from disgrace by firing a bullet into the faithless one and putting a stop to his love making forever. She then goes to France and joins the Red Cross, bravely attempting to rescue a wounded woman, who turns out to be the discarded wife of Morgan Grant. The younger sister, her eyes opened at last, marries a manly young chap who is worthy any good woman's love.

This more or less truthful story of the life of an actress was written by Frances Marion and directed by William A. Brady. The president of the World Film Corporation has placed the scenario on the screen with the completeness of an experienced director. Kitty Gordon acts the part of Juliette with authority, and dresses it gorgeously. Her gowns will delight the members of her own sex. Frederick Trueblood, Jack Drumler, Lillian Cook, William Sherwood and Piano Nastbit are the leading members of a cast that support the star most effectively.

Warren Working on Second Picture.

Edward Warren is busy at work on the second production under his own banner. It promises to excel even the settings of "The Warfare of the Flesh," and as is the custom of Mr. Warren an all-star cast is being used. The theme will be a pleasing heart-story of the present day.

Scene from "When True Love Dawns" (World). It imagines that she can be happy only with him and agrees to an elopement. Destray learns of this and plans to put himself out of the way in order to be no obstacle to the couple's happiness. The owner of a stone quarry, he adjusts a blast so that the explosion will kill him, but Susan discovers his intent in time to prevent it and realizes at last that Destray is the man she truly loves.

As the heroine of "When True Love Dawns," Susan Grandais is called upon to portray a different type of young womanhood from her role in "A Naked Soul." Susan Breville has all the innocence and grace of the other character, but her rank in life is much higher and she adds the experience of a wife to the influences that mold her nature. These subtle distinctions are brought out by the actress with the fineness of touch and charm of person that make her performances a continual delight. The scene where she agrees to go away with the artist without a suggestion of the gross passions; Susan's resolve is that of a woman who feels that she can no longer live a lie for her own sake, but more for the man whose name she bears. The beauty of pose and gesture which is hers and which makes her so effective before the camera, is given full play in this picture. The taste of Miss Grandais in the selection of costumes is another telling point in her favor.

To Albert Signer as George Destray go the chief acting honors of the cast. His performance endows the millionaire with a nobility of character that regulates his every act, and is accomplished with an ease and naturalness that make the illusion perfect. Brenton Marchville as Robert Breville, Paul Guilde as Paul Lancy, and Marie Jalabert as the Duchess of Breville, are worthy of their distinguished companionship.

Louis Mercanton again shows his mastery of composition and balance in his groupings, and his ability to infuse the extra people with the spirit of the scene.

"A Place in the Sun."

Essanay's "Do Children Count?" series has little connection with the story. It is called "A Place in the Sun." In this picture Little Mary McAllister is assisted by two little boys and a bull pup. This cast makes it an excellent child picture. The smaller of the two lads has a name which seems to consist in opening his whole face. The pup will eat anything, even if it is on a fork or a spoon.

Little Mary's family is in want. She nds an old miser's wallet on the street. Her mother has told her that the Lord will provide. So she takes the wallet as sent by Providence.
Kalem Shows Two Stingarees

Also the Last of the American Girl Series, in Which Marin Sais Does Excellent Riding.

Reviewed by Arthur W. Courtenay.

STINGAREE will have to get another white coat. He exchanged clothes with a young man who was going to take a position in South Africa. He did not get his coat back. This happened in an episode of "The Further Adventures of Stingaree," called "A Double Neapolitan." The banker's daughter is very anxious to meet the romantic Stingaree. When she meets him in disguise, of course, she does not recognize him. She does not know that Stingaree is her own husband. He has run off, into the country, where she finds the bogus Stingaree, who has escaped from Howard's. In "Eye for Eye," Stingaree finds a lamb with a broken leg. He carries it to the shack of Gypsy Prince, a gambler. In a game, the gambler uses loaded dice and wins from the poor man. He breaks the stage upon which Gypsy is a passenger. He makes him restore to another passenger, Tom Banks, money which he has won. He leaves for the meeting of Tom and the girl he has been kept from marrying by the debt on his mother's homestead.

The temperature, with Mabel Hornung, has done an excellent bit of characterization in Stingaree. The actor, True Boardman, makes up the character as dissipated about the eyes. This is unfortunate, because dissipated pictures do not say, "the actors look dissipated." Howie is played by Hal Clements. He did not originate this character. He played it in the first episode of the present series. Not much acting is required of Howie in these two episodes.

The last of "The American Girl" series is "The Ghost of the Desert." Marin Sais is at her best when she is astride a horse. She does some excellent riding in this picture. She also wears a beautiful gown. But that is before she starts out on the trail of Devil Dorgan. He is the ghost who comes to life after twenty years.

"Patsy"

Five-Reel Fox Picture with June Caprice First as Ragged Princess and Then as Ingenious Maid in Hunger Love.

Reviewed by Hanford C. Judson.

THERE were better possibilities in the story of this picture, "Patsy," than the Fox studio has brought out. It has one extremely well directed situation, but the heroine fails to make any real impression in this role. One might be tempted to say that the director, John Adolphi, did not think much of his material as a whole and put all his imagination into the part that appealed to him. To tell the cold truth, the scenes in the room of the villainess (Edna Marshall) with the beautiful and ill-fated Hiram are the most effective scene in which the heroine (June Caprice) appears seem thin. There is no true ingenuity in her presentation of Patsy, and the director himself is not at his best in this picture. Both Madge and Patsy are characters, both night and day, that no mountain girl would be at all likely to have so soon after she arrived in the city. Besides, the picture drags along uselessly.

The early scenes of the story show the heroine as a ragged tomboy girl of Southern mountains. The scenes are full of observation and light but long for freshness. She is sent to the city where a one time friend of her father's whom she doesn't know is dead and expected to marry. She marries the son, who, in order to get her money, gets the letter and expects Patsy a boy. It astonishes him to see her; but she takes his name and wants the money. He must decide to get a housekeeper. The picture attempts the ingeniously embarrassing, but the actress fails to persuade us of her sincerity. The country scene, in which a scheming woman has caught the young man in his cups and made him think he has married her, gives the story a new lease of life; but we are let into the secret that she is the faithful butler's wife too soon and we foresee the end when the butler will see and recognize her.

"Neptune's Naughty Daughter"

Alice Howell Featured in Two-Reel Century Comedy That Is Crammed with Action— Distributed on State Rights.

Reviewed by Ben H. Grimm.

IT WOULD hardly have been possible to get more action into a comedy that is contained in the two reels that comprise "Neptune's Naughty Daughter," a Century Comedy featuring Alice Howell, and which is for distribution on the state rights plan. More things happen during the running of this film than in a night's entertainment at a full house.

Scene from "Neptune's Naughty Daughter" (Century).

The two reels than usually happen to the heroine of a paper-covered thriller; and if the piece does not make every one who sees it laugh a few times at least, there is something wrong with that person.

Alice, the daughter of a fisherman, besides pulling some of her own stuff, gets shanghaied. But this happens only after she has done her comical best to overcome the villain and her sailor-lover. But when she gets on the ship she starts things, and from then on they happen so rapidly that one can scarcely get one's breath between smash-up, boat collisions, etc.

Directed by J. G. Blystone, the comedy is a very good example of the rapid-fire type of fun.

"The Message of the Mouse"

Six-Reel Vitagraph Blue Ribbon Feature Written by George R. and Lillian Chester and Directed by J. Stuart Blackton.

Reviewed by Edward Wetzel.

THIS Blue Ribbon feature, "The Message of the Mouse," may be strongly recommended to lovers of much villainy, of mysterious rooms with secret panels and fireplaces that turn at the pressure of a button and reveal a stairway for the convenience of the arch-plotters when hard driven by the police. George R. and Lillian Chester have written a six-reel scenario that starts off entertainingly and maintains the interest through plot. The ambitions from five different nations are concerned in a plan to destroy, as far as possible, our merchant marine, and to divert billions of American capital to their own countries. The daughter of a wealthy shipbuilder gets an inkling of the plot from the bit of paper and helps the secret service officials to run down the conspirators. Anita Stewart plays Wynn Winthrop, the heroine. The part is well within her capabilities and she is as pleasing as ever as the kind of refined but courageous American girl she does best. L. Rogers Lytton is adroit as the chief plotter, and excellent impersonations are contributed by Julia Swayne Gordon, Rudolph Cameron, Embry Clevenger, Robert Galillard and Bernard Reigel. J. Stuart Blackton's direction of the picture is equal to its needs.

Terry Human Interest Reel

Second of the Series Presented by A. K. Company Demonstrates Character Reading by Shape and Color of Eyes.

Reviewed by Margaret I. MacDonald.

THE second of the Terry Human Interest series which deals with the possibility of reading character in the face demonstrates its claims by means of the eye, and is entitled "Character as Revealed in the Eye." Various kinds of eyes are shown and the meaning read in an interesting and easily understood manner. The eyes of President Wilson, William H. Taft, Billy Sunday and General Pershing are referred to by pen and ink sketches as living examples of the truth of the teachings of Jessie Fowler, upon whose studies are based the claims of the picture.

On the same reel with "Character as Revealed in the Eye" are some child studies from Little Italy on New York's East Side.
The Selig-Hoyt Comedies

"A Rag Baby" and "A Runaway Colt" Are the Fourth and Fifth of the Series, and Both Can Be Recommended as Telling Mirth Makers.

Reviewed by James S. McQuade.

RECOUNTING my own experience while viewing the fourth and fifth of the famous Selig-Hoyt comedy series, I can vouch for their catching farce-comedy qualities. The fourth is "A Rag Baby" and the fifth "A Runaway Colt," and they exercise a continuous tickling of one's risibilities.

"A Rag Baby."

In "A Rag Baby" we are treated to the further antics of James Harris, who this time impersonates Tony Gay, brother of Clara (Amy Dennis), whose husband has stolen her baby. The merry doings of the farce comedy revolve around the recovery of the child.

Tony buys a drug store so that he can have the pleasure of filling prescriptions for his beloved brother-in-law and thus keep him confined to bed, while the plan for recovering the baby is being worked out. He engages Old Sport (William Fables) as his clerk, and what that worthy does not know about filling prescriptions can be imagined when it is told that he is a pugilist, in training for a bout with Dunny Bob, nicknamed the Dusky Hitter. Tony is just as ignorant in the matter of drugs.

The scene in the drug store produces riotous mirth, and an end is put to them by the explosion of a bomb which demolishes the store and sends Tony and Old Sport heavenward for a time and then drops them through the roof of a girl's boarding school, where the missing baby is eventually found.

The release date is July 5, through K-E-S-E.

"A Runaway Colt."

In this Hoyt farce comedy we have still more riotous fun. James Harris appears as Elias Simpkins, an energetic farmer with a pretty daughter. Her name is Letty, and she throws goo-goo glances at the hired hand, Hank Higgins, a lubberly yokel who excites the major portion of the mirth. William Fables plays the role with an abandon that sometimes causes the spectators to suspect that all is not quite right in the region of his midriff.

The ingenuity shown in the scene where Hank, innocently chopping wood, contrives to hoist his future father-in-law high in the air and then deposit him at the bottom of a deep well, will never fail to raise screams of laughter. Another clever trick is shown in the scene where the big, sissified son of Judge Short is making love to Letty and is interrupted by the tick of an old horse which stands behind him. The momentum lands the lover high in a tree top and, seeing that the tree has no lower branches to assist one in climbing it or getting down, Hank solves the difficulty by telling the tree and then releasing the half-dead victim from the heavy branches that press him to the earth.

Hank's clever scheme to defeat his future father-in-law, after a spirited mauling match, and then flying with Letty to get the marital knot tied, will not fail to give a strong finish to this merry farce.

The release date is July 23, through K-E-S-E.

"Lady Barnacle."

Viola Dana in Entertaining Five-Reel Metro Screen Version of Edgar Franklin's Sprightly Novel.

Written by Edgar Franklin.

IT would probably surprise the natives of India if they knew the amount of comedy entertainment they have furnished for the screen in the United States. "Lady Barnacle," a five-reel Metro screen version of Edgar Franklin's novel, has a Hindu heroine whose attempt to reach her lover in this country causes her to attach herself to a modest and immaculate young man from Boston when he leaves India for his native land. She gets her unwilling traveling companion into all sorts of amusing situations on the voyage over, breaks up his love affair with a young woman on Beacon street, and nearly makes him fall a victim to her father's wrath. However, after a too long drawn out finish, she explains matters to the satisfaction of all concerned. The most of the action is capital farce, although the motives are serious, and the entire story is given an originality of handling that is refreshing.

The production has been treated handsomely in the way of locations and the other adjuncts of a well-made picture. Director Collins displays his customary good judgment all through the five reels, and "Lady Barnacle" may be introduced to all grades of moving picture spectators with every assurance that she will meet with a warm reception.

Viola Dana, whose ability in types of the Hindu Princess class has been clearly proved, plays the title role with the same charm, unforged humor and honesty of purpose that has previously distinguished her impersonations. This little lady may always be depended upon to give to her work the best that is in her, and her best is a very excellent example of screen acting. Robert D. Walker as the good young man from Boston performs the difficult task of winning a strong liking for the character. The other members of the cast are worthy the company they keep.

"The Car of Chance."

Five-Reel Bluebird Release Featuring Franklyn Farnum Has Fair Plot but Is Too Deliberate in Action.

Reviewed by Edward Weitzel.

THE Bluebird five-reel feature, "The Car of Chance," has one fault—it never gets out of slow speed. The authors have conceived the picture, but it unfolds so deliberately that its value is greatly weakened. The happy-go-lucky son of a wealthy father finds, upon his parent's death, that he has been left nothing but an automobile and an order for unlimited gasoline. The young fellow loves the daughter of a man who has a large bank account and is the manager of a local street railway. He draws upon a penniless suitor and encourages a rival who has money but no morals. The street car men go on strike, and the hero helps them to win their fight by organizing a line of jitney autos to carry the public about the city. This quickly brings the heroine's father to terms.

There is an underplot involving the daughter of the leader of the strikers and the dishonest rival, but the picture never reaches any real dramatic height. The incident of the villain trying to force his attentions upon his stenographer and the smashing in of the office door by the hero at just the right moment has lost its novelty; and a misunderstanding between the young man and his sweetheart over the affair is too short duration to create any real suspense.

The picture is well produced and is played in good style by Franklyn Farnum and Agnes Vernon and other competent members of the cast.

Emmy Wehlen at Thousand Islands.

William Christy Cabanne, co-author, producer, and director of Metro's "Miss Robinson Crusoe," in which Emmy Wehlen is starred, has left with the entire company for the Thousand Islands, where the epic series of the forthcoming Metro wonderplay will be photographed.

E. A. Thurston is once more assisting Director William Christy Cabanne, while the camera is in the capable hands of William Fildew. The company now in the Thousand Islands will be gone for about two weeks.
Putting New Orleans on the Moving Picture Map

Special Correspondence by Randall M. White, of the Moving Picture World

It is the common remark of good friends of New Orleans, spoken not in anger but in pity, that until a few years ago this "Cradle of France in America" had been fast afoot for a century or more. Today, pulsing with the strength of its almost incalculable natural resources, the period of its complete awakening is at hand. Government ship yards are building, new industries are being developed and the old Crescent City of the South is stepping out bravely to take its place well up in the column of progressive cities of the United States.

This era of awakening, which one cannot but sense in even the briefest stay in this quaintest of American municipalities, is calculated to make one shudder what might otherwise be tremendous surprise at what is at the moment being done to "put New Orleans on the moving picture map." In a few short years the moving picture industry, pushed and forced by the most aggressive operators from other lines, has outstripped all other businesses save two or three. It is to be expected then that in any city which has "found itself" the moving picture, loved of both the masses and the classes, should promptly step out in front.

On July Fourth there was opened for the pleasure and comfort of the people of New Orleans a photoplay entertain ment which the controlling Saenger Amusement Company, Inc., feel it is justified in calling the "Greatest Show South," but which any fair observer will concede is something more, in that it gives promise of being one of the foremost Institutions of its kind in the United States, the effete North and East and the proverbially aggressive West not excepted.

This big project of the Saenger company's has been in the planning for fully five years, but only a year ago, after every little detail of the plan of construction and operation had been carefully worked out, was the contract for the erection of the beautiful new Strand theater in New Orleans let. Delays occasioned by war-time conditions in building circles have been responsible for postponements of the opening of the house. But the controlling company has been constantly optimistic, holding that a project involving an investment of $315,000, with $130,000 of this considerable amount represented solely in the theater proper, is something which had better move a little bit too slowly than a bit too rapidly.

The new Strand, pride of the South, must be considered as an enterprise in the broadest sense of the term. While the beautiful theater is the concrete thing one views, even more important is the carefully-laid plan of operation which has been devised. In its operations throughout the South up to the present time the Saenger company has already given evidence that it regards the conduct of its theaters as of fully as much importance as it does the nature of the theaters themselves. New Orleans it is starting out to build for a long and increasingly successful future, and this thought, expressed by careful, conservative men who direct its affairs, is the best guarantee to the people of New Orleans and the country from which the city draws that the Strand theater will indeed be an important factor in putting the Crescent City on the moving picture map.

Has Seating Capacity of 1,500.

The Strand theater building is situated on Baronne street, between Gravier and Common streets, about two blocks from Canal street, the main artery of New Orleans' business life and a street famous as the widest municipal thoroughfare in the United States. The building's frontage is 158 feet on Baronne street and 108 feet on Gravier street. The construction is strictly fireproof throughout, the exterior showing a dignified expanse of buff press brick with terra cotta trimmings to match.

The theater auditorium proper is 128 feet long by 54 feet wide, the main exit being 30 feet wide, taking up more than half the auditorium's frontage on Gravier street. The main entrance is through a beautifully ornamented lobby 12 feet wide and 60 feet long leading from Baronne street into the main auditorium foyer, which is 54 feet wide and 12 feet deep. Approximately 1,000 people can be seated on the main floor and 800 more in the single balcony, which extends about one-third the distance over the first floor. Both the first floor seats and those on the balcony are placed on a mathematically computed concave slope which gives perfect vision from each seat in the house whether patrons do or do not choose to remove their hats. Across the rear of the first floor and again half way down toward the stage there are a series of four loges, each designed to accommodate about ten people. Five more loges of about the same size are to be found on the front of the balcony.

At the rear of the house on the first floor, Baronne street side, has been placed the men's smoking room. Stairs, right and left, lead to three separate levels from which the various parts of the balcony can be reached. The first level is a "comfort floor" which extends entirely across the building and is almost as deep as the complete pitch of the balcony. An ornamental "wall" 18 feet deep by 45 feet wide is a construction feature of this section of the house. Kept from danger by a pretty iron grilled railing, promenaders can look down into the main auditorium as their fellow theater patrons come in. Just behind this veil are commodious lounging quarters for both sexes, and at one side
a retiring room for the women patrons. Passageways from this first level lead to the balcony loges and front seats in the balcony.

On the loge and balcony level, reached by a continuation of the stairways from the main floor, right and left, the feature of construction is the office suite for the management of the theater. This suite is made up of three light, airy administration rooms and is equipped with a private toilet and shower bath. Entrance from this level is to the middle section of the balcony. The rear or high point of the balcony is reached by a still further continuation of the stairways from the main floor, right and left.

Marble and Mahogany Interior Trim.

The interior trim of the building throughout is an artistic combination of Caen stone, white Italian marble, broken here and there with beautiful lobby frames of special and permanent design provided by the Menger & King company of New York City; these frames are heavy in construction with fluted columns and ornamental bases and capitals, the prevailing color being gold with a light blue tone touched in. The display was provided by the New York concern after it had been given carte blanche and the frames are concealed by the manufacturers to be the finest examples of this class of work which have ever been turned out of their factory. There are beautiful indirect lighting fixtures in the ceiling of the lobby and the floor is in tiled marble effect. The ticket booth, in itself a thing of beauty, constructed of marble and glass, stands in the front of the lobby, almost on the streamline, and will use a four-color ticket-selling battle, operated by a pneumatic system, Ticket Selling and Cash Register Company, of New York City.

The Caen stone, which will cover the broad expanse of wall space in the main auditorium, is of a very light buff color. Marble baseboards and marble trim here and there have been used in conjunction with a rich mahogany wood. The radiators which are necessary to the heating of the building by steam have been placed in niches in the wall. The ceiling of the auditorium, forty feet high, is flat and has been decorated in a daylight sky effect. In place and white. Heavy wooden beams, and plaster grills—two of these grills for the typhoon cooling and ventilating system—together with pretty indirect lighting fixtures hanging close to the ceiling, add to the pleasing artistic effect.

The special opera chairs in the boxes are mahogany upholstered in rich, dark tapestry, the musicians' chairs are in mahogany and green tapestry standing in a conical metal base, and the other chairs both on the main floor and in the balcony are of mahogany, upholstered in green leather. It is quite noticeable, it may be observed, that in the placing of the chairs everywhere the comfort of the patrons of the house has in no instance been sacrificed; in order that the seating capacity might be increased. The Thomas A. Edison Wisconsin Seating Company has been held responsible not only for the special manufacture of the chairs, but also for their proper arrangement.

Color Scheme Brown, Blue and Green.

The chairs in the theater have been placed on a hard-wood flooring. Down the aisles and in the foyers, lounging rooms, etc., the floor covering chosen is noiseless cork tile, laid in six-inch squares, light and a dark shade of brown working out the design. Beautiful tapestry panels on the walls, provided by M. H. Rogers, of New York City, and luxuriant velvet stage drapes especially designed and made by the Schwartz-Broeders Company, interior decorators of New Orleans, have all been studied out to provide a harmonizing color scheme in the pastel shades of brown, green and blue.

Of particular interest to the moving picture trade in the construction of the new Strand will be found the last-word refinements in the way of operating equipment which have been provided, partly with the aid of established manufacturers of the lines of goods required, but more particularly because of original thought given the peculiar requirements of the theater by those who are going to operate it.

THE MAN WHO BUILT THE STRAND

E. V. RICHARDS, JR.
SECRETARY & GEN. MANAGER

The operator's booth and quarters are above the extreme rear of the balcony, slightly above the balcony seating floor. This building equipment consists of three rooms, the top of each room projecting above the roof level of the theater to permit of each room's being naturally lighted and ventilated with the aid of windows and skylights, as well as with the regulation exhaust fans. The operator's booth proper is the center of the suite of three rooms. It is 14 feet wide and 16 feet deep and will house two of the latest type Nicholas Power Company projectors, the No. 6B, shooting 160 feet to the screen in the front of the house. From this booth the operator will not only be able to control every function of the projecting machine, but, because of a specially designed interlocking electric system, will also be able to control the lighting system of the stage as well as the auditorium proper.

A rewinding room to the left of the operator's room has its own communication with the operator's booth, through a revolving metal pass window which will enable the operator to pass film to be rewound without making an opening from his quarters to the other room, which might otherwise present a fire hazard. Heavy fireproof door, window casings, and screen doors are also stressed. Among all the theaters in the United States, A Mizuno Gold Fibre Screen, 24 feet wide and 18 feet high, especially constructed, has been chosen. This screen, already stretched and mounted on the usual wooden frame, has been bolted on to a holding device made of light angle iron.

Original Idea in Screen Arrangement.

The projection screen arrangement devised for the new theater is novel in the extreme and probably stands alone among all the theaters in the United States. A Mizuno Gold Fibre Screen, 24 feet wide and 18 feet high, especially constructed, has been chosen. This screen, already stretched and mounted on the usual wooden frame, has been bolted on to a holding device made of light angle iron.
With the aid of this device the screen can be tilted to any desired angle or can be moved forward or back the full depth of 18 feet. A simple mechanical contrivance, operated from the stage, does all of the work. The forward and back movement is accomplished by rolling the screen's light steel scaffold in tracks on noiseless rollers, and is desired for the reason that during the progress of each show at the Strand the stage is to be used as an orchestra pit and in this role must be seen by the audience.

In concrete, the design of these drapes are used to the Saenger and Strand emblems of the first stage drapes, green in the center parts in the middle and is drawn to the desired distance off stage, right and left, on a stout rod with the aid of ball-bearing rollers.

The second stage curtain, gold in color, and the third, purple, move not only to and from the center of the stage as does the front curtain, but also move upstage and down on the same device which moves the screen. This arrangement will make it possible to use all the curtains in much the same way that "tormentors" are used on the stage of dramatic theaters. These draperies, too, are easily taken down, and it will be possible to use in their place, when occasion demands it, any special form of scenic drop which might enhance the effectiveness of the particular photo play being shown. Left and right on the stage level, which is six feet above the level of the main auditorium, are two comfortable dressing rooms.

The gold drapery arrangement of the stage already described and the seating arrangement provided for the orchestra of the symphony orchestra which will be featured at the Strand is counted upon to give the theater its most artistic appeal to the eye. The musicians, costumed in gold, will be situated in the orchestra and will sit in cascade effect, on three separate levels approaching the stage elevation, inclosed from the audience by a low pergola railing broken and veiled by marble vases filled with flowers.

Interclocking Dimmer System on all Lights.

The lighting system of the theater, from top to bottom, both as regards the auditorium lights and the so-called effect lights, is also of special design, worked out by experts permanently in the employ of the Saenger company. On the stage there are a string of feet and a border and in the ceiling of the auditorium five spots, each wired for five circuits. All of these circuits, as well as every other light in the auditorium, are interlocked on the same dimming system and can be controlled by one man from either the stage or the operating booth. Color wheels on the ceiling spots work automatically when so desired. It is possible, too, to bathe any section of the stage or front of the auditorium in any desired color of light without in any way interfering with the general lighting effect.

The stage lighting equipment has been installed by the Kliegel Company of New York. A trough-like arrangement under the balcony and similar arrangements, smaller in size along each side of the auditorium, to throw indirect illumination over the heads of the audience, will be used to serve the simple purposes of lighting patrons to their seats. On the exterior the theater is brilliantly lighted by flaming arcs, and by the most pretentious and expensive electrical sign which exists in the South. This sign, installed by the Thomas Cusack Company, stretches the entire 158-foot length of the Baronne street frontage, the top of the building, 25 feet high. The color of the rosettes of red and blue, intermittently burning, are linked together by graceful curves of white light, this display leading from either side of the handsome announcement sign in the center and on top of the building, extending 13 feet out over the sidewalk. Equipped with easily interchangeable letters, this announcement sign will always call attention to the Strand theater and the particular entertainment it is offering from week to week.

THE STRAND'S MANAGING DIRECTOR

D. L. CORNELIUS

Ninety-eight Per Cent Fireproof.

Provisions which seem ample have been made to keep the big theater cool through the warm summers which prevail in the South and warm when the winter breezes blow. The Typhoon Fan Company, of New York, directly supervised the ventilating system and have installed two of their eight-foot "blowers" in fan holes on the roof of the theater. It is the function of these blowers to take the outside air, cool it, and discharge it into the theater through ornamental grills in the side wall. In the cellar, a steam heating plant, with a three-ton boiler, is in the basement of the building, will heat the building during the winter. There is also a modern ventilation system, permanently installed, with considerable stations scattered throughout the auditorium, with uppers and down.

To the reproof qualities of the new structure, a representative of the Saenger company made the statement that fully $5 per cent. of the materials which will be housed in the theater are non-inflammable. The skeleton of the building is of steel and reinforced concrete, this feature of construction giving an auditorium 54 feet wide, 118 feet deep without a single column to obstruct the view. The floors are of concrete, with only a thin covering of hardwood, the walls are of fireproof material and the fireproofing will be done by the James Muirhead Company.

"Our best proof that the structure is as safe as it can be made," the Saenger representative remarked, "is that we have already been assured by our underwriters that the underwriters have given us a ridiculously low insurance rate, saying that there seems to be nothing to burn."

As this descriptive article is being written some of the details of operation are of interest to motion picture people who have not yet been decided upon. The Saenger interest is at the present time control the first run Triangle, Artcraft, Paramount and Vitagraph services for New Orleans, and it is presumed that an "open door" selection will at least have the call in service at the house.

The general statement at this time runs about this way:

"We've just going to give New Orleans the best photo-play entertainment we can possibly devise. We don't mind saying that in the construction of the theater and the equipment we haven't hesitated to copy every feature which we thought might make the theater a success. In the operation of the theater we shall probably do even more. In the coming moments of our own ideas which we think will be pleasing." S. L. Rolfe, the legitimate manager of the Rialto, New York City, made a special trip from the North to New Orleans, at the invitation of the Saenger Company, to stage the first performance at the new theater, "Wild and Woolly," with Douglas Fairbanks.
Mid-day Concerts of Good Music.

The music at the Strand will be featured fully as much as the pictures. As has already been noted, a thirty-five-piece symphony orchestra will play at every performance and, as a distinctive novelty in the field of photoplay entertainment, an hour and a half's concert program made up of instrumental and vocal music will be a feature each day. The house will open at 12 o'clock noon, and the concert, with no pictures, will continue from 12 o'clock until 1:30 p.m. An admission ticket calling for nothing but the concert program will be sold, as well as a combination ticket for both the concert and the photoplay entertainment which is to follow it.

Vieing with the big orchestra for honors will be the big Wurlitzer organ which has been installed. It will be played from a console in the orchestra pit at the right of the stage, its pipe openings at either side of the stage being concealed by ornamental plaster grills which have been used with splendid effect in the decorative scheme of the building. An echo organ, operated from the same console, has been placed underneath the balcony. A special Chickering concert grand piano, also placed by Philip Werlein, Ltd., sales agent for the Wurlitzer concern in the New Orleans territory, will be used.

Telephone Service a Distinct Novelty.

Another decided novelty in construction and operation which is being worked out at the Strand has to do with the careful and intensive extension work which the Saenger company has been doing in its territory for years. The controlling company already enjoys the distinction of being the only amusement organization with representation in the New Orleans Chamber of Commerce. In one feature, at least it plans to operate the Strand theater as a semi-civic institution.

On the first mezzanine level in the new theater there has been established a private telephone exchange with trunks connecting throughout New Orleans and thence throughout the United States and Canada. Connected with this exchange are numerous telephone stations scattered throughout the house. A campaign will be conducted to influence out-of-town visitors to New Orleans to register with the switchboard operator at the Strand theater on easy index cards provided by the house management for that purpose. Advertising to this end is already being done in the newspapers in the South. Motion picture men in particular and the public in general are being invited to make the Strand one of their sure "ports of call" while in the Crescent City and to inform the Saenger people of their plans and whereabouts. The Strand management, in turn, contracts to give this information to such people as may desire it or, in other words, purposes to act as a clearing house of information to enable one person to find another in New Orleans.

There are almost countless other little details of management which the Saenger people have planned and worked out in a thoroughly practicable way for their new theater.

There are, of course, uniformed ushers observing a strict military discipline, and ice water for the patrons.

Within it may be said that either the picture man or the layman who passes through the metropolis of the sovereign state of Louisiana without having investigated not only the theater that is "putting New Orleans on the moving picture map" but also the efficient and carefully-studied manner in which it is being done, will miss a splendid bet.

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E. V. Richards, General Manager of the Saenger Amusement Co., Inc., makes this statement enthusiastically and without pressure to everyone who is inspecting the "Finest Show South" for the first time.

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**Triangle Program**

"The Flame of the Yukon," by Monte M. Katterjohn, is a seven-reel story of gold-seeking in Alaska, with the dance of romance woven through it. The story is generally well constructed and filled with dramatic incidents of primitive passion, a powerfully pictured melodrama made notable by a most remarkable exhibition of types recently gathered in this type of production. The most impressive part of the story is the accurate presentation of a restless sea of humanity characterized by Robert Louis Stevenson as that "lifted by circumstances, as by a breaking wave, and dashed we know not where into the future." People are no longer masters of their fates, but they are swept this way and that, like mere driftwood, by the tides of circumstance.

While Fortune is the sole divinity in such stories, there emerges from this one several strongly marked characteristics of the selection, by the director Charles Miller. Dorothy Dalton stands supreme in her role, a helpless sort of wail until love kindles finer purpose in her soul and brings to her rescue the very qualities which made her a dominant personality in the mining camp. In this leading role there is very cleverly utilized an intensity affecting equally the good or the faulty in human conduct according to the influences of environment, natural love purifying a character of reckless passions. Her attempted suicides raise a condition of high suspense, which might have been more satisfactorily relieved had she chosen the hero of the great fight in her interest. This fight is one of the bitterest hand-to-hand conflicts imaginable. The whole play is blood-red melodrama, with some immutable truth injected.

"Time Locks and Diamonds" is the story of an intelligent man driven by injustice of the law to a lawless career, in which he amasses a fortune. He places his money in trust for himself and a young sister at school and lives the life of a country gentleman. It opens, "A Touch of Nature," by Edison, instead of The Barker, by Sellig. It was written by Peter B. Kyne and made a great hit. It has to do with big league baseball matters and baseball celebrities are featured in the story.

"A Touch of Nature" (K-E-S-E).

George Kleine announces that K-E-S-E will release July 30 "A Touch of Nature," a three-reeler, with baseball, instead of The Barker, by Sellig. It was written by Peter B. Kyne and made a great hit. It has to do with big league baseball matters and baseball celebrities are featured in the story.

**The Flame of the Yukon.**

Reviewed by Louis Reeves Harrison.

**"The Lone Wolf."**

Eight-Reel Screen Version of Vance Story of Crime Rattling Good Melodrama—Presented by Herbert Brenon on Selznick Program.

Reviewed by Edward Weitzel.

A RATTING good melodrama is something to be thankful for. The eight-reeler is a far better version of the Louis Joseph Vance story directed and presented by Herbert Brenon on the Selznick program, is such a picture. If this is a relief for a horror party, that the booster detective who has been sent from Scotland Yard to run him down. A sentimental crook also figures in the story, a bimphericalDETERT at house parties, who naturally club a wolf out of gratitude for service rendered, and teaches the boy his own profession. The crook is killed over an affair with another man's wife, this makes the journey of the boy begins the boy to play the game alone. The boy, Michael Lanyard, becomes a thief with an international reputation, and is known as "The Pack," fights them single handed, and wins.

There are two murders, slivers for life and rove and across the roofs of houses, and a sensational auto chase that ends with one machine taking a drawbridge at dare-devil risk, and the other machine plunging from the end of the bridge in the water. There are also some rather low-fi fine scenes that burns a trifle too long, and a race and battle in the air that is the best thing of its kind to be shown on the screen. At present the picture is not too well made. It is in two parts, and the first half is the superior piece of construction. The action moves forward at a steady pace. The second half may easily be remedied by proper cutting. The one glaring error in the entire picture is in making the French Minister of War a character out of a comic opera. The characters and their doings are melodrama need not be taken at all seriously—that is why the plausible and the impossible are both accepted at the same value in this grade of work. But the paste is nevertheless well made.

"The Lone Wolf" is full of excellent acting. Bert Lytell, who plays the crook-hero, is a new recruit in the silent drama. He has naturally, anxious to get hold of the plans. The inven- tor has them photographed, destroys the original drawings, and is murdered by a German agent before he can place the film in the German agent, however, and it is this bit of film that enables him to start life anew, when he determines to go straight. Before this he takes a rich gal who looks for the countryman who is kept in the woman's house and, with her, makes her a victim of a band of crooks known as "The Pack," fights them single handed, and wins.

**Corruption**

Jack Gorman Writer and Director of Six-Reel State Rights Offering—Released by Popular Pictures Corporation.

Reviewed by Ben H. Grimm.

THERE is nothing worth while in "Corruption," a six-reel picture written and directed by Jack Gorman, and offered state rights purchases by the Popular Pictures Corporation. The picture is too long, unexciting and cheap; it is poorly acted and under the surface is unclean. Even the titles are poor. It is certainly not a picture for the family circle.

"Corruption" is more drivell than dramas. It opens with scenes in the offices of a doctor who makes a living by performing abortions. A blackmailed woman has been "planted" more by inference than by offensive pictures, but the inference is unmistakable. With this as a starting point the most primitive and transparent plot brought from the blackmarket is used. A girl is tricked into his embrace and they start about on a par with the starting point. Just to mention one instance: the man who is forced to marry the girl he betrayed is tricked into being unconscious when his bride is about to come a mother! But even such an incident as this might be permissible on the screen. "Corruption" was done dramatically and with little like other so-called "bibles"—the picture, the incident brings a laugh instead of a tear.

The actor who plays the leading male role is funny instead of villainous; the leading female actress is camera-conscious and untrained. The support is about as good as are the leads. None of the members of the cast is well known.

**"The Flame of the Yukon."**

Reviewed by Louis Reeves Harrison.

**"The Lone Wolf."**

Reviewed by Edward Weitzel.
“Man and Beast”Five-Reel Butterfly Production Brings Out Diversified Selection from the Animal Kingdom in Screen Production.
Reviewed by Robert McCrarry.

A WISE and able city editor once observed to one of his reporters that any newspaper story with an animal in it was almost certain to find a responsive public. Such is the universal interest in what we somewhat fatuously term the lower order of life. Whether this inference is genuine, and there is no reason for supposing otherwise, how much more eagerly must the public study a screen production in which lions, leopards, sheep, pigs, and elephant and a chimpanzee disport themselves at topical as the human members of the cast. In this production, the scenes which are laid in the South African veldt, the animal features are an entertaining sandown, and give the story the beasts perform their parts in a well trained, though no doubt carefully manipulated, manner.

The character of the chimpanzee has a lesser part to play, but does it acceptably. The lions and leopards provide exciting moments and the domestic beasts fill in the pastoral scenes in a pleasing way.

While the stellar honors go to the animals in this production, the human members of the cast are proficient. Eileen Sedgwick adds to her growing popularity in the part of Gretel, Park Jones plays the hero, and other roles are taken by Kingsley Benedict, Harry Clifton, L. M. Wells and Mrs. Whiting. The scenario is by Reed Heusits and the production by Henry McRae.

“Chris and the Wonderful Lamp”“Luck of Roaring Camp” and “Skylarking on Skis,” With a Single Reel.
Reviewed by Thomas C. Courtenay.

The first Conquest program begins with a four-reel feature, "Chris and the Wonderful Lamp." This tells the adventures of a schoolboy with an old lamp which has the same property as Aladdin's lamp. The plot is sufficiently strong to carry out the owner's every wish. This picture was reviewed in the issue of May 26, page 1301.

The second feature on this program is Bret Harte's "Luck of Roaring Camp." This subject runs over a reel. The second reel is finished with "Skylarking on Skis," showing a day's outing of a group of skiers, and "The Luck of Roaring Camp" is a complete picture of this subject. It shows more than jumping on skis. It shows how skis are used to travel on the level, how they are used to go up hill as well as down, and it shows the unusual stunt of turning a forward somersault from a jump on skis. It is a complete treatment of the subject.

Animals make good screen performers. The scenes are taken in deep snow in a mining camp. The principal character is a gentleman gambler played by Ivan Christy in a costume of the Golden West. A baby comes to Roaring Camp, played by Eugene Feld. There are no women there after the baby's half.

Desert Drama Heads Universal July 16
Good Assortment of Comedies, Dramas, Serials and Series in List of Seven Days' Releases.

UNIVERSAL releases for the week of July 15 include several strong dramas and some of the brightest comedies that have been offered in several weeks. "Six Shooter Justice," a three-part thriller with the scenes laid in the Mohave Desert, features Harry Carey and Claire Du Brey. The story tells of the almost tragic consequences that arise when a young girl, traveling across the desert with her father, undertakes to rate two men by appearances only. Written by Shelley Sutton and George Hively and directed by R. Kel- sey, this offering is released under the Gold Seal Brand.

The Nestor Comedy for Tuesday, July 17, is a rollicking tale of the misadventures that befall a pretty girl with a bad for Oriental Cubism. The story is based on a novel by W. F. A. Palmer, directed by W. L. Chaudet. The funmakers are Eddie Lyons, Leo Moran and Edith Roberts.

The Friday-first issue of the Universal Animated Weekly, devoted to pictorial stories of the big news events of the day, is scheduled for Wednesday. On the same date, "A Surf Scan-
al," a two-part LEO comedy, in which Dan Russell and Gladys Vorden are carried through an unusual and rather startling series of events by the seasides, will be released. Noel Shand and J. B. Glor are responsible for this production.

Cleo Madison, in "The Web," a two-part Star Featurette, will be starred on Thursday. In this rapidly moving playlet, Cleo Madison has the lead role in the early stages of her career. Katherine Kingsbury and Harvey Gates wrote the story, which was directed by George Cochran. "Some Nurse, a Joker Comedy, featuring Gale Hampton and Melvin Simon, will be shown on the same day.

On Friday the Twenty-eighth issue of the Universal Screen Magazine weekly will appear under the title, "One Bride Too Many," written by Cyril Benthinck and produced by Matt Moore. Matt Moore, Howard Crampton and Jane Gall take the featured parts and put over many laughable antics.

Another Joker Comedy, "He Had 'Em Buffalocked," featuring the Captain, J. T. West, is scheduled for this week. The vehicle is a burlesque of the land of longhorns and is a comedy by C. H. Hoadley and directed by William Beaudine.

The fourth episode of "The Gray Ghost," Universal's new mystery series, will be released this week. The title of this program is "The Fight," featuring Eddie Polo, Priscilla Dean, Emory Johnson and Harry Carter.

Kleine Reports Interest in Conquest
Announces First Release of Program as of July 14—Will Appeal to Families.

GEORGE KLEINE, distributor of Conquest Pictures produced by the Edison Studio, announces that his branch offices throughout the K-B-E-E organization report unusual interest by the exhibitors in the program feature of seven reels which Mr. Kleine is offering with the privilege allowed exhibitors of selecting any one subject from it.

The first program scheduled for publication, July 14, embraces a four-reel feature, "Chris and the Wonderful Lamp," written by Albert Stearns. "Luck of Roaring Camp" and "Skylarking on Skis," two reels; "He Couldn't Get Up in the Morning" and "Captains of Tomorrow," one reel.

"Skylarking on Skis" is a strong Western story, and all these Conquest Programs are as arranged by Mr. Kleine—pictures appealing with the same force to adults and juveniles.

"Chris and the Wonderful Lamp," a picture adapted from Bret Harte's story, and like all that writer's productions has a strong Western flavor, with miners and frontiersmen in the foreground. "The Luck of Roaring Camp" Program at a private showing have nothing but praise for it.

WARREN MAKES A DISCOVERY.
Edward Warren claims to have discovered an entirely new picture star, and he predicts a great future for her. She is Helen Hayes Brown and she will appear in Mr. Warren's next productions, which are now rapidly completed at his elaborate studios at Grantwood.
General Film Company.

LOVE'S VICTORY (Selig).—This is a one-reel drama about a young physician who loses his reason when circumstances separate him from the girl he loves. His reason is restored when she visits him. The beginning of the story is slow and vague. The substance of it is artificial and unnatural.

THE MAGIC OF MOTIVE POWER (Selig).—This is a two-reel educational, showing the evolution of modes of travel by water and by land from the time of Columbus and the Indians to the present day. Some of the scenes have been cut from dramatic pictures. A fuller review will be found in "The Motion Picture Educator."

THE GHOST OF THE DESERT (Kalem).—The last of the "American Girl" series. Marin Sais wears the beautiful gown in which she appeared in a recent picture accompanying this issue. She also does some fine riding. She discovers a recluse who, twenty years before, bribed the then sheriff to let him go, accounting for her father's murder. The case is tried by Judge Chase and the girl's father is exonerated. This is an amusing reel. Another good feature is the runaway trolley car after the Italian takes possession of it.

AN EYE FOR AN EYE (Kalem).—A two-reel episode in the "Further Adventures of Stingaree" series. Stingaree loses to a gambler who uses loaded dice. He is saved by his friends and the story is laid in the South Carolina coast. He is mugged by the gambler, makes him restore the money he has won by the same deceitful means from a young man, and arranges the marriage of the young man to the girl he is prevented from marrying by the debt on the homestead. Eddyte Sterling is in this picture. Howie is played by a new actor in the part, Hal Clements, who appeared in the first of the present series as Howie.

A DOUBLE DECEPTION (Kalem).—Another two-reel episode in the new Stingaree series. Stingaree changes clothes with a traveler and impersonates him as the new bank clerk. Eddyte Sterling is the banker's daughter, who is very anxious to meet Stingaree. She meets both Stingaree and the man who is wearing Stingaree's clothes. Howie is played by Hal Clements.

LAUNDRY MIX-UP (Ray).—This is a pointlessly amusing Ray. It is an Irish bricklayer. When his union strikes, he buys a Chinese laundry. He cannot read the laundry tickets, so he gives the customers any package. When they come back to object, he gives them each two packages. He is so attached to his viola that he takes it with him to the laundry and tries to play the Chinese price-list.

Artcraft Pictures Corporation.

THE LITTLE AMERICAN, July 2.—The best picture of Mary Pickford's career. The new six-reel drama is full of thrill and surprise production. It is given a longer review on another page of this issue.

Butterfly Pictures.

MAN AND BEAST, June 25.—A five-reel number, written by Reed Hughes and produced by Harry M. Pollard. The story is laid in the South African veldt and introduces many animal performers, including lions, leopards, sheep, pigs, an elephant and a chimpanzee. The plot is entertaining and contains much exciting material. Trouble has arisen between two families over water shortage, there being but one fresh pool which does not dry up during the drought. Struggles with wild beasts, a fight with natives and other incidents of an adventurous type are pictured. The number holds the interest well throughout. In the cast are Eileen Sedgwick, Park Jones, L. M. Wells, Harry Clifton and others.

Bluebird Photoplays Corporation.

THE CAR OF CHANCE (Bluebird), July 9.—This five-reel picture has a fair story, but the acting is very slow. Franklin Furnace and Agnes Vernon are the stars. A longer review is printed on another page of this issue.

Fox Film Corporation.

HIS FINAL BLOWOUT, June 25.—A sure enough lively comic film is "His Final Blowout," with Hank Mann and it has a number of things which make it worth while. It is in that reviewer's eyes has never been seen before. Of this we can be sure that it will put no one to sleep and that the audience will find plenty of good laughter in it. A good one to book.

PATSY (July 1.—A five-reel picture with June Caprice in the leading role. She attempts to draw an ingenious heroine with little success. The picture drag in places noticeably and has much unconvincing, thin action. For a longer notice see elsewhere in this issue.

Greater Vitagraph.

THE MESSAGE OF THE MOUSE (Vitagraph), July 9.—A six-reel photoplay written by George R. and Lillian Chester. There is much good entertainment in the picture. Anita Stewart is the star. A longer review is printed in this issue.

Kleine-Edison-Selig-Essanay

CHRIS AND THE WONDERFUL LAMP (Conquest).—This is the second reel feature on the first Conquest program. Other pictures on this program are: "The Luck of Neweming Camp," from Bret Harte's story, which, with "Skylarking on Shikis," makes two reels; and "He Couldn't Get Up in the Morning," a 700-foot comedy with "Captains of To-morrow," showing the life at West Point, to fill out the reel. This program is reviewed elsewhere in this issue.

A PLACE IN THE SUN (Essanay), July 4.—A twenty-five minute episode in the "De Children Court" series. Little Mary McAllister's father is out of work and her mother and two little brothers are in want. Little Mary finds a wallet, buys what the family needs, is arrested on the theft of the wallet, but is discharged by the Judge in the juvenile court. So far this is the best of the series for children. Of course it will interest adults. The bull pulp deserves mention with the cast.

Metro Pictures Corporation.

LADY BARNACLE (Metro), June 4.—Violet Dana does excellent work in this five-reel screen version of Edgar Franklin's amusing novel. A longer review is printed on another page of this issue.

Mutual Film Corporation.

THE KISSING BUTTERFLY (La Salle), July 17.—A boarding school story, which is rather amusing in which the bull of the school wagers that he can make the play for the school biology class kiss her before a certain date. In accomplishing this some funny scenes take place in which the professor is found in the young ladies' dormitory and tries to dispose himself as a woman.

Pathé Exchange, Inc.

THE CRUSHING WALLS, Week of July 15.—The second number of "The Fatal Ring," the new Pathé serial, featuring Pearl White, shows the heroine, and Tom Carleton, caught in a room with closing walls and are being crushed almost to death at the finish of the second reel. The action is brisk all through the number.

NIKKON'S NATURAL GLORIES (International), July 8.—A split reel, combining scenes with a Katenjamer Kids animated cartoon. The scenic shots views in several Japanese villages; temples, parks, etc., and is interesting and instructive. An especially funny cartoon is seen on the last half of the reel. This time Der Captain, with the help of the Kids, discovers the North Pole.

THE LAST OF THE CARNABYS (Astra), July 22.—Chadys Hulette is featured in this five-reel drama. The picture is a good program offering. William Parke directed and William Parke, Jr., plays opposite Miss Hulette. The story tells of a girl who fights to uphold the tradition of her family. She takes blame for a murder that she did not commit. Her role is quite appealing one. A longer review is printed in the review column.

BORROWED IDENTITY (Astra), July 22.—Third two-reel episode of "The Fatal Ring" serial. Exciting fight scenes on board a yacht add interest to the story told in the film. The number increases the mystery of the story, and Pearl and Knox believe they have the diamond and the setting. The close of the episode shows, however, that Carleton has the real diamond.

RECKLESS INDISCRETION (Balboa), July 22.—Eleventh episode of "The Neglected Wife" serial. The number deals with the theft of Kennedy's letters from Margaret Warner's apartment. Several fairly spectacular scenes show a fire, and excitement on the part of the crowds when Kennedy is nominated. The Veiled Woman injects her presence with more mysterious effect in this number.
THE MOVING PICTURE WORLD
July 21, 1917

SOUTHEASTERN TEXAS (Combate), July 22.—An entertaining industrial-educational review. The film depicts the operations of the Orange Keys, where fox terriers are bred; the oil fields and residences of Beaumont; the city of Orange—a Gulf port, and the lumber mills and ship-building that are its chief industries.

Selznick Pictures.

THE LONE WOLF, July.—The Herbert Brenon production of Louis Joseph Vance’s novel makes a thrilling eight-reel photodrama. Bert Lytell and Hazel Doyle are the stars. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE FLAME OF THE YUKON (Triangle).—A big and strong story of the primitive passions and struggles in Alaskan goldfields, with a role for Robert Warwick, which she plays with exceptional ability. A seven-reel melodrama of high suspense.

TIME LOCKS AND DIAMONDS (Triangle).—The story of a reformed thief who leaves the security of wealth and established position to turn over a new leaf and to save his pal. Sensational and well acted by William Desmond in the lead.

DANGERS OF A BRIDE (Keystone).—An amusing farce with some incidents closely approaching melodrama. Much that is new along the popular Keystone lines.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 79 (Universal), July 4.—Servians leaving United States for the front, Junior Police in New York City, opening of municipal piers in Chicago and various other features of interest are included in this number.

THE FIGHT (Universal Special), July 23.—No. 4 of "The Grey Ghost" series. This number deals largely with the efforts of the Grey Ghost and his criminal band to waylay the Englishman Wade, in order to get at the secret plans for the Mora Lighthouse. More Light more fully; she tries to assist Wade in escaping the gang. Jean also begins to take a hand, collaborating with the police in an effort to save her master. Scenes in this section are very exciting in this number, but are designed to carry the plot forward.

THE SIGN OF THE CUCKOO (L-KO), Week of July 23.—A two-reel comedy. This deals with the efforts of Red Nose Pete and his pal, who is a double of the sheriff, to burro a rural community. The characters are of the "rube" type and the burro scenes are comical. Pete's efforts to take over the scenes are toward the close, where there is a chase on horseback and a burro ride in midair. This is just a fair subject.

A DARK DEED (Nestor), Week of July 15.—A comedy number, by Jack Cunningham, featuring Leo Moran, Eddie Lyons and Edith Roberts. Leo attires himself as a Hindu Swami at Eddie's request, and entertains a party of studio young ladies. Both young men are arrested as fakers, but escape and give the police a chase. The number makes quite a pleasing subject of the lighter type.

SURF SCANDAL (L-KO), Week of July 18.—A two-reel broad comedy depicting the troubles of a very strong couple. The janitor lives at the beach, and the rhythm of dippers and entrances are very funny. When wife quarrels with husband because she wants to drive the comedy auto, she tears it apart bit by bit. The second part shows them driving quite a seashore auto. This ends with a pie-throwing episode which is somewhat overdone.

THE WEB (Star Featurette), Week of July 15.—A two-reel subject, by Katherine Kingsbury and Harvey Gates, featuring Cleo Madison, Jack Nelson, Gretchen Lederer and George Pearce. The story concerns two men and a woman who are jewel thieves in polite society. They rob a house, but Gentleman Joe stumbles and is robbed of the jewels by another. This leads to complications and the general reform of all the crooks. This latter feature has been done so frequently that it has almost lost the punch. The cast and settings are pleasing, the story very conventional, but well acted.

HE HAD 'EM BUFFALOED (Joker), Week of July 15.—A comedy number, by C. B. Hoadley, featuring Milburn Moranti, William Franey, Lillian Peasock and Zasu Pitts. Franey gets a number of laughs in his role as a New Orleans Creole dodging a saddler. Naturally there was a variety of repartee, but the majority answered "The Three Musketeers," by Dumas. Although the public taste constantly changes in type—so that readers young and old are still thrilled by the whirlwind adventures of the trio of Frenchmen whose prototypes today are performing amazing deeds of valor and resource.

"With 'Yankees' on every tongue today," continued Mr. Wright, "and every red-blooded American looking to our youth to follow the example of the Yankee hero, it was high time the public realized that we should have the adventures of 'Yankee Musketeers,' who, embodying the characteristics of old musketeers, bring to the characters all the tricks to make the narratives real and interesting.

"Mr. Lang immediately got in touch with Robert Wells Ritchie, the author who has written several of our series, and they worked out the idea of a serial. Mr. Ritchie has nearly completed his work.

"The cast is being selected and will be announced with the next issue. The direction will be in the hands of Mr. Welles.

"The stories are not strictly military, although many of the big issues of the day, incident to the war, figure in the plots. Much of the action is laid in the new West. The Yankee Musketeers are three distinct American types and, of course, are the champions of a woman—as were Dumas' musketeers on many occasions. Each episode will be a complete story, an adventure—as in our former series—but the whole will be a serial in which the interest is cumulative, leading to tremendous situations in the final chapters."

Kalem to Make "Yankee Musketeers"

Theme of Serial of Fifteen Episodes Suggested by Quartet Originated by Dumas.

The striking title which Kalem has chosen for its new serial of fifteen two-part episodes written by Robert Wells Ritchie is "The Yankee Musketeers." In making this announcement Kalem gives out some interesting facts regarding its method of feeling the public pulse.

"We studied our readers and have decided to call our series as 'The House of Servians,'" said William Wright of the Kalem Company, "because we have specialized on this style of production. We aim to make each episode of the series better than the last one, and we presently suggest 'The Further Adventures of Stingaree' and 'The American Girl'! we realized that extraordinary steps would be necessary.

"Frequently a series is based upon a timely topic. Such a theme, when dramatically developed, has many advantages—but at best there is nothing new under the sun, and the wise management first we realize that, in our new serial we have reduced to a science the perplexing problem of giving them what they want.

"In recent months, Mr. Chaney and Mr. Lang, our editor and production manager, communicated with the public libraries in fifty cities, putting this query: 'For which of the standard works of literature do you wish a serial?' We believe, however, that in our new serial we have reduced to a science the perplexing problem of giving them what they want."

"In April, Dr. S. B. Wodehouse was named as a consultant. He has been studying the Kalem problems for nearly a year. Naturally, there was a variety of replies, but the majority answered 'The Three Musketeers,' by Dumas. Although the public taste constantly changes in type, so that readers young and old are still thrilled by the whirlwind adventures of the trio of Frenchmen whose prototypes today are performing amazing deeds of valor and resource.

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LOIS WEBER TO FILM "K"

Upon completion of "The Whim," which is now nearing its final scenes, Lois Weber will begin a screen version of Mary Roberts Rinehart's novel "K" which created a big impression when published a season or two ago. This will be the second of the Lois Weber productions released under the new arrangement with Universal, film rights to the story having been secured by Mrs. Weber during World War I.

Herself one of the most original, popular authors now writing English, Mrs. Rinehart paid a generous and spontaneous tribute to Lois Weber when closing the deal for the presentation of "K" as a motion picture production.

"I have refused other offers for 'K,'" she said, "because I have been loath to see my pet novel experimented with by companies that might wish to rework the story, according to their own notions. But when I learned that Lois Weber was natural to put it on the screen, I just shouted with joy, because I knew that 'K' would receive the most artistic and truthful presentation possible at her hands."

World Pictures.

THE BEAUTIFUL ADVENTURESS (Peerless), July 16.—Kitty Gordon is the star of this five-reel photoplay which tells a story of the home and the stage. It is dramatic and has been well produced. A lengthy review is printed on another page of this issue.

WHEN TRUE LOVE DAWNS (Brady-International), July.—The beautiful Susan Grandais is the star of this French made photoplay directed by Louis Marnaut. The picture is nicely acted and produced. It is reviewed at length on another page of this issue.
State Rights Department
Conducted by BEN H. GRIMM

Some State Rights History
By Joseph F. Lee.

In my humble opinion the Champion Prize Fight Pictures were the first films to be offered the American state rights, or territorial, basis. Pathe Freres' hand-colored Passion Play preceded the fight pictures and, I believe, established the practice of producing pictures of greater length than one reel. The latter pictures, however, were not sold on the territorial rights basis. These two pictures soon followed by "Buffalo Bill's Wild West," produced by Filby Craft, which was sold on the state rights plan. This picture was looked upon as a success in those days, and, if I remember rightly, the length was about three thousand or thirty-five hundred feet. Many of the exchange men were afraid to purchase this picture because of its length, and many of men new to the picture game stepped into the field and exploited it.

I am almost certain that this was the first feature to carry a line of special lithographs, and the line looked upon in amazement in those days. I think that the picture had five different lines of paper. That it was a success is well remembered, even by some of the housemen who were afraid to run independent films. The strenuous opposition of the so-called Motion Picture Trust did not stop these films from being shown at a lesser public price to the buyers and to the producers. This proves that the public was eager for pictures of greater length than those appearing in motion pictures on the regular programs.


Paul Rainey's African Hunt pictures were the first pictures that I remember that were exhibited at the top price of one dollar. To make the public interested in these pictures, or at least to make the legitimate stage to appear on the screen in an American feature, Paul Rainey photographed each picture, each growing in length and improving in quality and merit, followed.

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From Tolstoi's famous story, "Resurrection," Miss Walsh's success started the star craze, and the exhibitors claimed that his star fad would be short-lived, like roller skating, but it continued to grow very rapidly. Many stars at first scoffed at the idea of appearing in motion pictures, but few of them could stand the temptation of the large salaries offered by producers of the silent drama, and today those who have not been seen on the screen can be counted on the fingers of one hand.

W. N. Selig produced "The Spillers," the first smashing feature produced, and on which a large amount of money was spent for production. William Selig was the first star, and the sensations of that feature was the then unique man-to-man fight that was screened.

"Quo Vadis," "Cahibria" and other European features followed "The Spillers." About this time managers of legitimate theaters in the smaller cities who had been offering New York successes with mediocre casts, charging Broadway prices for these attractions, felt a considerable drop in their receipts. Soon they began to drop the road companies and to book their place feature pictures. The feature made such an inroad into the theatrical attractions that companies playing one-night stands and offering mediocre casts became unprofitable.

The buyer of state rights features can properly be called a specialist. Instead of hoping to realize his profits by selling a quantity of films at the same time, he gives his entire time to the exploitation of one feature. This seems to be the only method that can be employed in successfully handling those features which are too big to be handled by the regular program method. One of the difficulties that stood in the way of the development of these features was that when one feature film, was the short runs and bookings of these pictures. But does it not seem plausible that if a feature has merit it will do more business the third day than it did the first? The claim that mouth-to-mouth advertising has the greatest value of all advertising was clearly demonstrated in the success of "The Birth of a Nation." This feature remained in a theater in New York for more than a year. Runs of a week were increased to runs of a month. Runs of a month were increased to runs of three months. Even the small towns, where the exhibitors claimed that it would be impossible for any film to run more than one day, this feature ran a week to hold this unheard of feature. Features were booked again and again at theaters throughout the country.

Much has been said about the scale of prices to be charged for feature films. Of course, the first forty-second second. Below.

I firmly believe that "The Birth of a Nation" and "Intolerance" were actually worth the prices charged for them. On the other hand, someone has given the motion picture the classification, "the poor man's opera." Doesn't it owe its success to its large amount of amusement value for a small admission price? One of the ways that this might be overcome is to scale the prices of the theater according to the value of the feature. Another way is to give a greater number of shows during the day I am interested in booking at the regular picture theater with its fixed price of admission, but to the theater playing the large feature for the first time. The "Traffic In Souls" turn did not make for minuscule receipts at an admission price of 25 cents, and have not some features that were offered to the public at from 50 cents to $2 turn in sufficiently small receipts? On the other hand, features running at 35 and 50 cents, and giving a greater number of shows a day, rely upon the volume of their business to get receipts. Would not Mr. Public be better satisfied if he feels that he has seen a $2 show for 25 cents than if he feels that he has paid $2 to see a feature.

State rights buyers rely on and are greatly influenced by the repeating value of the features. In this respect I think that "Tillie's Punctured Romance" is the best picture produced. I know some theaters which have booked this feature as many as eight times.

To use the "now-prohibited-at-banquet-phrase," some still believe in the stunt of the feature. But with the regular program manufacturers now allowing the exhibitors to market or play what he desires to run; with a number of big state rights features of merit ready for the market; with other big features ready to be released in the fall; with the entrance of showmen who once scorned this branch of the industry into the field, using their brains, ability, experience and money to exhibit feature attractions men like Rothapfel, Patch and Clune making history by their wonderful staging of huge features—it is my opinion that this year will be a banner one for the buyer, exhibitor and distributor of state rights pictures.

SHERMAN BUYS "LAND OF RISING SUN"
Announcement is made by Dwight Macdonald, general manager of American-Japanese Picture Co., 12 William Street, New York, that the rights of their serial film-trip, "The Land of the Rising Sun," have been sold for the United States and Canada to Harry Sherman, West Forty-second Street.

The rights for the rest of the world are retained under Mr. Macdonald's control, and will be disposed of by him to foreign buyers.

"The Land of the Rising Sun" was a success at the Rialto Theater, New York, where it was shown serially. There are now ten distinct titles in the series, each of which has its loyal following and all sorts of peculiarity matter to make it independently bookable, if necessary.

As re-edited, the picture can be booked either as a ten-weeker, or as one of more than one part, as a sixty-four reel episodes, or as a complete production. A big advertising campaign has been prepared and will be taken over by Mr. Sherman, who will offer the serial to state rights buyers simultaneously.

The rights to China, Japan and Korea have been sold to the Universal Film Manufacturing Co.
CIVILIZATION-PIONEER GETS TWO BIG FILMS.

The Civilization-Pioneer Film Corporation, of 126 West Forty-sixth street, New York, has secured the New York rights of the Williamson Brothers, "The Submarine EYE", and also to the Fairmount Bookroom Company, on "The Man-Elliott". B. H. Hirsch, president of the Civilization-Pioneer Corporation, represented his firm in both deals. The former was negotiated with the Williamson Brothers and the latter with George A. Fairmount. In addition to the two features just acquired the Civilization-Pioneer Corporation controls New York rights to "The Emption", the Evelyn Nesbit feature, and "Her Condemned Sin."

The Civilization-Pioneer company announces that it is in the process of Zurich for big foreign business. In addition to Mr. Hirsch, are Morris Rose, vice-president, and Louis Haas, secretary and treasurer.

TERRY HUMAN INTEREST REEL BOOKING BIG.

Reports from exchanges throughout the country handling the Terry Human Interest Reel are indicative of a prosperous future. This type of human interest reel has been booked in some of the biggest theaters in the country not as "fillers," but as "features." The Short Features Exchange, of the Terry Film Sales, has booked the Terry films in the New York territory, reports that it has booked the Strand theater for the entire series.

Seymour B. Lust, of Sidney B. Lust, Inc., who is the distributor of the Terry Human Interest Reel in Maryland, Virginia, District of Columbia and North Carolina, writes that he has been able to sell the initial reels of this series in one of Washington's finest houses—Moore's Gardens. Mr. Lust continues to say in his letter to the exchange that he has already been able to secure for the previous reel, more a week's run at the Parkway theater. Many other reports have come in from the various exchanges, and they are just as enthusiastic about the pictures.

"IVAN THE TERRIBLE" READY.

The Export and Import Company, whose Russian productions, "Exter and the Law" and "The Multinational," have been so successful, is now ready with the finished product. At present the picture can be seen in its final and finished form, with one of the most elaborate sets of pictorial titles ever devised for a production.

Ben Blumenthal wants to emphasize that "Ivan the Terrible" is in its original form, as the picture of the opera of that title, which was produced before the royal court in Petrograd. At that time it was the cause of no little commotion as it portrayed the tragic end of the hero of Vladimir, the monk, there was a strong resemblance to the identity of Rasputin, the now notoriously powerful mystery ofrishovs reign. However, the monk plays a part creditable to the cloth he wears. The Export and Import Company is preparing an advertising layout on "Ivan the Terrible" which includes twenty-four-sheet posters and two-color heralds, as well as large photo sets of a new and striking design.

PREPAREDNESS FOR THE EXHIBITOR.

While the supply business in certain parts of the country has suffered to a certain degree due to the war conditions, United Service stations report increased orders all along the line. It should be the duty of every exhibitor to have his motion picture apparatus and theater equipment, carefully examined by someone competent to advise and suggest such changes or re- placements as may be necessary. The managers of the United Service stations, located in the principal cities of the United States, have volunteered their services to advise exhibitors and assist them in getting their mechanisms ready for the big war-time trade, which is sure to come.

FOUR-SQUARE OFFICE FOR ST. LOUIS.

Offices for the distribution of the M. H. Hoffman productions over the territory of the M. H. Hoffman and Usine, States of Nebraska, have been established in St. Louis. S. J. Baker will have charge of the new exchange, which is located at 301 Emanuel Theater Exchange, St. Louis.

Mr. Baker says that only the bigger and better class of state rights productions will be handled. Mr. Baker is well known to the theatre trade in the State of Missouri, and has been with the M. H. Hoffman for two years ago to manage the Win. Fox offices, and left Fox to take the Bluebird exchange shortly after it was established a year ago last January. In each connection Baker made a fine record for efficiency, efficiency and the ability of using clever advertising stunts for the pictures he exploited.

"REDEMPTION" SUMMER DRAWING CARD.

"Redemption," with Evelyn Nesbit and her son, Russell Thaw, is proving a summer drawing card, according to the announcements of the picture's sponsors. It is said to be playing in every business and army theater where the usual prices for a photo play attraction. From the time that it stayed five weeks at the George M. Cohan Theater in New York, when only scheduled for two, until the present, when it is doing well in Newark, Chicago, New York and various other cities, it has never failed as an attraction, it is reported.

Edward Nelson Keen Executive

A NOU NCEMENT was made some time ago of the change of owners of the Sherman-Elliott Company, which is handling William N. Selig's masterpiece, "The Crisis," a picturization of Winston Churchill's novel of the same name. Edward Nelson, the new president, is another attorney and enterpriser in the motion picture field. Mr. Nelson has made a thorough and painstaking study of the motion picture business and has had practical experience with handling and marketing of feature films. He is a live wire in every sense of the word, and since he assumed the executive reins of the Sherman-Elliott Company, unusual prosperity has resulted.

David H. Beecher, the vice-president of Sherman-Elliott, Inc., is an investment banker and is heavily interested in many North Dakota banks. F. H. Petersen, the treasurer, is president of the Union State Bank of Minneapolis, Minneap-
olips. Long and successful runs of this film have taken place in many of the larger cities of the country and the play has produced itself a great box office attraction. Many requests for bookings in unsold territory are on file at the company's office.

"DEMOCRACY" IDEA AIDS "ROBESPIERRE."

Plans are in process of execution by the Export and Import Company on behalf of their spectacular seven-reel feature, "Robespierre," a drama of the French Revolution. The producers, the representatives of several French societies and suggestions were made which materially strengthens the value of the picture.

The campaign now being conducted from the offices of the Export and Import Company is reaching all the French centers in the United States and Canada, as well as educational bodies whose work pertains to the history of France. The names of these organizations have been secured under the state rights field, and will present her in six productions a year.

Edward Nelson

RUTH MAC TAMMANY STAR IN "ALMA."

Ruth Mac Tammany, the star of "Alma, Where Do You Live?" is only in pictures as the war stepped in and spoiled her foreign operatic career. She was singing in Milan, Italy, when it broke out, and though she persisted in Europe for a long time, she finally had to get back to America, after having been twice arrested as a spy.

In "Alma," she has found a part of great opportunity—and in it she shows with exactly the accompaniments which, added to her beauty and splendid dramatic power, assure her triumph in the film field. She is the star of the Newsfield Producing Corpora-
thone, and as such has entered the state rights field, and will present her in six productions a year.

"WARFARE OF THE FLESH" SOLD FOR SOUTH.

D. P. Davis and James W. Edmondson, of the All Star Features Company, Jacksonville, has secured rights for virtually the entire South to Edward Warren's production, "The Warfare of the Flesh."
UNUSUAL METHODS USED BY SENG.

An unusual manner of distribution of a states right product has been in operation since Frank J. Seng started to sell the territories on "Parentage." While requests for territory have been pouring in by telephone from large numbers of all the trade paper reviewers on "Parentage," Mr. Seng has not negotiated with any states right buyer and does not intend to until after the showings at the Rialto and the Colonial, both of which opened on Monday of this week.

Many buyers have commented on the unusualness of this procedure, but Mr. Seng believes that countless projection room showings never impress and never finds the states right buyer in a receptive mood.

From a psychological point of having an audience see the picture, noting how it reaches other people, of the effect of the picture on them, of watching how the dramatic moments register, all make the states right buyer more effective than just words just how the picture will be received when he shows it.

Immediately after the showings at the Rialto and the Colonial in Chicago, when it is hoped that all of the buyers will have had an opportunity of seeing "Parentage" in the proper atmosphere, Mr. Seng will open negotiations with those state rights buyers who have called on him and those who have written to him for information.

Mr. Seng is expected in New York the early part of this week from Chicago, where he has been actively engaged in co-operating with the Colonial theater for the showing during convention week.

CAPABLE CAST IN "THE CURSE OF EVE."

The Corona Cinema Company, producers of "The Curse of Eve," in stating their policy of production, have lined up with the idea of making a motion picture that has come out in favor of the system of making the story, with an all-star cast, the primary consideration in picture making as opposed to the idea of having a single star, and choosing roles to suit the talents of a particular actor.

With this in mind the cast for "The Curse of Eve," which is the production of the Corona Cinema Company, is chosen with the idea of getting as many first-rate players as possible to play the various roles. The feminine lead in the production is Miss Marky, who has been described as a leading lady for the future.

Miss Marky enacts the role of the modern Eve in the tense drama, which is appropriately introduced by a Biblical prologue. "The Curse of Eve" is a well-known name, which has already proved to be a success in motion picture form. They have been heard in films before, and have been well received.

The heavy man is Jack Standing, one of the celebrated family of actors of same name. He is with Miss Marky in the leading role; the leading lady, as Clarissa Selwynne, who appears as the feminine heavy; Eugene Bessinger, Maxon Warner, Elinie Greenson, William Quayle, and Jack Lott and George Kuwa, the last-named being a Japanese actor of known ability. It will be observed that nearly all of the players have done motion picture work in other productions before "The Curse of Eve."

FOUR CENTURY COMEDIES READY.

President Julius Stern, of Century Comedies, announces that he has four Century shows ready, and one of these is Alice Howard's new production that is of vital state rights buyers. They are "Balloonatics," "Automaton," "Neptune's Naughty Daughter," and "Alice of the Sawdust." In producing these comedies J. G. Blystone has done previously made the leading role with particular attention to every detail from selecting and preparing the scenario to editing and cutting the completed product.

Every subject makes fun out of a different theme, and in every instance novel methods are employed to get the laughs, while the speed is maintained at top notch. "Alice of the Sawdust" is the newest feature and in this Miss Howard has opportunities for the new generation that have never been presented to her before. "Balloonatics" was the first of the series.

Miss Howard's popularity, established as a featured comedienne with other film-brands, is being capitalized by exhibitors in the comedies in which Messrs. Stern and Blystone have been engaged. Miss Howard as a permanent star. Century pictures have been found to stand the brunt of opposition with male comedians excellently well and state rights buyers are early realizing the fact.

"THE VILLAIN" (King Bee).

Billy West, in "The Villain," the sixth comedy bearing the King Bee trade mark, is assigned a highly contractual role of which he makes the most. He plays the part of a gaily villainous galoot, who, descending upon a peaceful village, makes love to the belle of that Arcadian spot. From this simple situation spring innumerable happenings of both a dramatic and a licentious nature. Bean and his Confederate army commandeer a jail which is swept away by a flood. In another part of the picture a new murder is committed in a saw mill. These horrors only serve to accentuate the droll comedy incidents which pervade the offering, in which besides Billy West, Babs Hardy, Leo White, Bud Ross, others are prominent.

LESSER ENTERPRISE COMPLETED.

Since his promulgation of plans for the launching of a national organization of state rights buyers, Sol L. Lesser has been continuously occupied with the development of his project, and it is now authentically announced that the organization will convene in New York City on August 7.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright for the United States and Canada, and propositions will be considered at the time of the convention.

Virtually all of the United States and Canada are already covered, and the men identified with the enterprises are men whose keen judgment and financial success in the film industry determine unquestionably their desirability as members of the organization.

A tentative meeting of the organization has been held in San Francisco, attended by those already actively affiliated.

Leon D. Steter, of the Masterpiece Film Attractions, who has been one of the most active workers in the organization, work, will return to his Cleveland office from San Francisco the latter part of this month. He will then proceed to New York to attend the convention.

STREIMER TOURING EAST AND MIDDLE WEST.

In order to have fresh data for the National Convention, Moe Streimer, of Klotz and Streimer, Inc., is now on a tour of the Eastern and Middle Western territories and has arranged his itinerary so that he will close his trip at Chicago on July 14.

On his way West Mr. Streimer will pay particular attention to current conditions affecting the exchanges in Philadelphia, Pittsburgh, Cleveland and Detroit, and in these cities he will investigate both the merchandising angles that effect the producer and the actual value of the importance to the exchange man as well as to the exhibitor.

BERNSTEIN STUDIOS BUSY.

The Isadore Bernstein studios in Los Angeles are at present working on a fourth production called "Justice." The first picture made by this company was entitled "Who Knocks?" Following this came "Humility," which Mr. Bernstein had intended to be the first of a series of pictures to be known as the "Seven Cardinal Virtues." The second of this series was completed a few days ago, and is called "Loyalty." A wire from Bernstein, who arrived in Los Angeles this week, says it is a wonderful production, and ought to make a lot of money for state rights buyers. He has now started work on "Justice," with Betty Brace playing the leading role.

Whether Mr. Bernstein will release the series, as first intended, under the "Seven Cardinal Virtues," has not yet been decided. It is possible that each picture will be put on as a separate feature. This would be feasible, as inasmuch as each story is complete in itself and carries a message with it which is conveyed in each picture. Then, too, there has been a tendency on the part of some buyers to purchase only certain pictures of the series, and, if the pictures are booked for the entire series, which was the original intention of the producer, he is liable to lose in certain sections where the exhibitors cannot afford the entire seven.

ALLEN PLANNING CONSOLIDATION.

H. C. Allen, president of the Peter Pan Film Corporation, is planning an important consolidation that will add to its own producing on a big scale. This consolidation expects to develop a class of films in addition to the "Motoy Comedies," which are meeting with success, that will be entirely novel; and the method of releasing will be along new lines.
**Manufacturers’ Advance Notes**

**“The Lost Express” New Holmes Serial**

*Mutual Will Release Signal Corporation’s Fifteen-Episode Thriller Early in September.*

A **nnouncement** is made by Samuel S. Hutchinson, president of the Signal Film Corporation, that Helen Holmes and Director J. P. McGowan have just begun work on a new serial, which will be released in the fall. It will be called "The Lost Express," and will be a follow-up to "The Lost Express," which will be released early in September through the exchanges of the Mutual Film Corporation.

The new serial will have as its main theme a deep mystery plot in which an entire express train, loaded with valuable inventions, is lost. It is announced that a tremendous national campaign of advertising in newspapers, trade journals, and other media will be used to launch the new serial.

"As for the story unfolded," said President Hutchinson, "I cannot say too much. It is one of the most sensational and yet logical tales conceivable. It is a mystery story of a most fascinating kind. It was written by Frederick E. Bennett. It is, I believe, the 'something different' for which the public has been ever clamoring. It abounds in action, thrills, sensations and mystery. An intimate knowledge of science, chemistry, physics and biology is revealed by the author as the tale progresses. Every chapter of the story has to do with some profound scientific fact which is demonstrated on the screen to the elucidation, entertainment and delight of all who behold it. The Signal Film Corporation is a specialist in serial productions. It has three successes to its credit— "The Girl and the Game," 'A Lass of the Lumberlands' and 'The Railroad Raiders.' Helen Holmes was featured in them all. J. P. McGowan directed them all. All three of them are acknowledged successes. Both Miss Holmes and Mr. McGowan are known to the public and steadily increasing in popularity. The very fact that 'The Lost Express' is their fourth serial production means that it will benefit by the accumulation of advertising, publicity and popularity scattered over all their previous efforts."

**“THE GOLDEN IDIOT” (Essanay).**

Trade showing of "The Golden Idiot," which presents Bryant Washburn as a happy-go-lucky wanderer who takes a thousand-to-one chance for a fortune and wins it as well as the love of a beautiful girl, are on at all branch offices of the

**“JACK AND THE BEANSTALK” (Fox).**

A person who is likely to be of enormous interest in the near future is a certain giant, who has leaped into fame by reason of his taking a very prominent part in the first of the Fox Kinetoscope Features, "Jack and the Beanstalk." This man, whose name is Jim Tarver, has the very "big" part in the production of this famous tale for the screen.

Of course he looks to be tremendous among the children.

Scene from "Jack and the Beanstalk" (Fox).

but in any community he would still be immensely prominent, for the tip of his head is eight and one-half feet above the ground, and he is built in proportion. He plays the part of the monster, who eats delicate little people with a great relish, and he plays it well.

Nothing can minimize the giant's terrible appearance when he gathers a child under his arm, and starts off with him across the hill towards his castle, where the eating process takes place.

It may be well imagined that this giant is no simple or easy person to keep in food and to house. Wherever he went special buildings had to be put up for him, and a great bed carried.

In traveling it was necessary to have a special car built for him.

**“THE QUEEN OF SPADES” (Russian).**

A unique phase of the history of this missionary campaign in America from the youngest republic in the world was the sanction given by the Czar to permit the great actors and actresses of Moscow to appear in the productions of the Russian Art Film Corporation, and then in the overturn of the government to the Russian people the added sanction came with a whole-heartedness that knew the immense good the showing of Russian art in America would do for the new republic.

"The Queen of Spades" will be one of the first pictures which will be shortly released by the Russian, and will be followed by others from the works of Tolstoy, Sienkiewicz, Ostrovsky, Andreff, Turgenieff, Dostoevsky and Pushkin.

**STRONG TO SUPPORT LOIS MEREDITH.**

Back in Chicago, some years ago, playing with the Marlone stock company, Eugene Strong, as leading man for that combination, played 164 consecutive weeks. This in itself was a record for any stock organization. Mr. Strong has just finished a seven-reel feature to be shortly released by Metro. Mr. Strong now has accepted a contract from Lois Meredith Pictures, Inc., which calls for his services to play opposite Lois Meredith in seven-reel productions to be released through Superlative Pictures Corporation.
"Girls You Know"

James Montgomery Flagg Creates a New Series of Single-Reel Comedies.

The first two releases of a comedy series to be known as "Girls You Know" by James Montgomery Flagg, produced by Town and Country Films, Inc., are completed. Pretty girls, humorous situations and titlles in satire make these comedies something different from anything else that has been produced.

The first is the story of "The Screen Fan," the typical small-town girl who is camera-struck. Her experiences as an extra, and her dream as a film star make a story of fun and frolic. The second, the story of "The Vacation Girl," is a humorous character study of the business girl who eats, sleeps and talks vacation from April 1 until her week is over. The next in line will be "The Romantic Girl," "The Blase Miss" and "The Patriotic Girl." Each production is a humorous story of a different type of American girl. A different pretty girl is starred in each picture, a type for each story.

Mr. Flagg's national reputation as an illustrator and humorous writer prompted him to write this series of comedies. He is personally writing the scenarios, the titles, and making an exceptionally attractive water color poster of the girl in each story, which is to be used for the exhibitor's advertising, one-sheets, etc. James Montgomery Flagg is the newest big writer to enter the motion picture field, but he is known to the American public through his numerous short stories and artistic illustrations and has established himself in their minds as a writer of clean, interesting wit. Evidence of the popularity of Mr. Flagg's posters is that they may be seen on city and country billboards, posts and pillars throughout the country as a puller in the many recruiting stations. These posters have all been the personal donations of Mr. Flagg.

Mr. Flagg is completing scenarios and production plans to cover a series of not less than twenty-five comedies.

Universal's Pershing Pictures Make Hit.

Universal's big news feature, showing the arrival of General Pershing's advance guard in France, is scoring the greatest hit of any news picture in months. When it was released, Friday, June 25, practically every first-run theater in New York city had a matinee for the opening.

A special showing was given to representatives of the press and several of the daily newspapers carried stories telling of the pictorial scoop put over by Universal.

Enlargements of the reel negatives were ordered as special pictorial features by the biggest dailies in the country. At the same time a print was shipped to the company's branch manager in Washington, and the following day was shown to Government officials in the War and Navy Building, under the supervision of General Weaver. This was the first motion picture ever shown in the offices of the Government's fighting headquarters and was the occasion of considerable official comment. During the projection of the unusual scenes incident to the landing of the first army chief who has ever set foot on the continent of Europe on a mission of warfare many of the high dignitaries present broke into cheers.

"Lincoln Cycle Now "The Call to Arms.""

The Benjamin Chaplin "Lincoln Cycle" continues its noteworthy run at the Globe Theater, and has passed its 300th performance. From now on the entire cycle of four features—"My Mother," "My Father," "Myself" and "The Call to Arms,"—will be shown under the one title, "The Call to Arms," the other three features retaining their designations, however, as parts of the whole.

"I have long felt it advisable to take this step," said Mr. Chaplin, in announcing the name selected for his production. "While 'The Lincoln Cycle' identifies and designates the picture, I have never intended it as a title. What to select as a name for the group of pictures has, however, been a good deal of a problem. The answer came to me through the stirring national events of the past few weeks. 'The Call to Arms,' the biggest thing in this country today. It is the soul of this picture—not only in its episodes now classed under that title, but all the way through. It may well include all the rest."

"Miss Martin in Story of Humble Life."

"A Kiss for Susie," which has been scheduled for release by Paramount on August 2 with Vivian Martin in the stellar role, is remarkable for its extreme simplicity. The story, which was written by Paul West, centers around such a humble and everyday occurrence as the construction of a building, and the people who play the more important parts in the story are the simple commonplace members of a bricklayer's household. It is a romance such as might occur in any house in any community.

The photoplay was arranged by Harvey Thew and directed by Robert Thornby. Among the cast are Tomerman, John Burton, Chris Lymont, Jack Nelson and Pauline Perry.

"Country Lanes and City Laira" (L-Ko Comedies).

Phil Dunham and Myrtle Sterling will be featured in an August L-Ko, entitled "Country Lanes and City Lairs." Vin Moore directed the piece under the supervision of J. B. Hystone, director general of all L-Kos. The comedy, as its title would suggest, deals with a trip to the city where the untutored country girl is shown the "high spots" in metropolitan life. Like all L-Kos the tempo is high speed from start to ending, with a large company indulging in the two-reel frolic.

"High Speed" (Butterfly).

The second Butterfly production to be issued on a separate schedule by Universal will be "High Speed," featuring Jack Mulhall and Fritz Ridgeway, released July 16.

The story deals with the tangled family affairs of a prosperous and straight-from-the-shoulder pork-packer who tries to live like a regular American, despite the efforts of his ambitious wife to foist a titled son-in-law upon him. His daughter, Susan, played by Fritz Ridgeway, has been pretty well spoiled by a course at a high-priced finishing school, where she has gained very little knowledge, but a wide view of life and people. This is a sore trial to father. In desperation he introduces "Speed" Cannon, a rapid-fire young business man, to Susan, in hopes that Speed will succeed in taking the girl's attention away from trivialities. Living up to his name, the Mercury-footed one proceeds to lead Susan and her mother a lively chase, and incidentally cures both of them of their shallow notions of existence.

Both Jack Mulhall and Miss Ridgeway succeed in creating telling characterizations. A feature of the production is an attempted elopement between the young folks, aided and abetted by father, which falls through at the last moment because of Susan's lackadaisical methods, much to father's disgust. The story was written by Helen Stark and Leo Sargent, while George Sargent was responsible for the direction.

Scene from "Country Lanes and City Lairs."

Scene from "High Speed" (Butterfly).
Essanay Forms Investigation Department

Looking Into Requirements of Exhibitors—President Spoor Reports Increasing Business.

Our pictures must be salable, is the order which has gone from the Essanay headquarters department to its various distributing offices and agents as a piece of advice in the investigations into the requirements of exhibitors in every part of the country. This does not apply solely to the stand-pole exhibitors. A small showplace exhibitor in, say, Missoula, Montana, will be selected and produced with the idea of ultimately succumbing to the audience before which it is shown.

The increase in growth and turnover in the industry being taken as a matter of course at the Essanay company, an investigation department has been set up. The object of this department was to discover not only what the sales and solicitation positions are but to make a record of ‘critics’ reviews and secure all available information from the public direct.

As soon as this mass of material had been collected and condensed, a series of weekly conferences was started in which members of every department were asked to take part. Talks were delivered by exhibitors and members of the distributing companies handling Essanay products, with the result that every member of the large force now employed at this plant knows just what is expected of the department in which he is engaged in order to produce motion pictures which will have the strongest appeal.

The conferences are still being held weekly. Two hours are devoted every Saturday to the discussion of subjects in preparation and those to be selected for future use. In taking a new scenario under advisement it is looked at from every angle. It is handled before the new lights. An inquiry into the copyright, cast, advertising and public appeal are thoroughly gone over. If for any reason it does not come up to the standard set, even regarding the potential, it is rejected.

One department is allowed a half hour each week to explain what co-operation from the other divisions is required in order to increase the efficiency and quality of the work it does.

With two or three companies on the floor all of the time, and the Westerners working at top speed, everybody is busy as at any time in its history, and President Spoor reports that the releases of the past six months have shown growth higher than that of the distributors than any other subjects in the same length of time.

"A Rag Baby."

"A Rag Baby," the famous farce comedy written by Charles Hoyt and produced by the Selig Polyscope Co., is a K.E.S.-E release for Monday, July 9.

The Hoyt two-reel farce comedies so far released by Selig in K.E.S.-E have been almost universally praised by the film critics, and it is said that "A Rag Baby" upholds the standard of merit, and is full of originality of funny episodes.

Rural life in a small American town where there is a mine is the subject, but Director J. A. Richmond has introduced a large number of funny suggestions which bring the story strictly up to date. The all star cast of comedians, including William Fadley, James Harris and Amy Dennis, appear in "A Rag Baby."

THREE UNUSUAL SINGLE-REELS FROM GAUMONT.

The first Gaumont release of the week of July 22, through Mutual, is the entertaining single-reel "Tours Around the World." It reaches the screen July 24. Prague, Bohemia, is the leading section of this reel. The reel is completed with pictures of the Dauphines, France, that section of southeastern Europe which runs into the Alps.

The second release of the week is Mutual Weekly No. 134, released July 25. This contains news of all the world which can be secured in pictures. Because of its world-wide Gaumont connections pictures are secured for release in America at the earliest possible date.

Little Liberty Bell No. 65 will reach the screen. It shows the new national Sylvan theater at Washington, D., the first government-owned theater in America. A dangerous eagle hunt is the subject of the exhibitions. This is one of the house of Mme. Schumann-Heink, and these in turn are succeeded by pictures of children at work in a polytechnic school. There are the customary "Leaves from Life" also.

MARY GARDEN WOULD DO WAR SUBJECT.

Mary Garden, international star of Goldwyn Pictures, having been informed by cable of the French trench warfare, has written the French plays and players for the recreational activities of our soldiers in France, has cabled from Paris requesting that the second play, "Lise," be a war subject. She is inspired by the United States soldiers who will later be in France.

It is possible that in the near future a special request to the scenario writers of America will be sent from the Goldwyn executive offices asking for plays of the type Miss Garden suggests.

Brady Stands Squarely on Program.

Says It Is Gaining Strength and Momentum Every Minute—
Says It Is Insurance to Exhibitor and Public.

"DERIVE considerable amusement," said William A. Brady, I.P.A., in introducing the program of "Brady: A Thriller," at the State Theater in Chicago.

"As the manufacturing and distributing corporation with which I am connected is the only concern in this country which is purely American in every detail—its capital, its management, its personnel—let me say that the business of World Pictures may be regarded as an indication, is vastly better off than at any time since the first animated photograph was taken.

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute. It is in no spirit of boastfulness whatsoever, but merely as a matter of actual record, that I say the demand for the World Pictures program is enormously greater at this time than ever before.

"This is important not only in the personal sense (for it is but natural that we should be very much gratified at the existence of such a program), but in justifying our stand for the program in the face of constantly arising opportunities to wildcat for large immediate profits. The program is patterned not before the promise of the number of benefactors of philanthropy or benevolence, but a plan to build up a structure which will stand the test of time, and that out from here next year and ten years hence, instead of relying on grabbing everything at once and letting the future take care of itself.

"Meanwhile, as far as conditions surrounding the specials will indicate that the time is rapidly approaching when the market must inevitably be glutted, the public, in its own way, is increasing the number of producers in the field, whereas the promises of the producers increase in glory and emphasis and the number of these productions increases. As yet no two are occurring at the same time, the impending dissolution of the program really mean nothing. There will always be a healthy, solid demand for dependable pictures, which are an investment once before had the exhibitor who will take a profit and to the public that it will not be disappointed.

"I should like to be as certain of everything in life as I am of the reality of the program and its enormous demand for World Pictures—Brady-Made, which are as true to the program principle as the magnetic needle is to the north pole.

PATHE WAR PICTURES STIR MILWAUKEE.

Through co-operation between Manager Aschman, of Pathé’s local, and the administration of Mutual, a two-reeler special subject, “Our Fighting Forces,” created a sensation at the Whitehouse theater, with a fifty foot front, has the biggest open lobby and the greatest number of lights of any theater in Milwaukee. This afforded a splendid opportunity for the display of military uniforms worn by sailors, Marines and almost from Naval and Military authorities stationed there a display for this lobby which included a two thousand pound torpedo, two large rapid fire guns, and the services of naval and marine guards.

In co-operation with Mr. McAlister of the theater, Aschman arranged to march the Spanish War Veterans in uniform, headed by their own Drum and Bugle Corps of twenty-four pieces, through the entire house just at the beginning of the pictures and it is impossible to describe the sentiment expressed by an audience which filled the entire seating capacity of two thousand. Street cars and all other traffic were blocked for nearly an hour until special police cleared a passage way.

MISSES LOVE AND BENNETT IN TRIANGLE.

Triangle’s long-heralded story of circus life, "The Sawdust Bandits," is now nearing completion, as the last reel will be in the same program with "The Mother Instinct," in which Emil Bennett is starred.

Instead of the little barefooted girl who runs away and joins a circus, Bessie Love has given a portrayal that is said to have more accurately measured her ability than any role in which she has hitherto appeared. According to the film, J. V. Johnson lies in its faithful depiction of younger life.

Emil Bennett will further demonstrate her versatility in the part of a French policeman and in the role of a British fisherman, in "The Mother Instinct." She goes to Paris and finds romance in the Latin Quarter. Her sister Marie, played by Ethel Wilson, joins her and the two enjoy the revelries of studio life.

The show was picturized by Lambert Hillyer from the story by Claude Pettus. R. William Neill directed. Among the players are Rowland Lee, Jack Gilbert, Tod Burns, Gertrude Claire and Carl Ulman.
Names Openers for Star Series Plan

PARAMOUNT Lists Nine Players and Productions That Will Start Off New Releasing Scheme.

FOLLOWING the famous Players-Lasky Corporation's announcement of twenty-two productions to be completed for release by Paramount on the new "Star Series" Selective Booking plan, Paramount issues the titles of each of the fifty or so films proposed to appear when the new plan of distribution is put into effect on August 5. The actual release dates of these several productions have not yet been announced, but it is stated that all of those which photoplay has been selected as the first vehicle for each of the several stars under the new arrangement. Among the leading star players, Sir Arthur Wing Pinero's great comedy, "The Amazons," has been chosen. It was staged under the direction of Joseph Kaufman. From the Shuberts' first appearance, "Maciste," an exceptionally powerful story written by Hector Turnbull. Robert G. Vignola directed.

Betty Hillie Burke, Gelett Burgers' "The Mysterious Miss Terry" has been chosen. "Mrs. Raffles' Career" has been selected as the medium for Julian Eltinge's photoplay debut. The story was written by Gelett Burgess and Carolyn Wells.

For Mme. Petrya, the company has selected "The Law of the Land," an adaptation of George Broadhurst's stage success of a few years ago. Maurice Tourneur directed. Vivian Martin will first appear under the direction of Robert Thornby in "Little Miss Optimist." Jack Pickford and Louise Huff will star in "The Varmint." This picture was directed by William H. Taylor.

Sussex Hayakawa will first appear as "Hashimura Togo" in an adaptation of an Irving Rossel'"s stories of the adventures of the Japanese school boy. This version was especially written for the screen by Mr. Irwin himself. Margaret Lockwood, a real beauty of the cast, Wallace Reid will first appear in "The Hostage," an original story by Beulah Marie Dix.

SEALECT COMPANY TO PRODUCE.

The Sealect Company, Inc., has rented the entire sixth floor at 551 Seventh Avenue, New York. The company will produce in the near future several films.

The officers are Clyde Colt, president and general manager; George W. H. Menden, secretary and treasurer, who are the directors of the company, and, in addition, William P. Bell. The corporation is a close one and has no stock for sale. In the early days, it will run a general running booking business, supplying casts of motion picture material.

The scenario department will be managed by Erving E. Golds, assisted by Frank B. Coghe, who has had forty years' experience in theatrical and picture business.

The Sealect Company proposes producing a feature picture for Miss Alice LaMont, of the LaMont Feature Film Company, of which the chiefs are officers and directors. Plans are also under way to produce for the government a military picture for the Sealect Company in connection with the Red Cross Society, to whom it is proposed to donate a liberal portion of the proceeds from the sale of the picture. All departments are being conducted on a business-like basis.

THRILLS IN MRS. CASTLE'S SUBJECTS.

Thrills and dramatic situations mixed with light laugh-touches mark Mrs. Vernon Castle's two new Paramount releases so far completed. One is a Secret Service photoplay directed by Ernst Lubitsch, with Ellinor Disney, Suzanne Willa and T. Wigney Perdual supporting, and the other a murder mystery directed by Frank Crane with a cast composed of Elliott Dexter, Ethel Grey Terry, Frank Sheridan and Helene Chadwick.

A tense and interesting scene in the first named picture occurs when Mrs. Castle and the head of the Secret Service trap the man who has been double-crossing them. Probably the most daring feats yet accomplished by Mrs. Castle in making her Pathe features are shown in the second picture to be completed.

Mrs. Castle is now working on her third feature under the direction of George Fitzmaurice, with Antonio Moreno as her leading man, while Frank Crane is busy arranging the details for the fourth of the Pathe-Castle series.

BEN TURPIN IN A "BLACK CAT."

An innovation in the Black Cat series of 25-minute features released through General Film is the appearance of Ben Turpin in "Black Cat." All of the first eleven Cat pictures have been comedy-dramas, but Essanay, the producer, made room for the Turpin comedy in this series because of its unusual quality which could not have been predicted to better advantage, is the verdict of General Film, than in this release. It is called "Two Laughs," which is completely a misnomer, by reason of which the company has released many of the same name that.

A heart-interest comedy-drama that is considered not only timely, but another innovation in that it features as principals and only a few happy incidents is the Black Cat feature following "Two Laughs" and "A Corner in Smiths." Julien Barton plays Hiram Beatty, an impoverished Grand Army veteran, and Buddy, his little grandson, is interpreted by Ellis Paul.

"Maciste" in a New Production

Unintended Star of "Cabiria" Is to Be Seen in "The Warrior," a Story of Italian Mountains.

T HE successor to D'Aunnozio's "Cabiria," which is now in its third year of success, is "The Warrior," a new and timely battle story of the Alps, in which the famous "Cabiria" star 'Maciste' makes his reappearance at the Criterion theater Monday, July 16, for an engagement of four weeks.

The story of "The Warrior" was built around actual conditions on the Italian front in the Alps. Two years were spent in its making, and hazards of border warfare in the mountains are shown for the first time.

The popularity of "Maciste," already established throughout the world by his appearance in "Cabiria," is greatly enhanced by the fact that in "The Warrior" he is more than an actor, as he is serving his colors at the front and was performing military duty when the production was being staged.

"The Warrior" is shown in seven episodes and six hundred and ten scenes. A symphony orchestra will be used for its presentation. Harry Raver, who introduced "Cabiria" to America, will sponsor the new production.

"BETTY BE GOOD" (Mutual). Miss Jackie Saunders is happily placed in her latest offering, "Betty Be Good," released by Mutual July 16. It is a play that permits full display of Miss Saunders' fascinating frolics of the tomboy type. She is supported by Captain Leslie T. Peacocke.

"Betty Be Good" is a Mutual-Horkheimer feature written by Will M. Ritchey, one of the best known scenario writers in the United States, author of "Who Pays?" "Sarelo," "The Unseen Hand" and many other screen dramas. The play was directed by Sherwood MacDonald.

Miss Saunders portrays the character of Betty, madcap daughter of Jonathan Browlee, a retired capitalist—a role that suits her admirably because it calls for full display of her pranks tricks and keeps the supporting company in fast action.

A distinguished member of the "Betty Be Good" cast is Arthur Shively. Mollie McConnell is Mrs. Sarah Lenox, the woman of society.

"SUDDEN JIM."

Triangle announces the release on July 22 of a production of "Sudden Jim," the popular novel and Saturday Evening Post story, in which Charles Ray will appear as star.

It is understood this feature was originally intended for one of the special releases which Triangle planned to make the first of each month, but since the reorganization of the company it has been determined to devote the producers' entire efforts toward making each program feature the equal of any special production.

"Sudden Jim" is by Clarence Huddington Kelland, and is ranked among the five best-sellers of current fiction. The production was directed by Victor L. Schertzinger, who won first place among directors with his initial production, "The Pinch Hitter." The excellent co-operation of star and director has caused the producers to keep them together.

In "Sudden Jim," the star is surrounded by an exceptional cast of players, all of whom have been selected because of particular qualifications for their roles. Sylvia Bremer has the leading feminine part. Joseph J. Duising has brought to life the principle character of the judge, who is the political tyrant of the mill town where Sudden Jim makes his fight for success. Georgie Stone, the Triangle kiddie, is also of the cast. Among other players are Lydia Knott, William Elling- ford and Frank Whitson.
New Portable Projector on Market

It is built by the Simplex Photo Products Company and Set Into Small Suitcase.

Our readers will be interested in a new standard portable motion picture projector, being placed on the market by the Simplex Photo Products Company, Richmond Hill, Long Island, N. Y.

The projector, although containing a high grade Geneva movement and claimed by the makers to project an image more steadily than many of the large machines, is built into a small asbestos lined suitcase, measuring 18 by 17% by 5½ inches. The case is covered on the outside with handsome grain leather, and it can be easily carried anywhere.

The precision portable projector accommodates 1600-foot reels of standard motion picture film. It is so constructed that all of the sprockets are accessible from the side and the film may be set in without the “threading.”

The projector is supplied in two models, either hand or motor driven; the price of the hand driven model is $115, and that of the motor driven $175.

An outstanding feature of this projector is its lighting systems. No liquid condensers or light screens of any sort are used, yet the illumination—although exceeding in brightness that given by a 400 watt nitrogen filled lamp—is of such a nature that inflammable film may be exposed for Paramount-Bray Pictographs, and thus, without any possibility of fire. It is therefore possible to stop the film at any point during the projection and hold the image on the screen by means of a sereoni roll whenever the operator so wishes.

Although the entire mechanism of the portable projector is permanently built in, the focusing, adjusting and regulating is done from the outside of the case without any necessity whatever of opening the door. Once the film is inserted, the door of the case is closed, when the touch of a button on the outside of the case starts the projector, and a slight turn of another button regulates it to any speed desired.

The focusing of the lens, the framing of the picture, and all other adjustments, are made at will without stopping the projector and without opening the case. Every attachment is conveniently located and can be instantly reached.

The projector is supplied with cord and standard socket which can be attained at a moment’s notice to the ordinary standard house socket.

A complete illustrated catalog describing the projector fully and illustrating its different features has been published by the manufacturers.

THE LATEST KINKS IN CANNING

One of the first purposes of the food commission newly appointed by President Wilson is to show the housewives the necessity of conserving. Every bit of food material that is wasted is just that much more food taken from the mouths of our men in word only our men at the front, but of the millions of inhabitants of our allies. With that in mind, the Woman Suffrage Film of New York, as its share of war service is moving through the farm districts to teach women the scientific preservation of food; and their methods form a highly interesting and important subject to the sixty-seventh release of Paramount-Bray Pictograph.

PICTOGRAPHS GIVE KEY TO BEAUTY.

The subject entitled “Key to Beauty,” originally scheduled for the sixty-ninth release of Paramount-Bray Pictograph, has been deferred and will be included in the seventy-sixth release of that popular screen magazine.

Paramount’s Issues for July

Pauline Frederick and Sessue Hayakawa are the Featured Players.

Pauline Frederick’s latest success, “The Love That Lives,” and Vivian Martin, in “Forbidden Paths,” are the two releases Paramount will issue during the week of July 9. The former is a Famous Players production, and the latter company’s latest release, and these two features, will be three single reel releases, the seventy-fourth edition of the Paramount-Bray Pictographs, “Joan of Arc,” and the fourteenth volume in the series of weekly trips around the world, personally conducted by Burton Holmes in which he takes his fellow-travelers “In the High Sierra,” and a black Diamond single reel comedy entitled “Wits and Fits.”

Pauline Frederick’s production “The Love That Lives,” is a distinct change from anything she has ever done and is a novelty in every sense of the word—in that this exquisite actress takes the part of a scrubwoman, and portrays it in a wonderful manner. The story was written by Scudder Middleton and the picture was directed by Robert G. Vignola. The cast includes John Sainpolis, Pat O’Nally, Joseph Carroll, Violet Palmer, Frank Evans and Eldeen Stewart.

Vivian Martin and Sessue Hayakawa have an extremely strong dramatic story in “Forbidden Paths,” in which both stars are given an opportunity of displaying their best talents. The story has to do with the great love which a Japanese has for an American girl, and who gives up his life to give her happiness.

In the seventy-fourth edition of Pictographs there are four interesting subjects dealt with, including “Sports and Pastimes of the American Cowboys,” “Way Time Economy,” “The Mechanical Operation of the British Tanks,” and another Pictorial Puzzle. While a number of motion pictures have been exhibited recently showing the new famous British tanks, it remains for the Pictographs to give a firsthand and glimpsing to the actual operation of these remarkable ingenue devices.

Burton Holmes takes his fellow-travelers “In the High Sierras.” Mr. Holmes bids you follow him “Westward, Ho!” through wonderful scenery, past miles of snowsheds to lovely T homme on Lake Tahoe.

“Wits and Fits” is one of the cleverest Black Diamond comedies that has ever been issued by Paramount. It is filled with exceptionally strong scenes, and particularly attractive as one of the releases for the week of July 9.

“GRAY GHOST” GETS AWAY WITH RUSH.

“The Gray Ghost,” Universal’s new mystery serial, was successfully presented in various parts of the country outside of Greater New York, Connecticut and Massachusetts, beginning last week. The story gets off with its best talents. It is filled with exceptionally strong scenes, and particularly attractive as one of the releases for the week of July 9.

PATH-COMBINTE EXPEDITION IN COLORADO.

A. L. Westgard, director of the Pathe-Combinte expedition which, during the United States for motion picture material out of the ordinary, is now in Colorado, engaged in filming the most interesting scenic and industrial phases of the state. The expedition has now thoroughly covered southern California, Arizona, New Mexico and Texas. With the arrival of summer, therefore, Colonel Westgard has gone into the Rocky Mountains in order to secure his films, the season of the year when the mountains are most beautiful and when, also, many places can be visited which are impassable in winter.

TRAVEL 3,000 MILES IN PRODUCING PICTURE.

The different sections of Colorado and Arizona, entailing three railroad trips from Los Angeles over a total distance of three thousand miles, were undertaken by the Pathe-Combinte Metro company in producing the Harold Lockwood feature, “Under Handicap.” After returning from a long trip through the Sierras, cattle of the company’s special train were engaged, a special train, operating over the California end of the line which extends from Los Angeles to Salt Lake City.

CHINESE ACTOR IN “THE JURY OF FATE.”

Following his success in “The Great Secret,” Metro’s master serial, and “The Pictorial,” Charles B. blouse, well-known Chinese actor, has been engaged by Director Tod Browning to support Mabel Taliaferro in the forthcoming wonderplay, “The Jury of Fate.” He adapted the script from Fina Fox’s story by June Mathis.
July 21, 1917

THE MOVING PICTURE WORLD

Saunders Leads Mutual Week of July 16

“Betty Be Good” the Feature Release—Rounded Out by Thrillers, Comedies, Etc.

Jackie Saunders is in a series of successful productions for Mutual release, heads Mutual's schedule for the week of July 16 in “Betty Be Good,” a five-reel comedy drama. “Betty Be Good” was produced by E. D. Horrkheimer. It marks the return to the screen of Captain Leslie T. Peacock, veteran motion picture writer and actor. He plays one of the leading roles in the production. “Betty Be Good” is a story of love and politics.


There are two comedies on the week’s schedule—“Jerry's Star Bout,” a one-reel Cub featuring George Ovey, and “The Kissing Butterfly,” one-reel La Salle. “The Kissing Butterfly” is released Tuesday, July 14, and “Jerry's Star Bout” is on the schedule for Thursday, July 15.

“Mutual Tours Around the World,” Geaumont’s reel of travel, scheduled for release July 17, goes to Avignon, a beautiful and historic city in southeastern France. It shows the ruined palace of Tiberius, takes the motion picture traveler to the mysterious Timbuktu, and to a city of the Sudan.

Revil Life, the weekly film magazine, released July 19, initiates the spectator into the mysteries of the construction of the incandescent lamp, shows a novel bicycle race, the raising of cocoanuts, pictures of Boy Scout Signal Corps, and contains animated cartoons from life. Mutual Weekly No. 133 is released July 18 and will contain pictures of the latest news.

“CLEOPATRA” (Fox).

A riot of gorgeousness and Egyptian splendor that outrivals the time of the real Cleopatra is the predominant feature of the William Fox Theda Bara super-picture, “Cleopatra,” in which Miss Theda Bara plays the title role of the enchanting Sara on the Nile.

The costumes worn both by Miss Bara and her support throughout the photodrama are creations, especially those of Miss Bara. No expense has been spared by William Fox in making this great photodrama. The entire world has been combed by Mr. Fox’s assistants to embody every accurate historical detail accredited to the time of Cleopatra. Detail, the keynote of an artistic production, has been the point uppermost in the mind of the producer.

“The SQUAW MAN’S SON” (Paramount, July 26).

“The Squaw Man’s Son,” an adaptation of the sequel to Edwin Milton Royle’s “The Squaw Man,” has been scheduled for release by Paramount on July 26. Wallace Reid and Anita King are the co-stars of this exceptional production, which numbers in its cast Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Lanning, Ernest Joy, Lucien Littlefield, Mabel Van reen and Raymond Hatton.

It will be remembered that “The Squaw Man,” which proved a tremendous success both on the stage and on the screen, told the story of an Englishman of high birth who devoted his life to the American Indian, and married Nat-u-rich, an Indian squaw.

“The Squaw Man’s Son” relates the romantic history of their son, Hal.

“WHERE IS MY MOTHER?” (Essanay).

Little Mary McAllister, Essanay’s famous child star, appears in one of the most appealing roles of her notable screen career in “Where Is My Mother.” It is a short production and a unit of the “Do Children Count” series. This picture presents a striking problem growing out of the divorce courts—what happens to the children? Carefully avoiding distasteful reference to birth control or sex problems, a point has been driven home which will touch the hearts of every adult, as well as children. The whole has been clothed in a pleasing romance.

The production was excellently staged and photographed, and Miss McAllister’s support is all that could be desired. “Where Is My Mother?” has a screen time of 25 minutes. The series is being released through the K-E-S-E Service.

“ON-THE-SQUARE GIRL” (Pathé).

What, in the opinion of those who have seen it, is the most strongly dramatic and sumptuously produced feature Mollie Beatty has yet appeared in is a pathetico, “The On-The-Square Girl,” to be released July 29. The scenario was written by Ouida Berger, who has written a number of Pathé successes, and the picture was directed by George Pitsarmaurice of the Astra.

A fine cast, composed, in addition to Miss King, of L. Rogers Lytton, Aime Dalmores, Donald Hall and Ernest Lawford, by its splendid acting gives the picture a noteworthy finish and brilliance.

REALISM IN “THE WHIRLPOOL.”

If the success of a picture depends upon realism, “The Whirlpool,” the forthcoming Metro wonderplay written and directed by Lionel Barrymore, in which Ethel Barrymore is starred, will be a phenomenal success. Mr. Barrymore photographed a fight scene at the Metro studio last week that called for the upsetting of a lighted lamp, the breaking of the globe and chimney of the lamp, and the destruction of two chairs.

The fight is staged between John Martin, played by Reginald Carrington, and Dirk Kanset, portrayed by Frank Leigh. While the scene was being rehearsed and taken seven lamps were smashed and fourteen chairs put out of commission.

“THE CLEAN-UP” (Bluebird).

Franklyn Farnum and Brownie Vernon, who have established themselves with exhibitors and their patrons as purveyors of particularly novel and amusing comedies, take their monthly place in the Bluebird program, August 6, to present “The Clean-Up,” a comedy-drama, prepared for the screen by Waldemar Young and directed by William Worthington. This is the last Bluebird Mr. Worthington supervised for the Farnum-Vernon combination. Elmer Clifton becoming their director when this work was done.

Mary Talbot, Martha Mattoe, Claire McDowell, Mark Fenton, William Human, Clyde Benson and Albert McQuarrie are principals in support of the stars of “The Clean-Up,” with unusually large "mobs" assembled in several of the scenes. Sensations will be furnished in the realistic portrayal of an attempted bank robbery, but apart from this element of excitement “The Clean-Up” will run a straight course of comedy-drama to a surprise finish.

Its theme will appeal to citizens of cities and towns where "reform leagues" attempt to control social conditions, the fun of the thing being emphasized in this Bluebird when an advance agent for a theatrical company successfully combats a movement to prevent his show fulfilling its engagement. The manner in which "The Girl and the Garter" frustrated the designs of the reformers constituted the "clean-up" indicated in the title of the comedy.
Five Art Dramas for July

Joe Welsh, Famous Actor, Will Lead Off the Month in “The Peddler.”

Five productions of mark are promised for release by Art Dramas, Incorporated, during the month of July. The productions are “The Peddler,” U. & Amusement; “Miss Deception,” Van Dyke; “When You and I Were Young,” Apollo; “The Millstone,” Erbograph, and an untitled feature from the U. S. Amusement. “The Peddler” was originally intended to be a special, but the demand from exchanges persuaded the producers to make it a regular program release. This picture will mark Joe Welsh’s first important screen appearance. This famous actor, who has been in vaudeville and on the legitimate stage for over thirty years, has done practically no photoplay work. Catherine Calvert is chief in support of the star, this being her second picture appearance. In the role of the peddler’s son is Sidney Mason. In other roles are Kittens Reichert and Sally Crute. Herbert Blache directed.

The second picture is Van Dyke’s “Miss Deception,” from the pen of Joseph Franklin Poland. This script gives Jean Sothern an opportunity to play a role different from anything she has hitherto attempted. Following comes “When You and I Were Young,” from Apollo. Alma Hanlon is featured and Harry Benham is leading man. Robert E. Mantel, Jr., has an important role. The story and scenario are by Frederick Rath. The Erbograph drama, “The Millstone,” follows. It is a picturization of Albert Payson Terhune’s story of the same name, and is a narrative of strength and intensity. The fifth production of the month will come from the U. S. Amusement Corporation studios.

AT THE FOX STUDIOS.

Jane and Katherine Lee, William Fox’s baby grands, have completed their first starring picture, “Two Little Imps.” It will be released on July 8. The film is a regulation five-reel feature and is crammed full of that roughish mischief which has given all film fans who have seen the Lee kids so much pleasure.

June Caprice has begun work on a new picture under the supervision of a new director, Harry Millarde, a well known director. The story is laid in Holland and is a beautifully happy tale of childhood in the land of the dikes. Harry Millarde plays opposite Miss Caprice. Mr. Millarde succeeds Director John G. Adolfi, who is to direct another famous Fox star.

R. A. Walsh has started a new production for William Fox with Mirian Cooper in the leading role.

“The Wrong Mr. Fox” (Klever).

Victor Moore will release on July 15 his newest single reel comedy, “The Wrong Mr. Fox.” It was written by Mr. Moore, and it deals with a funny adventure of an actor and a minister. In this picture Moore gets away from the “family series” and plays a character of his own.

The author plays Jimmy Fox, a “not-so-good” actor who starts out to join a troupe. En route he gets mixed up and is taken for a minister. He has to “pull” the Sillery Sunday stuff, and he nearly gets away with it. He would have, if he hadn’t forgotten his trousers, for they play a very important part in the end of the story.

The idea of this comedy is distinctly different than anything Moore has yet produced, and the fun that is in it comes out of the funny situations. They keep Moore hopping all the way to the finish, with the result that make it a genuine laugh producer.

Gaulmont Shows Capital of Bohemia.

Prague, Bohemia, is likely to become the capital of an independent nation of Bohemians after the coming of the Gaumont Company is taking advantage of this fact to show pictures of Prague in “Tours Around the World” No. 31. Prague was the ancient capital of Bohemia, and is rich in historic lore. The architecture has a quaint look to our New World eyes. Exhibitors who show these pictures may be sure that they are offering views which will hold the interest of their patrons with the same effectiveness that rules when a gripping photodrama is on the screen.

Historical Picture Coming.

“The Spirit of Seventy-Six,” a ten-reel feature film based upon authentic historical characters will be shown in New York the second week in July as the initial offering of the Graple Amusement Company, which recently opened offices in the New York Theater building. Incidents in the lives of George Washington, George III, Benjamin Franklin, William Pitt, Hannah Lightfoot, Walter Butler and many others are faithfully portrayed and scenes depicting the warfare during the period of the Revolution ought to be of particular interest just now as a contrast to modern methods. “The Spirit of Seventy-Six,” was written by and directed by Robert Goldstein.

Fairbanks at Work on “The Optimist.”

With three large automobiles loaded with players Douglas Fairbanks and Director John Emerson started in search of a mountain peak to resemble the Alps. They discovered the object of their quest sixty miles from the Westcoast Artcraft studio. “The Optimist,” an original story by Douglas Fairbanks, shows the latter, who is in of a roaming disposition, in the Alps, Africa and South Sea Islands. Director Emerson has been fortunate in finding the desired atmosphere in California. The play design with a theme that comes under the heading of “highbrow,” but the treatment is along elemental lines.

Alaska Girl in Metro Play.

Dee Dorsey, the young woman who makes her debut on the Metro program in “The Jury of Fate,” is the daughter of the librarian of the farthest north public library under the Stars and Stripes. Miss Dorsey was educated in Fairbanks, Alaska. She graduated from the Fairbanks High School, and then spent a year in the North mining.

Miss Dorsey left Fairbanks six years ago and went to Alabama to finish her education. After four years in the South she came to New York and started her career on the screen as an extra girl. Her ability, her ambition and her beauty soon won her recognition.

Juanita Hansen to Support Wilbur.

David Horsley has just announced the leading woman for Claude Wilbur, whose features are to be released on Art Dramas program, will be Juanita Hansen. Shirley Huxley has also been added to the cast.

These two players will make their first Art Dramas appearance in a Western drama, which is tentatively called “Devil May Care.” Lorimer Johnston has been engaged to direct this and other Wilbur plays.

Uncle Sam Purchases a Minusa.

The Minusa Cine Products Company is rejoicing over the reception of an order from the United States Naval Academy, Annapolis, for a specially constructed Minusa Gold Fibre screen. This order was placed through Representative J. F. Dunwoody of Baltimore.

Uncle Sam purchased a screen with a surface 12 by 16 feet.

The Lees Took the Money.

Jane and Katherine Lee have shown the big stars how to do things. Their latest stunt was walking off with the first prize at the Automobile Fashion Show held on June 23 at the Sheephead Bay Speedway, Brooklyn, in a snappy eight cylinder touring car. The awards were a blue ribbon for the makers of the car and a $200 Liberty Bond for the Kids.
Gladys Hulette Leads Pathe July 22

Pearl White and Ruth Roland Follow Her in "The Fatal Ring" and "The Neglected Wife."

Gladys Hulette and Ruth Roland are the stars appearing in the features of Pearl's bill for the week of July 22. Gladys Hulette is seen in "The Last of the Cattle." A silent version of this story is being produced by Astra under the direction of William Parke. The story was written by Samuel Morse and the scenario by George B. Seitz. It is in many respects the most potent picture in which Gladys Hulette has yet appeared, being strongly dramatic throughout and yet furnishing her with the kind of role in which she appears at her best, one of innocence, youth and sweetness. William Parke is the director.

Pearl White is seen in the third episode of "The Fatal Ring" entitled "The Blacksmith's Son." A thrilling succession of scenes and a great fight are features of this episode, in which Carlsen traps Pearl and Knox in a diabolical manner. The cast includes Warner Oland, Earl Fox and Henry Gsell.

Ruth Roland is starred in the eleventh chapter of "The Neglected Wife" entitled "A Reckless Indiscretion." The episode shows a lawyer, played by Nell Harding, to steal compromising letters written by Kennedy (Roland Bottomley) to Margaret (Ruth Roland). He has attempt of Margaret and Norwood (Phillo McCullough), who is ignorant of the nature of these letters, to recover them. The scenario is the work of Will M. Ritchie.

"Southeastern Texas" is the title of the sixteenth "Know America" color home scene. The picture shows the various exchanges in lumber mills and shipbuilding yards of southeastern Texas. Popular interest attaches to it at the present owing to the activities of shipbuilding.

An international cartoon and scenic, split reel release and Hearst Pathe News No. 60 and No. 61 complete the program.

ADMIRAL FISKE SEES TOPPERDOPLANE SCREENED.

Admiral Bradley Fiske and Allen R. Hawley, president of the Aero Club of America, were guests of honor at a special demonstration of a motion picture at the Paramount Pictures Corporation projection room July 2, where animated drawings showing the theory and operation of the torpedoplane were shown on the screen for the first time. The torpedoplane is the invention of Admiral Fiske, and the Government is considering the adoption of this remarkable combination of weapons for use in the present war.

The showing the motion picture demonstration of this remarkable contrivance was done at the Bray Studios from plans and specifications furnished by Admiral Fiske, but the invention has not been one of the 19,200 which comprised the completed picture. Admiral Fiske was warm in his praises of this remarkable demonstration of the practical value of the motion picture in giving vivid representation of complex inventions.

The subject will be released by Paramount as part of the regular Pictograph service.

SHERWOOD TO PLAY OPPOSITE MABEL TAILAFERRO.

William Sherwood, well known to patrons of Metro pictures for his starring in "Exile," "Echoes," and other Metro features, has been engaged to support Mabel Talaferro in "The Jury of Fate," the forthcoming Metro wonderplay which June Mathis and the story is that of a love affair of the Fagin type.

Tod Browning, the director of the production, selected Mr. Sherwood to play opposite Miss Talaferro after he had studied more than a hundred others for the part, some of whom are in the cast.

Mr. Sherwood returns to the stock company of the South with much more experience in the art of acting than when he first joined it. Since he left some time ago he has been continually before the public on the screen. He is a native of New Orleans, a graduate of Tulane University in that city, and came and has been an experience in the stock companies of the South.

TRIANGLE BUYS ANOTHER PULVER STORY.

The great interest aroused by the announcement that Triangle is soon to present a picture version of "Sudden Jim," has prompted the company to purchase other popular stories, among them the novel "The Man Hater" by James Branch Cabell. Pulver. Winifred Allen, the Allan Dwan "discovery," has been cast for the star role in the play, which is already in the first stage of production at the Triangle-Yont production.

Little Anna Lehr, the eight-year-old daughter of the emotional actress recently engaged by Triangle, will appear as the star. This child actress is already known to the public as the baby in "Ramona."

MINUSA ALMOST REACHES NORTH POLE.

The Minusa Company has sold to A. R. Thorne, proprietor of Thorne’s theater, Pantages and others, the film on which the future of ”The Well” is based. The letterhead of this enterprise exhibitor tells us that Thorne’s theater is farthest north, and it has the reputation of being one of the most up-to-date show houses in the arctic zone.

Cuff Installs Two Symphonic Orchestras

Colonial and Palace Theaters of Orange, N. J. Invest $30,000 in Musical Equipment.

One of the most important sales of musical instruments in the past few years has been that of $30,000 worth of instruments to the Robert Morton Symphonic Orchestras for the sum of $20,000 to George C. Cuff, vice-president of the American Photoplayer Company, 62 West Forty-fifth street, New York, who signed a contract to deliver two Robert Morton Symphonic Orchestras.

GEORGE C. CUFF SINGING CONTRACT IN OFFICE OF M. J. SAMUELS.

Cuff, president of the Mutual Theaters Company, Orange, N. J. These two orchestras will be installed in the Colonial and Palace theaters, in Orange. The American Photo Player Company has just announced a new division of its business, devoting Holster, of orange, to the building and erection of the Robert Morton Symphonic Orchestra.

The construction department heads of the company have been devoting the last two years in the planning and erection of this orchestra, working toward an ideal. This instrument is designed especially to represent and duplicate the tones of a symphonic orchestra, in addition to the requirements to be obtained from a cathedral organ and an orchestral organ.

The orchestra is all under the control of one man; the instrument may be played by hand, but is also equipped with a mechanical device operated by means of rolls, putting all the resources of the instrument at the disposal of even an operator without technical skill; the instrument also contains a piano of highest artistic merit.

SELLING SHOWS GROWTH OF TRANSPORTATION.

"The Magic of motive Power" is the title of the Sellie feature film to be released in General Film service on Monday, July 9. This production is said to be intensely interesting, as it does the evolution of transportation from the horse to the train.

With Harold Lloyd and Toto, the Hippodrome clown, now busy at the Roxy studios, Mr. Roach believes he has an unequaled pair of comedians under his direction.

"FEATURES AS "ALSO RANS" IN ADS.

It appears as if instances multiply to make good the words of Hank Hollier, of General Film, that the day of the short-length picture of merit has indeed dawned. The latest example of confidence in a two-reel picture as the overshadowing drawing card of a show comes from Little Falls.

At the same time that the Liberty theater of that city played a five-reel feature with a considerable star, it played also General Film’s "Past One at Rooney’s," the two-reel O. Henry story, "Lonesome Luke," the sequel of "Lonesome Luke, Messenger," and that of August 19 is "Lonesome Luke, Mechanic."
HAVING fixed the program until the week of August 20 with a half dozen features completed and ready for schedule, Bluebird directors have turned their attention to producing issues for the regular season. The August announcements include Franklyn Farnum and Brownie Vernon in "The Clean-Up," August 6; Myrtle Gonzales and George Hernandez in "The Show-down," August 15, and Rupert Julian and Ruth Clifford in "Mother of Mine," August 23.

Jack Conway has completed "Little Miss Fix-It," with Ella Hall. Lynn F. Reynolds has finished "Mr. Op.," in which Neva Gerber and George Grasse have succeeded in the featured roles. Joseph De Grasse has ready for release another Dorothy Phillips feature, "Triumph," and Franklyn Farnum and Brownie Vernon, under the direction of Elmer Clifton, have turned out "The Fourth Glove." All these attractions await only the necessary formalities of being dated up for distribution.

Ella Hall is now working under the new director, Harry Salter, in preparing "Bitter Sweet," with Claire Du Brey and Charles Nalles chief in her support. J. Grubb Alexander furnished the story and scenario. Rupert Julian is directing "The Face of Prentice Tiller," a scenario furnished by E. J. Cloward, in which Mr. Julian and Ruth Clifford will be co-stars. Others in the cast will be Lloyd Whitlock, E. A. Warren, Frank Brownlee, Wedgewood Nowell and Wilbur Highy.

Ida May Park is creating another Dorothy Phillips Bluebird entitled "Bondage," with William Stowell and Lon Chaney, usual chief supporters. There is a prospect of Louise Lovely returning to the Bluebird program in an Allan Holubar production, "Sirens of the Sea," with Mr. Holubar sharing the stellar honors. It will be observed that Bluebird is making ample provisions for the new season.

PLAYER WILL CENSOR HER OWN PLAYS.

Upon renewing her contract with the Van Dyke Film Corporation, released by the Van Dyke Production Company, Miss Kathleen Sothern insisted on the insertion of a novel clause, whereby it is understood that she will not appear in any productions whatever which are concerned with unwholesome subjects. Under the new arrangement Miss Sothern will read every story submitted for her use and pass on it before it is purchased from the author.

BARRYMORE HOME IN METRO PLAY.

The exteriors for the forthcoming Metro wonderplay, "The Whirlpool," written and directed by Lionel Atwill, in which his sister, Ethel Barrymore, as featured, were taken at Taylor Point, near Mamaroneck, the beautiful summer home of the star. The grounds and house are especially adapted for the settings called for by the script, and Lionel Barrymore persuaded his sister to allow her house to be used as the background for the exteriors of the picture.

"IN THE AFRICAN JUNGLE" (Selig).

"In the African Jungle" is the title of a Selig wild animal drama which has been completed. The stars in the feature, featuring Kathlyn Williams, are by other favorites, including Baby Basset and Baby Blue.

Scene from "In the African Jungle" (Selig).

Lillian Wade. The many admirers of Kathlyn Williams will welcome her return to the screen in one of her former dramas of the jungle, for it was in photoplays of this character that she first achieved fame. Her work in "The Adventures of Kathlyn" has never been forgotten by lovers of motion pictures. "In the African Jungle" is a drama of African wilds in which a father and daughter are made prisoners by savages and thrown into a pit of wild beasts. How they escape affords occasion for many thrills.

Paramount Extends Open Market on Old Pictures

Paramount Releases to Its "Preferred" Class Fifty-Two Additional Subjects.

Paramount, through its executive office, announced to exhibitors some time ago that it had placed its third set of Paramount pictures upon the open market, available to all exhibitors irrespective of the franchise clause in program contracts. The new list of titles contains two pictures that have been offered. The list contains some of the greatest productions that have ever been made by the Famous Players, Lasky, Zukor, Theodore, and Thomas companies.

The first 104 Paramount pictures were placed on the open market about two months ago. These additional pictures include some of the following titles: "The Cheat," "The Spider," "The Thirty-Third Degree;" "The Madman;" "The Masquerader;" "The Spider;" "The Fugitive." All these pictures have been well received by the public.

In hundreds of communities it has been impossible for more than one exhibitor to use the pictures because of the restrictive and protective franchise that had been issued in connection with the Paramount Pictures at the inception of this distributing corporation.

To these 156 pictures are now added 50, making a total of 206. These are classed as Paramount Preferred Pictures. New prints have been supplied, and new paper, additional advertising and publicity material of high grade has been prepared for these open booking pictures.

HOLMES WELL INTO FIRST ESSAYAN.

Taylor Holmes has said goodbye to the speaking stage. He is in the pictures to stay. At least that is the present state of his mind and he does not regret it.

The actor who led "Bunker Bean" to footlight fame is half finished in his first Essayan production. It will be his screen debut, and practically so, for Holmes during the last few weeks has been in the Essayan "factory" line he has had in a one-reel picture for the old Bioscope, about eight years ago. As he expresses it, "that does not count," for filmland then was still a wilderness of undevelopment.

Mr. Holmes' first Essayan production will be "Efficiency Ed- gars," starring "Bunker Bean," a story of the stage by Clarence Buddington Kelland which appeared in the Saturday Evening Post. He has contracted to star in three pictures for the Essayan and, for the time being, he holds an option on his services for further productions. It is possible that he may appear in a film version of "Bunker Bean."

NEW BUTTER-KIST STEAM MACHINE.

The Holcomb & Hoke Manufacturing Company, Indianapolis, makers of the famous Butter-Kist Popcorn machine, announce a new model operated by steam. This model is almost identical in appearance to the company's other models and the heating and popping elements are exactly the same. This announcement will be received with interest especially by our readers in the smaller towns of the country. It opens a field for one or two plants per community. This new machine can be operated any place where crowds of people congregate for amusement or work. The company will be able to make deliveries practically as soon as production is withheld until it could fill orders already on file.

EXHIBITORS TO SEE GOLDWYN AT HIS SUMMER CONVENTION.

A village designed by Everett Shinn, famous American illustrator, and executed by the mechanical staff of the Goldwyn Studios, a race track with a real horse race in Hobokan, N. J., chartered for two weeks, and a complete circus with 5,000 "extras" employed as spectators comprise three separate features of the current Mae Marsh-Goldwyn production which is exceptionally conceived. All three sets of photodramas ever to be attempted among metropolitan studios. As a photodramatic spectacle it is claimed the Goldwyn play tours in process of making will rival "The Birth of a Nation." This third of the Mae Marsh productions will be finished the second week in July, and by the night of July 13th it will be possible for the Chicago area to get it shown to the trade at the meeting of the national exhibitors.

VIRGINIA PEARSON HAS NEW DIRECTOR.

Carl Harbaugh, director of the Fox production of "The Scarlet Letter," "The Demillette" and "The Broadway Play," has been assigned to direct Virginia Pearson's future photoplays.

And his star are now at work in the Fort Lee studios on a thrilling mystery drama in which will be many novel scenic and photographic effects. Carl Eckstrom plays opposite Miss Pearson.
**Convention Visitors:**

DELEGATE YOURSELVES to meet the staff of the
**Moving Picture World**
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Chicago Office—917-19 Schiller Bldg.

JAMES S. McQUADEC
Western Associate Editor

PAUL C. HINZ
Business Representative

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A marvel of compactness and efficiency, lowest price professional motion picture camera on the market. Carl Louis Gregory, of the Motion Picture Photography Department in the Moving Picture World, recommends the Compact as the best topical camera on the market for anywhere near the price. Ideal for advertising newsfilm, etc. Direct focusing device fitted with a B & L Tessar Series I-C F: 3.5 lens, Aluminum magazines, 200 ft. capacity, takes standard film, our special price $98. Guaranteed to produce pictures equal to any shown in theatres. Panoramic and tilting top tripod, $15.

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It has 200 feet of magazine capacity. Additional feature—New automatic dissolve ready.

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Send a postal now. We will furnish a complete description of this remarkable camera—the world's greatest value in motion picture cameras.
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The popularity and success of any place of entertainment depends largely upon its pleasing appearance.
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mense variety of papier mache and floral decorations especially adapted to theaters.
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Such exhibitors as Ascher Bros., Jones, Linick & Schaefer, Lubliner & Trinz, Alfred Hamburger, are among those who can be asked regarding the quality and effectiveness of a lobby fixture by HAMBURG.

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Every theater man knows the value of up-to-the-minute film weeklies. They pack the house quickly. You can get your own weeklies just as good as anyone. Show them in your own house first, and then sell them.

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This field is growing rapidly every day. The camera man equipped with a Davsco or Universal is the man best equipped for this work.

Bigger Profits—Act Now!

This special money-saving opportunity on the two recognized leading motion-picture cameras gives you the big chance you have been waiting for. Sit right down now and write us. Tell us to ship you the machine you want.

FREE—We have some motion-picture camera facts that will open your eyes. Every person interested in motion-picture cameras should have this information. Write for it now.

Save Money on Still Cameras Too! Write for Special Catalog!
You can save 10% to 50% on just the camera you want—Eastman Kodaks, Graflex, Rexo, Ansco Cameras, lenses, photo accessories, etc. Everything in cameras at lowest prices.

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Immediately after the now famous "Parentage" trade showing at the Rialto Theatre, New York, Mr. Seng Western Unioned his appreciation of our work and service as follows:

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Showing on Parentage Tremendous Success Everybody Very Enthusiastic and Print Looked Wonderful on Screen General Effect Magnificent Thanks

FRANK J. SENG

When The Whartons trade-showed their "The Great White Trail" at the Broadway Theatre, our developing and printing, and especially our color work, came in for a generous slice of well deserved praise. The Whartons are too old in the game to gamble with valuable negatives. We do their work and are proud of it.

"Should She Obey" looked so good on the screen that M. H. Hoffman bought New York rights with no parley. We did this work also; it speaks for itself.

How About Prints of Your Feature?

Rothacker

There are reasons—Come and see them.
ARGENTA, ARK.—Louis Rosenbaum, manager of the Prin-
tice picture and vaudeville theater, 125 by 150 feet, twenty-five foot stage, seating capacity, 1,600, furnishing $7,500, cost of building $15,000.  
Laverne Company, Samuel S. Harris and others, are having plans prepared by Theodore M. Kennedy of the rebuiling the Royal theater: seating capacity, 1,200, roof of steel, cost $15,000; in main building; cost, $150,000.  
SOMERTON, ARIZ.—W. A. Gilmer has opened a moving picture-
theater 30 by 120 feet, has been opened here by G. S. Bell. The house has seating capacity for 400 persons.  
FORT COLLINS, COLO.—The Fort Collins National Bank has plans to build a theater for the bank, seating capacity 150 feet, cost $25,000.  
BRISTOL, CONN.—Bristol theater, care Fuer & Saperstein, has been moved to the vacant lot.  
HARTFORD, CONN.—N. J. Autarsh, 178 Park street, has plans for a two-story theater and office building, $15,000.  
WATERTOWN, CONN.—Flynt Building & Construction Com-
pany, are preparing plans to erect a two-story theater, store and office building, 50 by 40 feet, cost $15,000.  
WASHINGTON, D. C.—Blanke & Zink, Equitable building, Baltimore, Md., are preparing plans for a one and two-story theater and office building, 145 by 50 feet, cost $15,000.  
WASHINGTON, D. C.—Samuel J. Frescoott Co., Inc., 814 Thir-
tenstreet N. W., have the contract to erect a four-story theater building at 609 Thirteenth street for the Washington New Theater Company, to cost $15,000.  
DAYTONA, Fla.—Arcade Company, Ernest Kreitzberg, president, will issue $50,000 bonds to remodel amusement hall for theater; floors and walls to be partly tiled; new front; marquise; balconies; fourteen boxes; stage 35 by 105 feet; seating capacity 2,000; interior decorations.  
DAYTONA, FLA.—Conrad-Bulldard Company will erect the-
ater for the Florida State Building at 145 Orange street; about 70 by 90 feet; fireproof; to cost $40,000.  
THOMASVILLE, GA.—J. L. Huggins has the contract to erect-
the New York Opera Company, $15,000.  
BURLEY, IDAHO.—S. J. Osika is erecting a modern fireproof moving picture theater here, to cost about $30,000.  
GOODING, IDAHO.—A $25,000 moving picture theater is under con-
struction here for A. J. Schubert.  
REXBURG, IOWA.—A new moving picture theater has been opened here by Frank Lurage, with seating capacity of 700.  
BAGLEY, IOWA.—The moving picture theater formerly con-
ducted by C. B. Owen has been leased by A. C. Grant.  
ATLANTIC, IOWA.—Fred Bohling, of Menlo, has purchased the Unique theater from J. O. Howard.  
BADLINGTON, IOWA.—E. W. Palmer has leased the opera-
house and will conduct it as a moving picture house.  
BRADYVILLE, IOWA.—W. E. Williams has opened a moving picture-
theater.  
BURLINGTON, IOWA.—The Brooks Stock Company of Milwau-
kee, Wis., has reopened the Garrick theater.  
CEDAR FALLS, IOWA.—E. S. Vivian, owner of the Cotton theater, will remodel the building.  
CEDAR RAPIDS, IOWA.—The Isis theater is now being con-
ducted under the management of W. F. Clement.  
CEDAR RAPIDS, IOWA.—The Ideal theater has been leased by (Twrence Kyle and reopened.  
CEDAR RINDA, IOWA.—G. W. Past has purchased the Orpheum theater.  
CRESCO, IOWA.—Cresco Opera House Company has purchased the opera house and will conduct it as a moving picture house.  
Davenport, IOWA.—A. C. Hare, Dr. Crawford, John Bornemann and W. Nolte have taken over the moving picture theater formerly operated by J. A. Hill.  
GRINNELL, IOWA.—John Longshore, owner of the Lyric theater, will erect a new moving picture house on Main street.  
HULL, IOWA.—A moving picture theater has been opened here by Henry Dahl.  
IOWA CITY, IOWA.—The Princess theater has been closed.  
KNOXVILLE, IOWA.—H. M. Stern of New York has purchased the Grand Opera House and will open it with first-class vaude-
ville and moving pictures.  
LAKE MILLS, IOWA.—The Dyrne theater has been taken over by Mr. D. K. Weege.  
LIME SPRINGS, IOWA.—The Gem theater, formerly known as the Star, has been opened to the public. It will be conducted by the joint management of J. J. Williams and Richard Farrar.  
MAQUOKETA, IOWA.—Morley Morrison and William Holley have closed their moving picture house here.  
MARION, IOWA.—Charles Medhurst, of Cedar Rapids, has taken over the Garden theater, formerly operated by Joseph Mullerhag.  
MINNEAPOLIS, Minn.—P. E. Woods, manager of the Orpheum opera house and will conduct it as a moving picture theater.  
ROCK RAPIDS, IOWA.—The theater and amusement building, to be built by E. A. Hunt, will have both stories; cost $100,000, 135 by 100 feet, and $20,000.  
SIOUX FALLS, SIOUX CITY, IOWA.—Pierce, 190 North 11th street, has the contract to make alterations to the Empress theater, to cost $3,000.  
THE owner is William H. Gowen, 106 Summit street.  
SIOUTH, IOWA.—Sun Theater Company has been incor-
porated with a capital stock of $5,000. J. L. Kincaid inter-
ested.  
STEAMBOAT ROCK, IOWA.—G. O. Barlow, who conducta a mov-
ing picture theater here, plans to erect a new structure.  
STUART, IOWA.—A. E. Anderson has disposed of his moving picture theater to J. E. Anderson.  
WEST BRANCH, IOWA.—The Pastime theater has been taken over by Robert Rile.  
CARLISVILLE, ILL.—A new moving picture theater will be erected on West Main street for Ray Lancaster and H. C. Edwards.  
CHICAGO, ILL.—J. L. Khan, 2926 Commercial avenue, has plans by E. E. Somers, 64 E. Van Buren street, for a one-
story theater and store building, 152 by 125 feet, to cost $30,000.  
EAST ST. LOUIS, ILL.—C. N. Kiefer has the contract to erect the moving picture theater at 11 and 13 S. Main street for M. V. Joyce; to cost $10,500.  
EDWARDSVILLE, ILL.—W. A. Edwards has purchased the Century building and will probably convert it into a modern moving picture theater.  
FARMER CITY, ILL.—J. A. denholl plans by G. H. McMillan, has plans, 113 E. Main street, for an extensive improve-
ments to his theater building, to cost $5,000. These will in-
clude a new front and remodeling of the lobby.  
FLYNN, ILL.—The Florida Amusement Company has taken over the Orpheum theater here.  
OAKLAND, ILL.—An airshow has been opened here by Ross Farley.  
PRINCEVILLE, ILL.—A. R. Henry has established a moving picture theater in the Henry building.  
RUSHVILLE, ILL.—The new Princess theater, erected for Carri Pearson, has been opened.  
COLUMBIA CITY, IND.—Church & Coover, 680 Shawf build-
ing, has plans by C. H. Shawf, has plans for a one-story moving picture theater, 68 by 74 feet, to cost $15,000. Owner, stock company, recently organized. Lee Aker's interested.  
INDIANA CITY, INDIANA.—H. J. Chamber & Company, 242 S. Second street, have plans by John Ercher, 644 W. Van Buren street, Chicago, for extensive improvements to their two-story theater under cost $35,000.  
INDIANA HARBOR, ILL.—A brick moving picture theater, 35 by 200 feet, will be erected on the east side of Cedar street, between 139th and 137th streets, for Larens Wegryn, to cost $9,000.  
INDIANAPOLIS, IND.—The Lenwood is the name of a new moving picture theater opened at 131 S. Illinois street.  
KANSAS CITY, KAN.—Gruber Brothers, 516 Minnesota street, will expend about $5,000 in remodeling their theater building.  
KANSAS CITY, MASS.—Town has plans by Ruen & Parker, 430 young street, Boston, for a two-story hall building, 80 by 41, to cost $40,000.  
LAPEER, MICH.—The Maltz opera house will probably be rebuilt. James H. Kerr is the manager.  
BESSEMER, MICH.—A moving picture theater has been established in the opera house.  
DETROIT, MICH.—John Frasi and John Flickstein, 197 Davi-
son road, are having plans prepared for a one-story moving picture theater, 24 by 56 feet, to cost $5,000.  
DETROIT, MICH.—Louis Smilansky, 202 Chamber of Com-
merce building, has plans by Fred Svirsky & Co., 201 Equit-
ity building, for a three-story theater, store and apartment build-
 
HAXEL, MICH.—Thomas Ban has the contract to erect a one-story moving picture theater, 24 by 96 feet, for John Flickstein.  
FLINT, MICH.—W. S. Buttefield, Majestic Theatre building, plans to remodel the Garden theater.  
FLINT, MICH.—The theater which was destroyed by fire, will be rebuilt and opened under the name of the Vogel theater. Mr. Laity will be the manager.  
HANCOCK, MICH.—Extensive improvements are being made-
to the Star theater, including a new balcony. Andrew Bram is the manager.
HIGHLAND PARK, MICH.—The Acme theater has been opened under new management.

HIGHLAND PARK, MICH.—The Bijou theater has been renovated, redecorated and reopened to the public.

PLAINWELL, MICH.—A. C. Miller, N. L. Reas, F. R. Hender- lit, have purchased the Leidenheimer Theatre.

PORT HURON, MICH.—The Bijou is now being operated by Herbert L. Wells.

STEVENS, MICH.—The new Electric theater has been opened under the management of R. G. Tetro.

AKELEY, MINN.—The Bijou theater has been opened. It will be conducted under the management of J. A. Bell.

ALEXANDER, MINN.—The Howard theater is to have a new front.

BAUDETTE, MINN.—Charles Jacobson has plans for Thomas Johnson’s modern moving picture theater, to cost $16,000.

BEMIDJI, MINN.—A. G. Harris, of Moline, Ill., has taken over the Rex theater, formerly operated by E. M. Ney.

BISMARK, N. D.—Claire Harmon & Herbert B. Davis, proprietors of the Orpheum theater at Irton, have leased the Empress theater here and assumed management of the house.

CAMBRIDGE, MICH.—The United States Theater Company has taken over the management of the Moon theater.

CANDY, MINN.—The Broadway theater has been opened to the public.

CANBY, MINN.—W. E. Lyon, proprietor of the Broadway, has taken over the Iris theater.

CENTRAL FALLS, R. I.—The Bijou theater from this city has been leased to C. Adams. The house will be devoted to high-class pictures.

DASSEL, MINN.—The K. & H. theatre, conducted by Koerner & Posedziecinski, has been closed.

DULUTH, MINN.—The Kozy theater, located at 419 East Fourth street, has been opened to the public.

FORT MADISON, Ia.—Louis Grassinger has taken over the lease on the Princess theater.

HENDERSON, MONT.—A moving picture theater has been established in the community hall, with seating capacity for 1,000 persons.

HOPKINS, MINN.—The Royal theater is now being conducted by Louis Slavik and Bryan Pifer.

KIESER, MINN.—Phil Fahan is the new manager of the Princess theatre.

LESEUTHER, MINN.—Thomas Hansen has closed his theater here and moved to St. Paul.

MINNEAPOLIS, MINN.—G. V. Vannom, 713 Cedar avenue, has made application for a license to conduct a moving picture theater.

MINNEAPOLIS, MINN.—H. C. Andres, formerly city salesman for the Vitagraph Company’s exchange here, has been made manager of the Lyric theatre.

MINNEAPOLIS, MINN.—N. C. Eldridge is building an addition to his moving picture theater. The improvements will cost $2,000.

MONDOVI, MINN.—The Gem theater has been opened over by J. L. Laetscher and C. E. Steinfeld and opened.

MINNEAPOLUS.—The Grand Theatre Company has purchased the Gem theater from F. W. Boll. Mr. Boll will hereafter devote all his attention to the development of his business at 631 Fourth avenue.

MURDOCK, MONT.—James Clark will open a moving picture theater here.

PAUL RAPIDS, MINN.—Tom Pasch has disposed of his interest in the Gem theater.

PAYNESVILLE, MINN.—The moving picture theater under construction for Hood & Hartigan will be completed in a short time.

ROCHESTER, MINN.—The Metropolitan has opened under new management.

ROCHESTER, MINN.—The Sherman Kelly Stock Company will open the Lawler theater.

SAUK RAPIDS, MINN.—Walter McGraw has sold his moving picture house here.

SPRINGFIELD, MINN.—G. C. Steiner, of Welcome, has purchased the Grand theater from William Mueller.

STILLWATER, MINN.—E. H. Phillips has purchased a moving picture theater here.

TOLEDO, O.—A stock company comprising George C. Dudas, C. F. Leader, J. B. Rosenberger, J. Bisenius and Peter Foltmer have purchased the Davison theater and renamed it the Embassy. George Morgan will be the manager.

ST. JAMES, MINN.—Manager H. A. Nelson of the Princess theater, has taken over the Star theater.

TRACY, MINN.—It is reported that A. J. Bahmer has disposed of his interest in the Colonial theater to Webb & Peterson.

WABASHA, MINN.—Herman Herrmanson and Roy Thompson, of Wabasha, have purchased the theater from J. H. Ross.

WILMONT, MINN.—G. O. Trowbridge and F. A. Baker, Jr., will open a moving picture theater here.

WINTON, MONT.—The Joy theater has been purchased by Henry Klaus.

CLARKSDALE, MISCO.—R. N. McWilliams has let the contract for a theater and store building to cost $140,000.

DENVER, Colo.—George N. Baker, prominent theater executive, is preparing plans for a $150,000 theater and building, to include garage.

DOSHEIM, MASS.—William H. Kingsbury has plans by Funk & Wilcox, 120 Boylston street, Boston, for a one-story theater, 55 by 180 feet.

BALTIMORE, Md.—Parkway Theater Company, care H. W. Webb, Fidelity building, have plans by Thomas W. Lamb, 444 Broadway, New York City, for an addition to their theater building, to cost $50,000.

BALTIMORE, Md.—Parkway Theater Company, 3 and 8 W. Ledger street, has abandoned its plans to erect an addition to theater.

SKOWHEGAN, ME.—Mrs. Forrest Goodwin plans alterations and an addition, 40 by 40 feet, to her theater building, to cost $6,000. Lessee, Michael St. Ledger.

ST. LOUIS, Mo.—Audubon Theater Company, 705 Olive street, has plans by Charles H. Dettering for altering theater and office building on Grand avenue, near Olive street; fire-proof; composition roof; reinforced concrete floors; remodel lobby; additional entrances; lighting indirect; electric and gas outlets; reinstallation Otis elevators in new positions; cost, $100,000.

ANAconda, MONT.—Herbert Riley has purchased the Liberty theater on Broadway.

BROADVIEW, MONT.—Jensen & Herberg who operate moving picture houses in Seattle and Portland, Wash., have taken over the new Marlow theater and opened it to the public.

HELENA, MONT.—It is expected that the new Marlow theater will be completed and opened about the first of November.

KALispELLE, MONT.—The Princess theater has been purchased by E. N. Disney.

MALTA, MONT.—A. J. Bisheir, formerly manager of the Orpheum theater, has been given the management of the New Palace theater here, which has opened for business.

NASHUA, MONT.—A new moving picture house has been created on Prince and C. R. MacCallum.

OPIEHEIM, MONT.—E. W. Combs has purchased the Arcade theater from the Opera Amusement Company.

MADDOX, MONT.—Has opened a moving picture theater on the first floor of the Walker Opera House.

RONAN, MONT. —A modern moving picture theater is being erected here for H. M. Ghiller.

SACO, MONT.—The Grand theater has been purchased by F. J. Gath.

SHERBRY, MONT.—Manager Brockway of the Rex theater at Great Falls, Mo., plans to erect a new theatre building here.

SHELBY, MONT.—Dr. J. W. Williamson and J. S. McClory plan to erect a modern moving picture house on Main street.

TRIDENT, MONT.—The Ruby theater, formerly conducted by Robert Lindsay, has been purchased by Jack Lindsay.

WESTBY, MONT.—Martin Kunston has disposed of his interest in the theater to John K. Borg and J. A. Sloen.

WISDOM, MONT.—A new moving picture outfit has been installed in the dance hall here.

GREENSBORO, N. C.—W. D. McAdoo will expend $5,000 for improvements to the Isis theater. These will include enlarging stage, constructing new metal roof and laying new wood floors.

AVERDEEN, N. D.—The new Star theater has been opened here.

BEACH, N. D.—W. L. McKibbin and W. O. Fletcher who recently purchased the Beach Opera House, will convert it into a moving picture theatre.

BELFIELD, N. D.—A new moving picture theater is to be erected here and operated under the management of C. Dahl-heimer.

DICKINSON, N. D.—S. J. T. Davis of Minneapolis, Minn., has leased the Bay theatre here.

FARGO, N. D.—McCarthy Brothers have leased the Strand theatre.

FAIRLEY, N. D.—Rev. V. P. Welch will purchase a moving picture machine to use in connection with his church work at the Congregational Church here.

HILLSBORO, N. D.—A moving picture house is to be erected here by Halvorsen & Verne.

MADDOCK, N. D.—A new moving picture house will be opened here by Odum Erickson.

VALLEY CITY, N. D.—The Rex theater has been taken over by C. A. Robinson and operated.

WILKIN, N. D.—A moving picture theater has been opened here by J. B. Stoltzfus and Glen Robinson.

ALLIANCE, NEB.—D. W. Jones has contracted to erect a two-story moving picture theater, store and office building, 56 by 140 feet, for $48,000.

AURORA, NEB.—F. M. Mitchell, proprietor of the Mickelson theater at Grand Island, has leased the Airdom theater from J. E. Chapman.

BEATRICE, NEB.—A moving picture theater has been purchased here by W. H. Peterson.

BLOOMINGDON, NEB.—M. J. Hall has purchased a moving picture theater here.

CAMBRIDGE, NEB.—O. E. Wicklund has sold the De Luxe theater to Mr. & Mrs. C. L. Moore.

CENTRAL CITY, NEB.—L. J. Cooper will conduct a moving picture theater in the Martha Ellen Auditorium.

GRAZET, NE.—J. D. Deschon, who conducts a theatre in the Majestic building, has purchased the property. He will redecorate and remodel the theatre and increase the seating capacity to 600.

HOOFER, NEB.—The Rogers building has been converted into a moving picture theater.
HUBERT, Neb.—John Schilenberg has disposed of his moving picture business to Joe Harper.
LOUP CITY, Neb.—Thomas Daddow has purchased the Garland theatre at Neuhart, Hunt.
MINDEN, Neb.—The Gem theatre has been remodeled.
NEBRASKA CITY, Neb.—J. R. Jackson has turned over the lease of the Overland theatre to J. E. Gordon, of Sioux Falls, S. D.
OMAHA, Neb.—The Dohany theater will be remodeled and renovated.
OMAHA, Neb.—The Kohlhoff theatre has opened under the management of Mr. R. Rockman.
PALMER, Neb.—Charles Griffith has purchased the theatre here known as the Pastime from Liffsbald and Beyer.
SINDEY, Neb.—A new moving picture theater to cost $25,000 is to be erected here.
BAYONNE, N. J.—Joseph Hockstein, 20 W. Twenty-seventh street, has plans by Carl J. Goldberg, 427 Broadway, for alterations to the Broadway theater, to cost $10,000.
OLeAN, N. Y.—The Olean Amusement Company plans to make extensive improvements to the Grand theater.
STAPLETON, S. I., N. Y.—Henry Spruck & Son 304 Broad street, have the contract to erect a two-story theatre, 71 by 125 feet, for Charles Moses and Ivan D. Johnson, to cost $100,000.
CINCINNATI, O.—Avenue theater, 140 W. Fifth street, have plans by D. W. L. Cochrain Park avenue, for extensive alterations to cost about $12,000.
DAYTON, O.—A moving picture theatre will be erected on the site of the old Baptist church at the corner of Main and Second streets, and has secured the capacity for 2,000 persons and cost approximately $250,000.
MIDDLETOWN, O.—William Gordon has purchased the old Hotel applicatory theatre, plans and streets and plans to erect a modern open-air theatre on the site.
TULSA, Okla.—Trimble Estate will erect a one-story brick and reinforced concrete theatre building, to cost $70,000.
WIRT, Okla.—Jennings & Lowenstein will erect a moving picture theatre to replace the structure damaged by fire.
ALLIANT, Pa.—George W. Bennefield, 645 Penn street, Reading, Pa., has plans by George L. Gerhard, 619 Penn street, Reading, Pa., for extensive improvements to his theater building here. They include a front and rear 24 by 50 feet, to cost $4,500.
OLiAN, N. Y.—The Olean Amusement Company plans to make extensive improvements to the Grand theater.
BoscoBel, WIS.—V. M. Smirina of Prairie Du Chien formerly of the Metropolitan theatre in that city has purchased the theatre at the cost of $25,000, for use as a moving picture theatre, and theatre business and management of Hind's Opera House here.
Chippewa Falls, WIS.—C. M. Waterbury, owner of the Palace and the new Rex theater which is being erected, has purchased the Lyric theatre and theatre business from Caesar & Hale.
Fennimore, WIS.—Andrew Allen has taken over the moving picture theater formerly conducted by E. H. Brecher.
GreeNwood, WIS.—The operator of the theatre has been purchased here by Ray Olsen and Arthur Harrison.
Hazel green, WIS.—W. R. Champion has leased the town hall to New Building Company to cost $25,000 a year.
Hudson, WIS.—Desmond & Nickelby have disposed of their interest in the Delight theatre to C. Michelson.
Jefferson, WIS.—M. G. Dillenback has purchased a moving picture theatre here.
KenshOsa, WIS.—The new theater under construction for Charles Pacini and Earnest Klinkert will be known as the New Ford.
Kenosha, WIS.—White, White & White, 1414 Public Service building, are preparing plans for a two-story theater and store building to cost $75,000 by 140 feet, to be disposed of to the Public Service building; has plans for a theatre.
LCancers, WIS.—Clifford Taft has disposed of his lease on the Grand theater to Donald Dyer and Virgil Angulis.
MusCoda, WIS.—Owen & Ekhorn, 737 Johnson street, is having plans prepared for a moving picture theatre and store building to be erected here. E. Bracken is interested.
Madison, WIS.—Pinn & Human Amusement Company has plans by C. V. and George L. Rapp, 69 W. Washington street, Chicago, for a new office building and theatre to cost $60,000.
MasToWoC, WIS.—The Orpheum, theatre has been converted into a moving picture house. Mr. Thilen is the manager.
Menasha, WIS.—Clara Neubauer has purchased the interest of A. W. Green in the Neenah theater.
MORILL, WIS.—A. C. Johnson has disposed of his interest in the Majestic theatre to M. C. Barry.
MusCoda, WIS.—The Paulick opera house has been leased by local business men.
ReeDsburg, WIS.—The New Majestic is the name of a new moving picture house opened in the Conley building. H. E. Manfield is the manager.
Redsburg, WIS.—T. C. Johnson has purchased the Orphuem theatre.
Riton, WIS.—R. Diggins, of Chicago, has taken over the Armory theatre, formerly operated by W. T. Hickey.
ShenoyGAN Falls, WIS.—R. B. Guyett has opened a moving picture house here.
Stevens Point, WIS.—The Gem theatre is being remodeled.
Superior, WIS.—The Palace theatre has been opened.
Yankton, S. D.—Frank Nowachek has leased the Adams Opera House and will conduct it as a moving picture theatre.
Patrons Complain of Too Many Slides

Portland Screens Are Crowded With Programs—Result Is Speeding of Films—Exhibitors Glad to Co-operate, However.

By Abraham Nelson, Majestic

PORTLAND, Ore.—From the occurrences in the Portland photoplay field during the past few months it is apparent that the motion picture will play no small part in the conduct of the details of our great war that concern the home community.

The Portland exhibitors have not been backward one bit in giving their screen credits for the war. Innumerable slides have been shown. The result has, however, been detrimental to the picture picture more particularly to the patriotic societies by showing their slides, and at the same time get in the regular number of feature attractions. During this period, the films have been speeded beyond all reason, and complaints have resulted.

The number of demands on Portland picture shows to show semi-patriotic slides have become so great that exhibitors have been compelled, to some extent, to use some of them. The Exhibitors’ League, to which all slide requests are referred, is daily called upon to sanction the showing of slides for benefit dances given for soldiers’ mess funds, Honor Guard Girls’ outings and Red Cross benefit entertainments, besides the regular recruiting slides.

The patriotic societies which the exhibitors are favoring by running their slides are inadvertently working against their benefactors. For example: a benefit performance is arranged by one of the societies, and a war film constitutes the program; instead of selecting a regular picture theater, that has heretofore been favoring the society, in which to show the film, the benefit is staged at the Eleventh Street Playhouse, a theater in darkest of the time; the society disburses money in rent and expenses to people who are not members of the play industry; a mediocre picture is perhaps projected because the theater’s equipment is in such condition as benefits the spasmodic occasions at which it is used; the attendance is slim because of all these things; however, what business is done is business drawn away from the regular photoplay theaters upon which they are continually calling to give their screens to show slides gratis.

Bligh Enthusiastic Over His Shows.

Portland, Ore.—George Bligh, of Ye Liberty and Bligh theaters, Salem, Ore., was in Portland recently radiating enthusiasm on the success of his experiment in conducting a short, snappy show for a dinner at one of his theatres: turn date pictures, carefully selected, are the programs.

Crysalis Closes for the Summer.

Portland, Ore.—The Crystal theater, a popular show house, closed yesterday for the summer months. The management concluded that free band concerts during the warm months at an adjoining city park was competition it did not care to buck. Many alterations will be made before the theaters reopen September 1. F. Q. Harrell, the present manager, will be on hand for the reopening.

Picture Show for Soldiers.

Portland, Ore.—Advices have been received here that a show has been opened at Fort Columbia, Washington, where the soldier population has been greatly increased of late. The show is in charge of Lieutenant Steere.

Brief Items From the Territory.

Iwaco, Wash.—E. R. Saunders has returned to take active charge of the Bell theater. He had been serving as instructor at the military training camp in San Francisco.

Pe Ell, Wash.—The theater here, which recently burned, is being rapidly rebuilt. H. Cissman is the manager.

Hood River, Ore.—A. S. Kolstadt, of the Electric theater, has purchased the Gem theater from C. U. Dakin. Mr. Dakin has entered the military service.

Portland, Ore.—Among recent visitors on film were Mr. and Mrs. E. Stuller, Riddle, Ore.; W. Gisselberg, Cathlamet, Wash.; A. H. McDonald, Eugene, Ore., and D. E. Flory, Fossil, Ore.

Oregon State Right Notes.

Portland, Ore.—Bart Bertelson was in Portland May 11 with Rex Beach’s “The Barrier,” which played at the People’s theater during that time. Mr. Bertelson represents James Clymer, of Seattle, who has the picture for this territory.

A. Goldberg was a recent visitor from New York City offering, “God’s Man” to state rights buyers in this territory. The picture was screened at the People’s theater.

Mike Rosenberg, DeLuxe Feature Film Company, was a recent visitor in Portland en route to San Francisco.

Dave Pallay, state rights buyer in the Oregon territory, has gone to Los Angeles to make a personal interview with H. Epstein, of the Consolidated Film Company, of San Francisco, was in Portland exploiting the product of the Educational Films Corporation. Mr. Epstein plans establishing a connection here.

Arlington Has a Fire.

Arlington, Ore.—The Arlington theater, Floyd Irvine owner, was destroyed by fire June 17. The fire happened in the early morning hours and was not a film fire. Mr. Irvine plans to rebuild immediately and expects to have his new theater ready by September 1. He is now conducting his show in temporary quarters.

Denver News Letter

By T. A. MacDonald, 729 Eighteenth St., Denver, Colo.

Consolidation of the Princess and Rialto.

DENVER, Colo.—The Princess and the Rialto theaters, of this city, have consolidated under the name of the Theaters Operating Company, and with the personal supervision of H. E. Ellison, formerly with the Princess of Denver, and recently with the American in Salt Lake City, who will be the managing director of the concern. These two houses will show the Paramount-Artcraft program in this city.

The following are the officers of the new organization: J. B. Brown, president; Geo. H. Greenes, vice president; A. F. Melman, secretary and treasurer, and H. E. Ellison, managing director. The Strand, another Curtis street house that belongs to this chain, will exhibit the output of World and Metro. The Rialto will be managed by W. B. Morris and the Strand by Miss Margaret Butler. The Princess manager has not been selected. The organization of this company practically cements these three houses.

Fox Managers Leave for New York.

Denver, Colo.—A. W. Edon, Seattle manager for Fox Film Corporation, was in town a few days, in company with Mr. Roden, of the Salt Lake office of the same concern, and together with Mr. Bergh, of the Denver office, they are leaving in a few days for New York on business.

Artcraft and Paramount Offices Combine.

Denver, Colo.—The final touches were recently put to the new quarters of the Artcraft Paramount offices in Paramount’s former place of business. Another store was obtained, and these two form the offices of the new concern, T. V. Henry was installed as the manager, while Milton Cohen, the former manager, left for Salt Lake to handle an office there.

Jack Scott Now Manager for Triangle.

Denver, Colo.—Upon the resignation of Walter Rand as manager for the Triangle Film Company, to take charge of Goldwyn in the Seattle, Spokane, and vicinity district, the assistant manager, was recalled from Salt Lake City to take charge of the Denver branch.

Goldwyn Opens Offices in Denver.

Denver, Colo.—Under the competent direction of Walter Rand, the Goldwyn offices in Denver are fast nearing completion. They are located at 1440 Welton street, in the Artcraft old quarters, and the new offices are certainly going to be very pretty on the interior.

Nebraska Business Notes.

Omaha, Neb.—The educational department of the Omaha Woman’s Club has not entirely discontinued its special programs for children during the summer. Special bees for the youngsters were given at the Suburban, Lathrop, Apollo, Muse and Bease theaters. Some of the shows were given Friday and others Saturday morning.
Atlanta News Letter.
By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Army Issues Memorandum on Use of National Anthem.

ATLANTA, Ga.—With the approval of General Leonard Wood, U. S. A., Charleston, S. C., Captain J. C. Lewis, aide de camp, has prepared an official memorandum on the use of "The Star Spangled Banner," the national anthem. It is pointed out that the anthem is entitled to the deepest respect and that it should never be played at a motion picture performance nor as a medley or march, nor for a dance. It should be played through once without repetition and without alteration of any sort. It may be played at the beginning or close of a program or concert. Attention is directed to the careless use of the anthem in films and in the result of an ordinance adopted by the City Council, which becomes effective Monday. The ordinance tabooing certain classes of motion pictures, among them being the vamping of the American flag, before license is granted, the standard of motion pictures here, will be rigidly enforced, three violations of the ordinance being sufficient to revoke the license of an offending theater.

Chattanooga Shows Open Sunday
Signal Company Operates Four Houses on Sabbath—President Lindsey Said Action Was Not Taken to Commercialize Industry, But to Co-operate With Government in Providing Entertainment for Soldiers—Move Enforced by Ministers.

By J. L. Ray, 1014 Stahlin Building, Nashville, Tenn.

While the soldiers probably derive the larger portion of the profits from remain- ing open on Sunday, the citizenship of Chattanooga in general is in favor of remaining open on Sunday, July 1, and ran through the day and night performances without interruption or objection from any group. The theaters participating in the Sunday exhibitions were the Alacaz, Fine Arts, Tennessee, and Orpheum. Another feature of the day was that the Signal Amusement Company, of Chattanooga, a half-million dollar amusement organization, took over the schedules to run the entire Sunday. A feature of the Signal opening was the fact that all the theaters closed promptly at noon, seven hours after the opening, in order that they might not interfere with religious gatherings over the city.

President Lindsey, in discussing the matter with the Moving Picture World correspondent at Nashville, pointed out that the reopening of the theaters on Sunday in Chattanooga was not an attempt to defy the law, nor was it merely an effort to make more money, but by reason of the fact that the United States Government was actually in favor of Sunday shows, for they are an additional source of revenue, as probably the most pretentious place of theater advertising ever seen in Nashville. A newspaper advertisement, for example, is cut in Sunday's morning paper, followed up for several days with half page ads in red and black, running in twice a week. This, of course, is an added cost, but during one week in July, 1917, it was estimated that the seven houses, which are under the same management, had spent on advertising alone over $600 a week, which is not an inconsiderable sum when compared with the amount paid for advertising in a weekly paper. In addition to this, the newspapers are a constant source of revenue, because the Sunday papers are paid for at a lower rate than other newspapers. The theaters have to pay for advertising, and the newspapers have to pay for the advertising, and the whole scheme adds up to a tremendously large amount of money, which is all spent for the purpose of getting business for the theaters.

Richard Travers in Nashville
Nashville, Tenn.—Richard C. Travers, Essanay star, spent Monday, July 2, in Nashville, where he appeared at the Strand theater in person. Mr. Bradford, manager of the Strand, was instrumental in bringing Mr. Travers to Nashville, where he was an interesting talk, especially with regard to the war. Mr. Travers has been assigned a commission in the reserve army, and urged all men of fighting age to join.

"Joan" Presented on Big Scale
Nashville, Tenn.—"Joan the Woman," starring Geraldine Farrar, ran for four days at the Knickerbocker, with prices set at fifty cents, general admission, and 75 cents and $1 for box seats. A special orchestra was used for the production. The music is not necessarily considered as the most pretentious piece of theater advertising ever seen in Nashville. Sunday shows, for example, are double the prices of regular shows, and as such are considered an added expense. The newspapers are a constant source of revenue, because the Sunday papers are paid for at a lower rate than other newspapers. The theaters have to pay for advertising, and the newspapers have to pay for the advertising, and the whole scheme adds up to a tremendously large amount of money, which is all spent for the purpose of getting business for the theaters.

Memphis Orpheum to Redecorate
Memphis, Tenn.—Manager Arthur Lane, of the Orpheum, has laid plans for redecorating the house. Owing to the fact that the Orpheum will remain open all summer, with vaudeville and pictures, the decorations will have to be done at odd times. This house is enjoying an exceptionally successful season under the summer operating plan.

"In Again, Out Again" Wins in Nashville
Nashville, Tenn.—The Knickerbocker played to capacity business during the three days run of Douglas Fairbanks in his first Artcraf production, "In Again, Out Again." The first night was Monday, June 25, at which time the mammoth Red Cross celebration was in progress uptown, and it seemed with the disposal of the Red Cross gathering was over. The picture was made a rush for the Knickerbocker, where they clamored for admission. Fairbanks is undoubtedly Nashville's favorite son of the screen.

TO EXHIBITORS.
If you are doing something new and interesting at your theatre let your correspondent know about it. It may help others and help you as well. Helpfully yours, THE MOVING PICTURE WORLD.
Co-operation Overcomes Drastic Regulation

By Working in Harmony the Exhibitors Removing Objectionable Clause

By Kansas City News Service, 266

MANHATTAN, KAN.—A great many moving picture exhibitors fume and stew unnecessarily over local restrictions, when a little cooperation would remove all their difficulties.

Here's an instance of cooperation from Manhattan, Kansas. There is a group of exhibitors there and they get along fine together. They engage in the hottest sort of competition, in that each tries to secure a new attraction, and each advertises and pushes his attractions to the limit. But there has never been any of theusual bad feeling, since they try to checkmate the other fellow's stunts, or pull from him trade that he has spent money and time to get.

The result of this condition was that when the local welfare board proposed some restrictions on the contract, and declared that permits for showing would not be issued unless the papers were due in a few days, the exhibitors, who knew the clause in the contract, said that the representatives of the board should be admitted at any and all times to the theatres where they wished to examine the equipment on its face, since it seemed to be merely another of the free-admission arrangements.

So they visited the board, and quietly announced that they did not intend to sign, and they took their argument about it. They didn't sign. So they don't get permits; but they were not closed.

But as the Atlanta board sent word to the exhibitors that they would be evidence of misunderstanding the purport of the order, there was no intention of demanding free admittance to any time of the day. The exhibitors had misunderstood the order. But the board wished clearly understood that there would be no effort to keep the representatives out of the houses—they would pay their way in, of course. This and other explanations of the contract made it plain that the board was not far out of line with the exhibitors' ideas after all—and since the board did not again ask the exhibitors to sign any papers, all is running smoothly in Manhattan.

Exhibitors fighting each other, such a nice solution of the difficulty could not have been reached.

The things are in Manhattan. When the Marshall pays a stiff price, splurges a little on advertising, and plays to different crowds, the Wareham leaves, and lets the Marshall have its fare so when the Wareham gets a big feature, and plays to the same fare, the Marshall runs along quietly, and does not try to queer the Wareham by getting a big feature of its own for those dates. The net result is that each theater frequently has the big ones, and makes some money on them—because they are sought of a good crowd, and sure that it will be handled by that mean sort of opposition that would rather cut a big loaf in two than see the other man have a whole loaf all at one time.

One never hears of theaters "knocked" by any one of the other. In Manhattan—it's always "the Wareham is a good theater—has fine attractions," or their disparities are all right, well run.

Altman, Theater Manager, Dead.

KANSAS CITY, Mo.—F. G. Altman, owner of the New Center Theater at Fifteenth and Grand, died June 21. Mr. Altman had been promotion-minded and business circles for many years, engaging in many different enterprises, including shoes, women's wear, and recently musical merchandise and pianos. He had considerable property on Fifteenth street, and decided that a first-class moving picture show would be the best factor in building up the value of the community. He built one of the greatest houses in the city. He fought long for a manager, and finally leased it. The undertaking was not successful and the theatre was put up for sale, and several thousand dollars were lost.

Then he decided to run the house himself, which he did. He was so impressed with his purpose to give the best entertainment that he sought constantly to improve it, and has his house ready for the opening of the season. In every way he was successful, and his one ambition was to give a good show in the theatre. The theatre was being heavily advertised and street cars to his building had sold many more tickets than he ever expected. The theatre is said to have been in progress in business nicely when he died.

Reese New Manager of Universal Ex-Theater

KANSAS CITY, Mo.—D. O. Reese is one of those regular fellows you've heard about. Business from the word go—and popular as the Sunflower Princess. He started out in middle youth with a fine tenor voice, and a capacity for entertainment. His talent got him to the top, and the penny-wise approach to the coin of the realm, on the vaudeville stage, where for five years he worked single and double, and in a song and dance, he got $600 a week. He could carry his own act tip top. Reese has been an exhibitor, serving at Fort Madison, la.; and Chanute, Kan. His first film exchange service was with the Kansas City Feature Film Co. Thence he went into the Bluebird Co. as salesman, making good with some to spare. After service as assistant manager of the Universal Film Service, he was succeeded by C. C. Cropper as manager, upon the latter's resignation. If anybody knows what advertising and spectators want, it is surely Reese; and his experience as an exhibitor is only one more factor in his pronounced success.

Soldiers Increase Theater Patronage

Junction City, Kan.—"Bob" Roberts, manager of the Cozy, the Airdrome, and the Kansas City, Kansas, are the busiest houses in the city, with seven thousand soldiers only eight miles away at Fort Riley. And when 40,000 or more are quartered at the fort, maybe the business will be even better. Saturday afternoon and evening the picture show has been reaping more of a harvest, for on most Saturdays, so far, the soldiers in some cases, up to 150,000, have got away for the week-end. This applies especially to the officers' reserve camp.

Standard Contracts for Billy West Comedies.

KANSAS CITY, Mo.—R. C. Cropper, president of the Standard Film Corporation, held a meeting of branch managers in Chicago, Ill., on July 1. This meeting was held at the Sherman Hotel and attended by Marty Williams, manager of the Des Moines office, Charles W. Stombaugh, manager of the Minneapolis, Minn., office, Ralph Frawley, manager of the Kansas City office, Ill., C. W. Taylor, manager of the office at Omaha, Neb., and several others. The meeting was held for the purpose of discussing the handling of the Billy West Comedies. The Standard Film Corporation has entered into an agreement with the King Bee Corporation for the distribution of these pictures in the Standard territory. The agreement is for an advertising campaign that will cost $35,000. This advertising will be carried on through the newspapers distances throughout the United States. The contract is independent of any advertising done by the exhibitor.

Bluebird's Extensive Advertising Campaign.

KANSAS CITY, Mo.—The Bluebird Photoplays Corporation has been running an advertising campaign lately that is already beginning to bring results. They are spending $115,000 a week in newspaper advertising, having "ads" in both the Kansas City Star and The Kansas City Post. This advertisement contains a list of the first run exhibitors in and about Kansas City. They also give notes of the Bluebird players and news of the latest release.

Richardson Company Opens Offices.

KANSAS CITY, Mo.—The Richardson Film Company has moved into 220 Oak Street. This company is expelling "The Sunflower Princess." This is a true picture of Kansas, as all the scenes are laid in Kansas and the participants are all Kansas people. This picture has already been shown in Salina, Kan., and draws large crowds every time it has been shown.

Dodson Now With Universal.

KANSAS CITY, Mo.—J. Irwin Dodson, recently manager of Art Dramas at St. Louis, Mo., has been made special representative of the Universal Film Co. at the Kansas City office. He starts his new duties July 9. He was formerly with the United and has many friends in the territory.

L. B. Flinton Receives Commission.

KANSAS CITY, Mo.—Lathrop Bullene Flinton, son of Mr. L. B. Flinton, president of the Kansas City Feature Film Company, has received a commission as second lieutenant in the marine corps. He has reported for duty in Winthrop, Md. Mr. Kemper is a graduate of the Kemper Military Academy and is 21 years old.

Short Business Notes.

J. E. Holley, salesman for the Central Motion Picture Company, Kansas City, Mo., secured 18 contracts for service in three days. He visited 15 Missouri towns and landed contracts in 18 of them. These contracts called for one to four days service a week.

J. Fox, representative for the Mid-West Photoplays Corporation, was a visitor in the Kansas City office last week. He reported that although he had called on many theaters in Kansas, he found that the exhibitors were showing in houses that would be a credit to towns many times the population.

The Aladdin Theater Company, owners of the Alhambra Theater, Springfield, Mo., have closed the theater and are making extensive improvements.

J. E. Burbank and W. L. Norris, of Horton, Kansas, have leased the Horton opera house, in which they will show moving pictures, and the building will be repainted and redecorated. This new theater will make the third moving picture house in the town. Mr. Burbank and Mr. Norris are experienced men in the moving picture business.

E. McChesney of Salina, Kan., will build a theater on East Seventh Street, Junction City, Kan.

J. H. Norris has taken charge of the Princess Theater at Scandia, Kan.

McCoy and Lanning, of Parker, Kan., a town of 450 population, recently showed "The Little Calf of Patrick," $75 more people saw the picture than the population of the town. Their gross receipts totaled $115.

Fred Savage, of the De Luxe Theater, Turner, Kan., turned over his entire re-
Washington Exchanges to Have Building

Washington, D.C. — It looks very much as though Washington would actually have a film exchange building after all, as the parties are now willing to agree to such a statement until they see everything in readiness for their move in. As arranged by Edmund K. Fox, of the A. F. Fox Company, telling them that he is at work on such a building in Eighth and G Streets, Northwest. As has been noted in these columns from time to time, there has been a considerable amount of discussion concerning the film exchange building, which is now under construction, and discussion concerning the film exchange building, which is now under construction, will be necessary.

Mr. Fox, in addition to his real estate business, has been intimately associated with the motion picture film business in the District of Columbia, and has been active in an organization that handled State Right Propos-itions. His letter to the exchange manager was written in full.

"A permit has been granted and work is in progress for the creation of a film building in Eighth and G Streets, Northwest, in the very center of everything.

We will make the space desired to suit your needs, each suite according to plans to contain business office, manager's office, film office, a vault, and shipping room.

"A number of single rooms will be available at reasonable prices for those promoting one or a half-

"The building which is fireproof, will be nicely furnished throughout, and will contain the latest in film exchange facilities, express offices, showers, toilets, steam heat, electric lights, etc.

"If interested, our manager, office Main 985, will make an appointment with you to show you the plans and go through the building. Most truly yours, A. F. Fox Company, by E. K. Fox."

The exchange managers are very much interested in a film exchange building which will come of Mr. Fox's activities. The building is the one formerly occupied by the Bureau of the Census, and will be used by the government. The new building is in the "center of everything," and inasmuch as the building is already in existence, and not a thing needs to be done, such as the installation of the film vaults, etc., will bring it into compliance with the proposed film requirements of the government. This building is stated to be Mr. Fox's "center of everything," and it is being converted into a film exchange.

At the Triangle Exchange

Washington, D.C.—Ed Price, who for a considerable length of time was with the Triangle Exchange, and has lately been connected with the Washington office of the Triangle Distributing Corporation, is one of his many friends upon his promotion to the position of manager of the Minneapolis, Minn., Triangle.

Talking about congratulations one must not overlook Manager Butner. He's all pleased with the idea that his elevation may bring about a drop in the H. C. F. That means "high cost of operation," and they want a drop even for the warm months. The reason—just plain baby. It's a boy that father dropped. It's as soon as possible, from the distributing end, starting in as an inspector (and a good one, at that) and working up to president of the biggest combination of film companies that could be imagined. His name is James Whitey Herron Butner, and he's a great kid.

It really is not necessary to mention the fact since everyone has been watching the moves in local film circles, but this letter would not be complete without the fact that George M. Mann, formerly manager of the local Paramount office, has become manager of the Triangle Distributing Corporation with headquarters in New York City.

Goldwyn Opens Washington Exchange

Washington, D.C.—By the time that this issue of the Moving Picture World reaches its readers the Goldwyn exchange will be a reality in Washington for Mr. Bradley, who is to be its manager, states that he is on the point of signing a lease for permanent quarters.

Mr. Bradley is an old time film man, well known to the older men in the business in Washington.

Lust Arranges Affairs for Chamber of Commerce Outing

Washington, D.C.—Mr. Lust has been appointed chairman of the entertainment committee for the outing to be held by the Chamber of Commerce on July 17. It is expected that this will be the biggest event in the history of this organization, and Mr. Lust has been in-structed to go ahead with elaborate plans. The affair will be held at Chesapeake Beach and Mr. Lust has arranged for a motion picture and a vaudeville show as a part of the evening's entertainment. He has arranged for a number of the members of the Chamber of Commerce of 1202 F Street to be brought to the Chesa-beach resort. A number of other film and vaudeville men, members of the Chamber of Commerce, have agreed to assist Mr. Lust in this work.

Eisenman Receives Promotion

Washington, D.C.—A promotion has come to the Cen-ter of Cleveland Eisenman, who for some little time past has been feature representa-tive for the Mutual Film Company's office in Washington. His new home office goes to Balti-more as manager of the branch there of the Washington office. He succeeds O. D. Weems, who has accepted a position with the Paramount Pictures Corporation as Baltimore representative.

Hutchinson Visits Capital City

Washington, D.C.—Among the visitors in town last week was S. S. Hutchinson, president of the American Film Manufac-turing Company. Mr. Hutchinson came to Washington en route to New York in his Harvard automobile. He made the trip from Chicago via Pittsburg, D.C., coming all the way over the Lincoln highway. After a short stay in New York, he returned to Chicago in his machine.

R. V. Phillips Now With V-L-S-E.

Washington, D.C.—Paul V. Phillips, who for a year has been associated with R. D. Craver as manager of the Lakeview Theater in Durham, N. C., has joined the sales department of the Lubin-Selig-Edison Company and will travel throughout the South with Carolina and a part of Virginia. Mr. Phillips has had much experience in the film business in the Tarheel State. He has been active in the work of the Motion Picture Exchange of North Carolina and was its vice president up to the time of becoming associated with the V-L-S-E exchange. He was active in staging the several conventions of the League in his home state.
Kusny Enterprises Move Into New Offices

Now Located in Handsome Quarters in New Madison Theater Building—Suite Occupies Two Floors.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Horwitz a Hustler.

Detroit, Mich.—Joseph Horwitz, of New York, who recently came to Detroit as Universal sales manager, is a whirlwind. He is "cleaning up," to use a slang expression. Joe calls on at least a half dozen exhibitors every night and seldom fails to sign them up. He's a real hustler.

General's Vice-President Visits Detroit.

Detroit, Mich.—Harold Bolster, vice-president and general manager of the General Film Company, was a Detroit visitor on June 23. He spent a great portion of the day with Dave Prince, Detroit manager, and also conferred with Manager Flynn, of the Cleveland office, who came here purposely to see Mr. Bolster. This makes the second General official to come to Detroit in the past month. S. R. Kent, general sales manager, being a visitor early in June. Both officials were pleased with the trend, and spoke enthusiastically about the future.

Matt Plans New House.

Detroit, Mich.—Lester Matt, of Flint, has incorporated the Lister Photo Company for $115,000. He is the principal stockholder. Mr. Matt operates the Strand theater, and has plans for the erection of a new theater in the Vehicle City.

First Run Paramount for Nirdlinger Houses

Contract Involving $300,000 Covers Strand, Colonial, Nixon, Leader, Franklin, Coliseum, Cedar, Tioga and Jumbo Theaters.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Mutual Issues Attractive Catalogue.

Philadelphia, Pa.—B. Thomas, manager of the Mutual local exchange, has compiled an attractive catalogue of all of the Mutual releases. This is one of the most complete lists ever put together, and is made up into a handy folder which fits nicely into the pocket of the exhibitor.

Daily Change in 56th Street Theater.

Philadelphia, Pa.—J. McReady, of the 56th Street theater, announces a policy of a daily change of program during the months of July and August. In view of the coming hot weather it was thought that the additional number of shows to be presented would offer a more attractive bill to the photoplay enthusiasts instead of the usual productions with a two days' showing.

Broadway Theater Closed for Alterations.

Philadelphia, Pa.—Saturday, June 30, the most successful season in the history of the Broadway theater terminated. During the months Mr. Mastbaum, managing director of the Stanley company, and one of the leading figures in the theatrical world, has been in control of this city July 2 for a vacation. Mr. Mastbaum has been so busy with his operation of the amusement industry, opening new theaters, assuming direction of the established houses, booking managers and advertising, that he has not had time to take a real rest since the summer of 1912, but this time he hopes the unexpected will not happen, and that he will be able to recuperate and be ready for another year of work. Mr. Mastbaum is going to the Canadian wilds for hunting and fishing. He expects to return to Philadelphia in August.

Garsen-Selnick Hearing Postponed.

Detroit, Mich.—The court hearing between Garsen-Selnick on the injunction suit by Selnick to restrain Garsen from operating in Michigan with Selnick pictures was scheduled for Saturday, June 30, but was postponed until Saturday, July 7.

Fox Manager Visits New York.

Detroit, Mich.—Joe Kaliski is spending the current week in New York at the invitation of Fox managers. Joe promises to bring back the latest news and电流 information—an inside story. Joe came from Cincinnati, and says he likes Michigan.

Vendome Theater Changes Hands.

Detroit, Mich.—William Klatt, proprietor of the Rosedale and Regent theaters, two of Detroit's finest motion picture houses, has sold the Rosedale theater on Grand River avenue to Jack Matthews, who recently purchased the Gratlot from Mr. Klatt. Having disposed of his other houses, Mr. Klatt will give his personal attention to the Rosedale and Regent.

Many Exhibitors Raise Prices.

Detroit, Mich.—As a result of a recent trip through the territory, H. A. Ross, sales manager at Detroit for Paramount-Artcraft pictures, reports first run pictures in nine towns of over $6,000 population. He also assisted the exhibitors in filling their summer bookings and is already planning a number of worth while changes to both the Vendome and Gratlot.

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By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Philadelphia, Pa.—Fred G. Nixon, the manager of the Nirdlinger houses, and theater manager, has acquired the Paramount pictures for his string of local theaters. This gives him the first run of this line of feature films in nine theaters. The Strand, at Germantown avenue and Venango street, one of the finest theaters in America devoted to high-class pictures at high admission scale, is to have the first run in that part of Market street. The Colonial, the palatial house with a high-class vaudeville policy, will have first run in the center of the city. The Leader will have first call in its neighborhood on Lancaster avenue. The Frankford will show the first run in Frankford, and the Coliseum, Cedar, Tioga and Jumbo will show them under the Nirdlinger direction in their respective localities. The contract just signed represents $200,000. The Paramount-Nirdlinger contract has been negotiated by Mr. Lester Smith, general manager of the Nixon Nirdlinger enterprises, and Mr. Columbus Stamper, booking manager for Mr. Nirdlinger. The Paramount interests were represented by William E. Smith, Oscar Morgan and Edgar Moss, of the local Paramount offices.

Mastbaum Takes First Vacation in Five Years.

Philadelphia, Pa.—Stanley V. Mastbaum, managing director of the Stanley company, and one of the leading figures in the theatrical world, has been in control of this city July 2 for a vacation. Mr. Mastbaum has been so busy with his operation of the amusement industry, opening new theaters, assuming direction of the established houses, booking managers and advertising, that he has not had time to take a real rest since the summer of 1912, but this time he hopes the unexpected will not happen, and that he will be able to recuperate and be ready for another year of work. Mr. Mastbaum is going to the Canadian wilds for hunting and fishing. He expects to return to Philadelphia in August.

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Leader Installs Electric Sign.

Philadelphia, Pa.—The Leader, at 41st and Lancaster avenue, has erected a beautiful electric sign to announce the photo play attractions presented during the week.
THE MOVING PICTURE WORLD

Boehringer Theater Deal Nets Big Profit

Sells for $130,000 Option on Triangle Theater Secured for $100,000—Later Re-linquishes Lease for $50,000—Boehringer to Open 2,000 Seat

House in November.

By N. E. Thatcher, 3001 Canal St., New Orleans, La.

NEW ORLEANS, La.—Ernst Boehringer, manager of the Triangle theater and head of the Boehringer Amusement Company, has purchased the Triangle theater on July 2, which will keep him in spending money for some months to come. Some time ago he successfully managed the Blenheim in the Triangle theater building, which was owned by Mrs. Greenwall, widow of an old New Orleans theater manager, for a purchase price of $186,000. Then he sold the building to A. D. Adolph, of New Orleans, and the fireproof Electrical Company of New York, for a consideration of $130,000. The Boehringer Amusement Company of New Orleans, on lease on the Triangle theater, has a little over two years to run yet, and the new purchasers wanted immediate possession of the building. Therefore, Manager Boehringer relinquished the lease for $50,000. All of the transactions were for cash.

A little over a year ago he leased the old Greenwall theater, which was in a poor condition and had a discreditable play house. He refitted the interior and put in Triangle pictures. His venture was a success, and he was able to introduce an efficient orchestra, and music with pictures became a necessity. He established popular prices and refused to turn down any one. This was the result of film sales paying as high as $200-a-week, and Mr. Boehringer was able to raise his admission price to $0.20 a seat. After several weeks of operation the Triangle theater became a profitable institution, and the Boehringer success induced other exhibitors to copy the Boehringer genius.

Not content with the success of the Triangle theater, Mr. Boehringer organized the Boehringer Amusement Company of New Orleans, for the purpose of building the Liberty theater, and the structure is now well under way in St. Charles Street, and is to be opened in November, and will have a seating capacity of about 2,000. It is to be one of the finest theaters in the South and is a model for modern builders to make it. For the next few months Mr. Boehringer, in company with the Liberty theater department, Leon Grandjean, will make a tour of the principal cities of the country in order to please the exhibitors and those who are going to the Liberty, and the tour will include those of the Triangle and the Liberty.

Istrione Sold to Kensington & Cook

Jackson, Miss.—A motion picture deal that will put a different complexion on the face of Jackson, has been consummated on June 28. J. C. Landen, owner of the Istrione theater, disposed of his property to Kensington & Cook, of Washington, D. C., and Majestic theater, and hereafter both theaters will be operated under the management of New Majestic Amusement Company. This has been a long time coming, for the Istrionc is also a modern theater, and under the management of Mr. Landen. Kensington & Cook have a wide reputation for clean shows. What policy is to be pursued by Kensington & Cook in the operation of the two theaters has not been announced.

Fireproof Theater for New Orleans

NEW ORLEANS, La.—The Sobel-Richards-Shelton company have taken over an attractive suburban theater to list their amusement places in this city. On June 29 this theater will be placed on the ground upon which the Pastime theater is located, and they will proceed at once to erect a modern iron and stucco theater, which will be architecturally in keeping with the high class of buildings in the neighborhood. The Pastime theater, now under the management of Jack Levy, will be closed on July 15, and Mr. Levy will be moved to the Majestic theater in the Near Pastime. The new structure is to be fitted with all of the latest appliances for the benefit of patrons, and the auditorium for the patrons will be installed. The Sobel-Richards-Shelton Enterprises announced that they will not build or negotiate the purchase of any additional theaters for the present.

Potoliano Opens Spacious Airdrome

Natchez, Miss.—Manager Tom Potoliano has just opened a spacious new amusement place in this city, which will be known as the Airdrome. It is located on the corner of the city opposite the post office, and the best feature service that the market affords will be shown.

Convention of Saenger Theater Managers

NEW ORLEANS, La.—Incidental with the opening of the Strand theater on July 4 the Saenger Amusement Company arranged for a convention of the managers of their theaters in the various towns in which they operate in the South and West. These conventions are annual affairs, and this is the first one to be held in New Orleans. The meetings were held in the executive offices of the Saenger Amusement Company, and many subjects of interest to the organization were discussed.

On account of the heavy business of the National Holiday demanding the presence of the managers of the theaters the attendance was not as large as it otherwise would have been, but among those who were present were: Harry Vandemark, of Houston, Texas; Eva Vernon, Texarkana, Texas; Johnny Jones, Pensacola, Florida; Bill Pickler, Vicksburg, Miss.; Howard Swain, Shreveport, La.; John Manning, Alexandria, La., and Henry P. Sterne, Monroe, La.

Perrole Resigns From Mutual

NEW ORLEANS, La.—Mr. Perrole, assistant manager of the Mutual Film exchange, resigned recently to take charge of the Art-Drama department of the J. Pearce & Sons exchange, and commenced his new duties on July 2. Upon his departure from the Mutual offices his fellow employees presented him with a diamond studded stick pin. Walter Coffman has succeeded Mr. Perrole as assistant manager of the Mutual exchange.

WISCONSIN NOTES

WAUKESHA, Wis.—The Waukesha Amusement Company, which recently was incorporated with a capital of $25,000, has taken over the management of all three of the amusement houses in this city. The local company includes the Colonial, the Auditorium and the Unique theaters.

Two Rivers, Wis.—Cyril Niquette is becoming the Picturesque, which is now under the management of Frank Rehrer. The advent of the new management was marked by the run of Twenty Thousand Leagues Under the Sea.

Racine, Wis.—The windup of the moving picture season here was in the nature of a patriotic service.

Milwaukee, Wis.—The Bijou and Ascher theaters gave performances for the benefit of the Red Cross.

July 21, 1917

Worth a Passing Glance.

Pineville, Ky.—For the double purpose of making repairs and so as not to conflict with the Chataqua the Lyric theater has been closed down the entire week of June 18.

Somerset, Ky.—The management of the Dixie theater has been very busy keeping an account of business interests at Indianapolis, Ind., he has been forced to close the theater, with a good location for a theater.

Owensboro, Ky.—Manager George Bleich, of the Empress, Grand and Queen theaters, is at present extending a three-day invitation to all the soldiers in the district, offering free access to all of the shows to all men appearing in military uniform.

THE FACTS LAYING THE BASE FOR THE ATTRACTION OF HAMBER’ S "WIDOW." (“WIDOW OF THE WORL’D"—The Stage, 29 May 1917)
Hot Wave Stimulates Business in St. Louis

This May Seem Incredible, but the World Correspondent in His Perambulations Among the Exchanges Says the Unanimous Opinion of Managers Was "Business Is Helped by the Hot Wave."

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

ST. LOUIS, Mo.—It was a hot day in St. Louis—94 in the shade, and very little shade.

The boarders at the Plaza Hotel ornamented the sidewalk on the east side of the building facing away, palm leaf fans and exhaled inspiration and profanity.

The only sign of anything like violent activity was the account of a man killed by a cab which made futile efforts to extricate a tomatc which had got stuck in the melting asphalt of the street, by pulling at the animates to no avail.

We stood in the Triangle office gazing out upon this peaceful scene, and hot as it was, we had an idea.

"What effect," we asked Ed Dustin, "does this weather have on business?"

"Good business and optimism are synonymous terms," he answered, "in his well known classical style.

"We distributed a few more pictures, but it is generally true that hot weather does not hurt our business a bit."

And he used some more language, and because he is not about the whole of a Triangle representing quality, another desire, and another supply and demand, but because it also pretends to mathematics and used the word hypothesis we begged him to desist and asked for a clarification, and the down stairs to see if other exchange managers said business was good, or if Dustin's remarks were exaggerated.

We crawled into the K-E-E-E office, and there Jack Burhson sat like a witted little at

"Hot?" he said, adjusting a wilted collar and mopping his brow, "why, we hadn't noticed anything."

"But you see we keep so busy all the time—move around so lively we create a little breeze all of our own, and business is actually better than it was before the hot wave struck us. We are getting ready to release a few pictures, and comedies are drawing well, and prospects are just about as bright as this sunshine."

"I thought it gets hotter," said Evans, "if such be the case, it will be a fine time to frame up a story to fit the other reports."

"I thought it gets hotter," said Evans, "if such be the case, it will be a fine time to frame up a story to fit the other reports."

D. E. Boswell is another newee to Film Row.

"Of course it's hot here," he said, "but not too hot, the City, which is very large and it's hot, and business is good with the Vita-

We accepted Mr. Boswell's story about business being good, because we were becoming converted to the idea ourselves by this hot weather, and we rejected with scorn his statement that it never gets as hot in Kansas City as it does in St. Louis. We simply won't allow that little uptap of a few days to unhinge our own town all at a time.

We're a bigger town and a better town and a hotter town than Kansas City any day in the week, and the front page of the local morning paper was doing all sorts of things to make us believe that.

"And after this we talk to H. E. Elder, who came on here a few weeks ago to look for business. Elder is the manager from New York, where he managed the Fourth Avenue branch of the General Film Company, and he thought maybe he might have something to say about St. Louis being a small town, like so many easterners do, but when he got here he even liked our weather, because it seemed to be increasing the demand for films."

"Some of my wise New York friends told me St. Louis was a lemon," said Elder, "and I might say a lemon as far as business is concerned. I like the town and I like the people."

"We swelled with pride for our fair city, and did not subside until we got outside in the heat again when we realized that we needed all the room in our bosom for gasping purposes."

On the third floor of the Empress Building, Dodson of the Art Dramas confirmed the report that business was good and that the hot weather did not count. And S. J. Baker, manager of the Pavillion, feeling the finishing of the new Four-Square offices long enough to make his half-hour.

"I never saw things look brighter, and as for the weather—it's nothing but a hot wind, that drives the people to the airrooms and the movie houses, and that drives the exhibitors to us for films."

On the second floor, Charley Werner of the Metro, added to the general clamor.

Downstairs his brother Sam said, "Well, it's hard to explain, because it's unexpected, but it's a fact."

Jack Weal of World Features, stated the sagacity of it all until it looks like a bridge, and Thomas of the Fox exchange pointed to a busy office as evidence of his statement to the same effect.

T. L. Morse of Selznick productions has found the weather such a stimulant to his activity that he is considering ready to take over the eastern half of Missouri as an addition to his territory in order to keep his new picture going.

Joe Levy, vp of "Live Wire Joe," grew eloquent over the past and enthusiastic about the future of his Bluebird, and said the hot weather didn't amount to anything in peddler's malediction.

Barney Rosenthal, seated in his office which has just been finished by the decorators with new paint, curtains and canopied windows, told us he was a chassis driver, and claimed that he hadn't noticed the hot weather, and that Wednesday, as far as business is concerned," he said, "is the only effect it has had is to make business better. But I never talk in hot weather, you know."

G. W. McKeon of Paramount added his quota to the general business and a statement to the same effect from Fred Keilson of the Mutual exchange on Pine street, made it unanimous.

Barbee, Musician, Dies of Heart Trouble.

Louisville, Ky.—Edgar Barbee, 25 years ago, who we for the past three years has played large mechanical moving picture orchestras in leading local theaters, having been connected with the Strand, the Mary Anderson and other theaters, died last week following an attack of heart trouble.

Minneapolis News Letter.

Changes in Exchange Management.

MINNEAPOLIS, Minn.—R. E. Bishop, the biggest feature film manager in the West, died June 29 as boss of the local Exchange. Mr. Bishop will be succeeded by Mendel "Manie" Gottleb left the Favorite Feature Films exchange for other world's corner, and Minneapolis last fall from Escanaba, Mich., to succeed W. H. Stafford as manager of the Exchange. Mr. Mendel will come to the Triangle from the Mutual when R. E. Bradford left the later exchange. Mr. Bradford has been with the exchange for a year, but it is expected that he will join the sales force of the local Greater Vitagraph exchange.

Mr. Gottleb, the young exchange manager in the Northwest, who has been in charge of the Favorite exchange for over a year, will probably make a big attraction on Sundays here, however.

Granite Falls, Minn.—S. E. Flannagan, energetic editor of local ministers and women's clubs the city council has put a stop to the showing of photoplays on Sunday here, with a big attraction on Sundays here, however.

Mississippi Business Notes.

St. Paul, Minn.—Manager George Granstrom, of the Strand, has contracted for first run Paramount in the future. He opened a new feature film exchange on Sunday, July 1, with Fannie Ward in "Her Strange Wedding."

St. Paul, Minn.—Manager Campbell, of the Banter, exchange on Friday, July 1, "Enlighten Thy Daughter" from one week to ten days. The first week's business far exceeded expectation.

St. Paul, Minn.—Th. New Princess, a Ruben & Finkelstein house, has booked Metro pictures for future showing, and began a four day run of Emmy Wehlen's "Sowers and Reapers" on Sunday, July 1. The New Majestic, after outing pictures of the Exchange affair, and took a 'suck' on July for a week, has returned to "plx" and opened Sunday, July 1, with "Shackles of Tom Sawyer."

Minneapolis, Minn.—Manager James A. Keough, of the Strand, has booked Mary Pickford's latest, "The Little American," for a week run, beginning July 15.

St. Paul, Minn.—Henry J. Breilien, owner of the Faust, Verdi and Victoria theaters here, celebrated his 34th birthday with a fine day run of "Movie Wife" with Miss SAW the city.

Rochester, former manager of the E. L. K. exchange, spent several days in the city last week visiting Manager Guy Carpenter of the local Fox exchange.

Weldon Larabee, former booker of the Metro exchange, Minneapolis, has joined the Intelligence Corps division of the Canadian Army.

J. J. McCarthy, Laemmle-Universal roadman, has brought his flivver into use in Minneapolis. With Messrs. Maas, Horn, McCarthy, Sally, Bryan, et al., traveling around by automobile and living off the road, and if the film business is falling flat (?)

Sandstone, Minn.—J. S. Jacobson has taken over the management of the new United theater here.

Russell, Minn.—"The Deserter," Hall Caine's great story film, broke all box office records at Grand opera house here, according to Manager R. E. Benson.
Indiana Items of Interest.

By Indiana Trade News Service 861 State Life Bldg., Indianapolis, Ind.

Spencers Damages in Starland Suit

INDIANAPOLIS, Ind.,—Mr. and Mrs. Oscar V. Speer, of Seymour, Ind., were awarded $1,000 damages against Charles O. McNulty, former owner of the Starland theater, 114 West Market street, by a jury in Superior Court, Room 1, in Indianapolis. The damage came out of a deal involving the sale of the motion picture house a few months ago.

According to the testimony, the Speers owned a $4,000 equity in a large farm in Jackson County. When the county officials, which included some future officials, would be converted to the county taxes under Schedule "B," although it was the intent and purpose of the legislature to exempt them from such taxation. An amendment to the Machine gun regulating theaters from taxation by the several counties when located in an incorporated town, passed both houses of the General Assembly. But, the clerical error was omitted from the engrossed copy which went to the printers. Appeals have been made to both the governor and the attorney general, the former recommending that individual managers be relieved, for it is expected that the Board of County commissioners, and in several instances this relief has already been granted.

The attorney general suggested that a test suit be brought to the Supreme Court, where the relief was refused, but it has since developed that the Supreme Court has previously settled this question in a similar case, where it was held that a woman between two and three quarters to two that a law shall be effective as finally printed. In view of the facts that some two strong minority report was filed by two of the members of the Supreme Court in this previous case, it is likely the matter will be tried for in the case of the picture theaters.

Universal Exchange Opens Temporary Office.

Charlotte, N. C.—The recent disastrous fire which completely destroyed the building in which the Universal exchange was located has kept Manager E. F. Dardine busy for the past three weeks, but a temporary arrangement has been made that the exchange now has new supplies and apparatus ready for a temporary office in the McAden building over the Fathe offices. The big fireproof film vault, constructed for the future use by the direction of Manager Dardine, saved the films, the building having burned completely down to the street but with all the films intact. The fire originated in an adjoining building, and the books and records were saved before the exchange caught fire.

Princess Theater at Charlotte Reopens.

Charlotte, N. C.—The old Princess theater on West Trade street, one of the theatrical landmarks of Charlotte, reopened June 28 under the management of Otto Hass, who also operates the Ottoway theater on Tryon street. The Princess has been remodeled at a cost of $10,000 by the new proprietor, and will play the larger picture plays and melodramas, opening with "Womanhood" for a three day run.

Greensboro, N. C.—Manager George W. Pryer has installed a $10,000 pipe organ in the Bijou theater and dispensed with an orchestra.

Raleigh, N. C.—The handsome Strand theater, erected a year ago and operated by the Raleigh Amusement Enterprises, has been closed and turned back to the owners after a somewhat fitful and unsuccessful run during which time feature picture, tabs and finally Keith vaudeville had had a try-out to no good. The theater is probably the handsomest and best equipped in the state, but location on a side street kept it from being the success as a feature picture house that it otherwise would have undoubtedly been.

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Membership of New Organization Increasing

All But Two of the Large Film Exchanges in San Francisco Are Affiliated—These May Join—Many Exhibitors File Applications—Organization Rapidly Becoming Representative.

By T. A. Church, 1587 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The recently organized Motion Pictures Industry of Northern California is making rapid progress in securing new membership. The organization that in many cases is linked with the larger film exchanges of the city and out of town, have filed applications for membership, and the organization is rapidly increasing in strength.

Many new members from the country districts are expected as soon as the warm weather comes, and it is expected that these will commence to come to town to arrange for fall and winter service.

A number of efforts along the line of organization have been made here during the past few years, but the only effect was the maintenance by local film-exchange interests. Both distributors and exhibitors have come to a realization that it is in their best interest to have an organization, and the leading men in both branches of the business are the organizers of the new movement. The first meeting since the elections were held in the Hotel California on the second Wednesday in July.

Tableau and Pictures Combined.

San Francisco, Cal.—The Imperial theater recently presented an interesting combination of tableau and moving pictures, a method that has proved to be an attractive drawing card. According to the fact that it is also an advertisement for a local mercantile firm. The novel staging and use of pictures made the act seem more like a regular theater attraction than a showing of merchandise.

The theater was building moving pictures showing models on the local beach in bathing costumes, and at intervals several of them stepped through concealed doors in the screen and appeared in person on the stage. The climax was reached when two of them appeared in the pictures, and the audience was being down a long chute headed for the audience, each breaking through the model costumes and stepping on the white paper, when they reached the bottom, and advancing to the front of the stage. Another set of models showed the breakwater on a Hawaiian beach, while in the foreground the live models sported on the sand in the latest of beach costumes, the feature of this being the clever merging of the stage setting with the moving picture arrangement, and, and later paraded the aisles.

Colored Pictures at Red Cross Benefit.

San Rafael, Cal.—The natural color moving pictures recently shown at the Red Cross benefit at the Elk’s Club on the evening of June 27, about 200 hundred persons being present. The pictures were included scenes in the Yosemite Valley and in some of the gardens of Los Angeles, in which were shown several moving pictures and stars including Mary Pickford, Louise Huff and Douglas Fairbanks.

New Manager for General Branch.

San Francisco, Cal.—Harry Schmidt, who has been connected with the local branch of the National Film Company for several years, has been appointed manager, succeeding H. H. Hicks, who recently retired from the business. In spite of unsettled conditions the business has shown a fine increase during the past two months. Mr. Schmidt notes that many exhibitors who have been voted exclusively to features for several years are now booking a program of short subjects and features, and that this tendency is growing rapidly.

Jobelmann Visits Stockton.

Stockton, Cal.—W. H. Jobelmann, publicity director for the T. & D. Circuit, has been spending considerable time at Stockton recently arranging for the opening of the new house there, a fine theater with a seating capacity of 2,490. E. Miller, formerly of Reno, Nev., will have charge of the house.

Edmonds Back From Business Trip.

San Francisco, Cal.—W. O. Edmonds, manager of the K-E-S-E interests in this territory, is home from an automobile trip through the Sacramento and San Joaquin counties and territory north of this city. The journey was made in company with Mr. Edmonds, and more than a week was spent making the acquaintance of exhibitors and handling K-E-S-E business. He found many theaters closed on account of the hot spell, and others running a picture one or two nights a week. Exhibitors generally reported having had a fair season, with excellent prospects for future business.

An exchange interest was taken in the new Conquest pictures to be released weekly, commencing July 14.

New Printer on the Market.

San Francisco, Cal.—J. L. Haines, Jr., manager of the local branch of the Educational Film Company, has perfected a new film printer, and is placing this on the market under the name of the Haines Printer. The new device is of simple construction, and is intended for the use of the amateur or the professional whose output is not large. It is being made by the Model Shop of this city, and is intended to retail at $60.

Emmick Advocates Open Market Policy.

San Francisco, Cal.—E. H. Emmick, head of the Peerless Film Exchange, 609 D atly and 202 South Olive street, Los Angeles, is one of the pioneer distributors of moving picture films on the Pacific Coast, having entered this field more than seven years ago. Coming from the Hearst organization, he became associated with the National Film Distributing Company, the third organization of this kind to engage in business here. Of those who were engaged in the film rental business when he opened an office but one is still actively identified with the industry, Mr. Emmick and W. H. Markowitz, of the California Film Exchange.

From the beginning Mr. Emmick has been a staunch supporter of the open market policy, and has never handled anything but independent goods sold on a state rights basis. At times, when he first entered the field, there were many independent buyers who were buying to, and for a quite a single reel a month was all he could hope to buy. He feels that the market is becoming an open one, and that after it becomes such in reality it will remain that way.

One of the first to engage in the purchasing of state rights was now blazing a way in the distribution of comedy films, and is one of the first to make a specialty of handling comedy offerings. He has bought most of the comedies offered on the local market and his exhibition is known almost as the "House of Comedies."

Mr. Emmick has an unusually wide acquaintance among exhibitors, in addition to his long experience in the business he divides his time between the local exchange and the Los Angeles branch.

Realizing that the business is getting down to a commercial basis more and more he has striven to build up an efficient organization, with an expert staff and innovations in the distribution of film to prevent waste. He expresses the belief that with the scorbby productions now on the market the competition will continue to be keen, and that the organization equipped to do business on the lowest margin of profit will be the one to survive.

Paramount Office a Busy Place.

San Francisco, Cal.—The local Paramount exchange has been a busy place of late, owing to the closing of the Artcraft office and its combination with the Paramount organization. Additional help has been taken over to care for the increased business.

Allen Expected Home on July 16.

San Francisco, Cal.—J. W. Allen, of the Paramount office here, who has been traveling through the Orient with his wife for several months to investigate conditions and to lay a foundation for a Paramount export business, is expected to arrive home on July 16, having sent word that he expects to be here by June 30. Upon his return he will resume his former duties as assistant to manager Herman Wobber, and C. M. Hill, who is now filling this position, will be given a new berth of importance with this concern.

Myrtle Stedman Touring Pacific Coast States.

Myrtle Stedman, making a tour of Pacific Coast States, appearing personally in a number of Paramount houses, Among those cities he will visit are Keene, Los Angeles, Denver, the theaters at Chico, Cal., and the Redding theater, of Redding, Cal.

Here and There in San Francisco.

The Pastime theater, at Haight and Fillmore streets, has been closed, and is being remodeled into a storehouse. The Redwood theater, at Twenty-fourth and Bryant street, has been opened by Mrs. N. Lewis.

The Republic theater, at Sutter and Steiner streets, has been reopened as a moving picture house by Abbott & Sanik. W. W. Broth, owner of the Union theater, Fort Bragg, Cal., was a recent visitor here, and before leaving town placed an order for the theater of the Redwood theater.

Mike Rosenberg, of Seattle, and Leon Nettler, from the East, were in town recently conferring with Sol L. Lesser.

Peter B. Steele and Joseph Flaherty, formerly with the International Film Service, have enlisted in the Fourth Engineers, and have left for Vancouver Barracks.

Northern California News.

Kennet, Cal.—The Mammoth Copper Company has purchased a Power’s Camera group, and will give entertainments for its employes.

Oakland, Cal.—The Reliance theater is helping the Salvation Army about the middle of July by Rex Midgley.

Napa, Cal.—The Unique and the Empire theaters have been purchased by J. Kalitski.
News from Buffalo.

Sherry Visits Buffalo.
Buffalo, N. Y.—William L. Sherry was a recent visitor at the Buffalo offices of the Sherry Feature Film Co. He and Daniel J. Savage, local manager, have been touring the Adirondacks and other territory, and booking the new Paramount series of stars.

Mark Donates Pavilion for Children.
Buffalo, N. Y.—Mitchel H. Mark, interested in the Strand theater, New York, and in various houses in this and other cities, has donated a new play pavilion for the Jewish fresh air camp at Angola, a Lake Erie summer resort near Buffalo. Youngsters are taken in motor trucks to the camp, where they are under the supervision of a matron and a trained nurse.

Invites Patrons to Try for Prize.
Buffalo, N. Y.—E. O. Weinberg, manager of the Elmwood theater here, mailed to every one on his mailing list an invitation for all to try for the $1,000 prize being offered by the Vitagraph Company. The purpose is to secure a constructive, intelligent article on the subject, "How America Should Prepare." It is reported that several of Mr. Weinberg's patrons took part in the contest, which closed July 4. At the back of each invitation were memo spaces and the heading: "Use this page to make your notes while seeing "Womanhood, the Glory of the Nation."" This film was a recent attraction at the Elmwood.

Theaters Show Red Cross War Fund Pictures.
Rochester, N. Y.—An additional showing of the Red Cross War Fund moving pictures made in Rochester by Whartons, Inc., was made at these theaters in the Flower City on a recent evening: Liberty, Imperial, Aster, Royal, American, Plaza, Panama, Hudson, Palace and Ideal.

Hippodrome Shows Pershing Picture.
Buffalo, N. Y.—A special attraction at the Hippodrome lately was the film showing the arrival of General Pershing in France, and the welcome accorded him by the populace. It was announced that the negative for this reel arrived in New York Friday afternoon of last week, and that before nine o'clock that night the picture was edited, printed, and on its way to Buffalo.

Pictures for Army Cantonment at Chillicothe.

Film Men Co-operating With Army Authorities to Provide High Class Attractions for Soldiers of New Army.

CHILlicothe, O.—Among the arrangements which are being undertaken by the direction of the United States Army authorities for the great cantonments at Chillicothe, one of the most interesting picture theaters adequate in number and seating capacity to take care of the thousands of men of the new army who will be there. Local exhibitors and film men in the cities supplying them, have given assurance of their full co-operation, and the attractions offered will be of the highest class.

Kress Takes Over Bijou.
Piqua, O.—H. W. Kress, manager of May's opera house, the leading theater of Piqua, has also taken over the Bijou, giving him control of the principal theaters of the city. Extensive alterations are to be made in the Bijou, complete re-decora-
tion and increase in the seating capacity being planned. The highest class of mov-
ing pictures will be shown during the summer season. Another attraction starting Mr. Kress' management, while vaudeville and pictures will be shown during the winter, George Ziegenfelder, who has been manager of the Princess theater, will be assistant manager of the Bijou. A new projection machine has already been installed, so as to permit uninterrupted exhibition of pictures. A popular feature which is expected to prove an attraction.

Engine House To Be Converted Into Theater.
Cincinnati, O.—While many of the project
ed moving picture houses in the down-
town district have failed to materialize, as far as actual work is concerned, Mc-
Mahan & Jackson are going ahead steadily with the arrangements for converting the old "Gifts'" engine house into a modern theater. The architects, have let the contracts providing for rais-
ing the structure to the level of its present height, and interior and work to be pushed ener-
getically in order to finish the house for the early fall season.

New Company To Produce War Picture.
Cincinnati, O.—A new company has been organized under the name of the Queen City Amusement Company, with a capital stock of $50,000, for the purpose of financing the production of a picture called "The War Lord," based on the present war and the aims of the German empires, embodying a plea for democracy. Written by a Cincinnati man, it is said to have been produced in its original form several years ago in Chicago, as a play, under the name of "The First Brother." At that time it was condemned because it portrayed a Russian revolution similar to that which took place recently, and was not con-
sidered patriotic by the German empires, but friendly nation. As rewritten, however, it is said to be of a highly patriotic na-
ture, and it is the present intention of the Government for official approval.

Penfield Theater Company Incorporates.
Lorain, O.—George and John Schenker and others have organized the Penfield Theater Company, capitalized at $75,000, and will operate a handsome and up-to-
date house here.
Pictures Aiding War Preparations

Production of Film on Food Problem—Red Cross Benefit—Street and Roof Exhibition of Army and Navy Life Among Activities.

J. M. Shellen, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, Md.—Now that plans are being made on all sides for enlistments in the army and navy, Red Cross Funds are being asked for, and food precedence in being urged, the screen is doing wonderful work in this city in the behalf of each cause.

On Wednesday night, June 27, a motion picture entertainment was given for the benefit of the Red Cross in the auditorium of the Maryland. The program was arranged by the St. Aignes Reading Circle. Douglas Fairbanks in "The Matrimanica" was the attraction.

Capt. McKenny, of the local recruiting station, made arrangements to have an automobile truck arranged with a portable motion picture machine and films showing the action of the U.S. Army, which could be used to give exhibitions in the streets and in the smaller towns. Pictures have also been shown on the roof of the old Y. M. C. A. of the army and navy life.

A number of society people have been making plans to give a film of the Bluebird, a fine film on the food problem, which he has been making for the past three weeks, is now completed and passed by the Maryland Censor Board.

Mt. Royal Closes for the Summer.

Baltimore, Md.—On Saturday, July 7, the Mt. Royal closed at 7 West North avenue, closed for the summer, and it is announced by A. B. Price, manager of this theater and the Rialto, that while the former playhouse is closed it will be given a complete overhauling, including re-painting and general renovation.

Ocean City Casino Opened.

Ocean City, Md.—Thomas Steele of this city has opened the Casino theater. Universal program is being used.

Eisean Heads Mutual Office.

Baltimore, Md.—C. Eisean, associated with the Balitmore office of the Mutual for about one year, has now been appointed to succeed Owen D. (Nick) Weems as manager of the new branch in this city. Having been connected with the film business for over three years, prior to his association with the Mutual, M. Eisean was with the Hy-Art people in Washington, and for a time represented "The Spagetti." In this territory, it is understood that Mr. Eisean made an exceptional record through the South handling the output for the Mutual.

Quarterly Meeting of Operators.

Baltimore, Md.—The regular quarterly meeting of the members of the Operators' Union was held in the office building of the operator's organization on Sunday, July 1, and several matters of importance were discussed. Also it was stated that several minor changes were made in the By-Laws of the organization.

Weniz Will Handle Griffith Productions.

Baltimore, Md.—The Isador Weniz Film Company, 401 East Fayette street, have now exclusive booking rights on the D. W. Griffith productions, including "The Battle of the Sexes" and "The Gangsters of New York."

Eight Building Inspectors for City.

Baltimore, Md.—The Building Department of Baltimore has the city divided into eight districts. According to the plan of Chief Engineer Calvin W. Hendrick there have only been four building inspectors employed, each being furnished the use of an automobile to accomplish his work. Building Inspector Byrne announces that he will return to the old plan of having only one inspector who will use the street cars.

Baltimore County Licenses.

Towson, Md.—It is shown in the report of William F. Cole, clerk of the Court of Baltimore County for the quarter ending May 31 that 29 moving picture theater licenses were issued during that period.

Tax Rates for Several Places.

Frederick, Md.—On July 2 the County Commissioners fixed the tax rate for Frederick County, Md., at $1.05 on the $100 for 1917, which is the same as the 1916 rate.

Princess Anne, Md.—On July 3 the County Commissioners fixed the tax rate for Princess Anne County at $1.05 for 1917, which is a decrease of 5 cents on the 1916 rate.

Elkton, Md.—The County Commissioners met on June 25 in this city and fixed the tax rate for Cecil County at $1.25 for 1917, which is a 5 cent reduction on the 1916 rate.

Rockville, Md.—On Saturday, June 23, the County Commissioners met and fixed the rate for Montgomery County at $1.14 7-12 on each $100. This is 5 5-12 cents less than the 1916 rate.

Easton, Md.—On June 16 the Board of County Commissioners met and placed the tax rate for Talbot County for 1917 at $1.24, which is 44 cents more than the 1916 rate, and is the largest tax rate in the history of the county.

Hagerstown, Md.—On June 7, the Mayor and City Council of this city met and fixed the tax rate for this city at 85 cents on the $100, an increase of 12 cents on the 1916 rate. Ten cents of this increase is occasioned by sewerage work.

Violet Mersereau Visits Baltimore.

BALTIMORE, Md.—On Saturday, June 23, the Hotel Emerson had the pleasure of having 

plan. A dainty star of the Bluebird photoplays, who, accompanied by her mother, is making a tour of the Southern states. All the stars were on hand for the appearance at several of the theaters in this city were made by M. Seigel, Bluebird representative in this territory, and Peter Olszak, manager of the Baltimore Film exchange. Through the activities of these live wire people, the Bluebird pictures have been presented at the New theater, 210 West Lexington street, by Manager L. A. Dehoff, in the $27,000 theater. To make the appearance of his schedule to have this star meet his patrons. After her appearance at this house a small party was given to the Garden theater, Cross street at Charles, and presented by C. W. Pacey to his audience. Later she was taken to the large house of Thomas D. Goldberg, the Walbrook, at North avenue and Rosedale street, and in addition to the audience. At the last mentioned house the children nearly overwhelmed Miss Mersereau in clamoring for her flowers.

Webb May Build 2,000-Seat House.

Baltimore, Md.—While no definite details have yet been given out, it is understood that a large theater which will have a seating capacity of 2,000 is under construction by Harry W. Webb, president of the Parkway Theater Company, Baltimore, Md., plans have been prepared for the house to be constructed at Annapolis Junction, Md., where the Maryland State Camp of 40,000 men will be situated. Plans are now under way.

Durkee To Remodel Palace Theater.

Baltimore, Md.—It is announced by Frank A. Durkee, manager of the large moving picture theaters in this city, that plans have now been prepared by Architect Thomas W. Daniels, for extensive alterations to be made to the Palace theater at Gay and Hoffman street. The addition will measure 43 by 52 feet.

Milo to Release Through General.

Baltimore, Md.—It is announced that the Milo Film Corporation of this city has now completed negotiations for the re-leasing of its output through the General Film Company, Dr. Harry E. Buckner is president and general manager of this concern, and A. Kurnick is the cameraman.

Red Cross Benefit at Maryland.

Hagerstown, Md.—Through the courtesy of Ernest Westfall, manager of the Maryland, a program of the Red Cross, was held in this playhouse on Sunday night, June 24, under the auspices of the Red Cross Unit of the city. This meeting was held in the interests of this organization.

Howard Again at Hospital.

Baltimore, Md.—G. Kingston Howard, the first manager of the Strand theater, who was born in the Union, Local 181, was obliged to again go to the hospital last week owing to the operation of appendicitis. This man recently had to undergo not having properly healed. Mr. Howard will probably to have to submit to another operation.

Baltimore Business Notes.

"Bobby" North, of Baltimore, who has just recently been connected with the Vitagraph out of the Washington office, is now in Detroit acting as salesman for Pathe.

R. Lippay, manager of the Manchester theater in Manchester, Md., visited Baltimore on Monday, July 2, and dropped in at the Mutual exchange. A special program was arranged by Manager Bernard Deplan, Jr., at the Parkway theater, 2-3 West North avenue, on the Fourth of July for the benefit of the Red Cross.

The Park Movies theater, on North Fulton avenue, has been reopened.

The Flag Airdrome, on Fort avenue near Lowman street, opened for the season about two weeks ago under the management of J. T. Langville, who has operated this location for several years. The entire structure has been repainted, and new lighting equipment installed.

A meeting, under the auspices of the Washington Benevolent society, for National Defense in the interest of the American Red Cross War Fund, was held at the Maryland theater on Saturday, through the courtesy of Manager F. C. Schauberger.

Maryland Business Notes.

Through the courtesy of Manager Jack Law of the Lyceum theater at Sparrow Point, the last week of the classes of the high school in this section were held in this theater.

A benefit is being held all during this week at the Strand, McHenry and Parkway theaters, Baltimore, by the Third Company of Coast Artillery. Through the courtesy of Harry W. Webb, president of the Parkway Theater Company, and Bernard Deplan, Jr., supervising manager, the proceeds will be used for the purpose of buying books, athletic supplies and stationery for the men in the battery.
THE MOVING PICTURE WORLD

July 21, 1917

SHOWS PICTURES IN METHODIST CHURCH

SPOKANE, Wash.—With a view to holding a discussion or at least creating some interest for the summer nights, the Rev. Dr. Francis Burgett Short, pastor of the First Methodist Episcopal Church, again turned to the moving picture program to supplement his sermon Sunday night, June 17, and the presentation was greeted by a good-sized audience.

NEW JERSEY FILM NEWS

By Jacob J. Kalter, Newark, N. J.

Rialto Pictures Incorporate.

ENCELWOOD, N. J.—The Rialto Pictures Corporation, producers of films of all kinds and distributors of the 

following, has been formed here, with an authorized capitalization of $250,000. The officers of incorporation were filed June 21 with the Secretary of State at Trenton. Jason R. Elliott, of 1 Dean street, is named as registered agent. The incorporators are Manny Cohen, Samuel Ellerin and Gertrude Silverberg.

Fanny Slavin at Civilization.

Newark, N. J.—Due to the arduous and varied efforts of Mrs. H. C. Zulli and Miss Fanny Slavin, formerly of the Bluebird office, has been employed to relieve some of the many duties of Miss Pollak.

MONMOUTH AMUSEMENT COMPANY FORMALIZED.

Jersey City, N. J.—The Monmouth Amusement Company, of which Edward T. Mitchell of 15 Exchange place is named as registered agent, has been incorporated under the laws of New Jersey to conduct amusement enterprises. The incorporators are Edward Fry, Eugene A. Amelia and Edward T. Mitchell.

Mutual, Newark, Discontinues.

Newark, N. J.—The Newark office of the Mutual Film, at 25 Branchard place, formerly managed by Floyd H. Vogt, has been discontinued and all business will in the future be transacted from the New York office.

FRANK HALL AGAIN.

Hoboken, N. J.—Here is Frank Hall with a new lease on life. This time it is the Frank Hall Booking Corporation, with George A. Enright listed as registered agent. Frank Hall was former manager of the Pabst, Hoboken, as the registered office. The concern, which is authorized with $125,000 capital, will book moving picture films. Articles of incorporation were filed June 23 at the office of the Secretary of State in Trenton. The incorporators are Frank G. Hall, Lynn S. Card and Mr. Enright.

HERBERT YUDKIN WITH "REDEMPTION." 

Newark, N. J.—Herbert H. Yudkin, formerly associated with The Century Co. of New York, has just joined the firm of Frank Gersten, Inc., of the Times building, New York, which control "The Rembrandt" for northern New Jersey. Mr. Yudkin is a successful film salesman, and found no difficulty in placing the pictures.

South Bend, Ind.—Mr. Yudkin had first run at the Broad street theater, under the management of S. M. Schuchman. During the week of June 25, the production ran successfully at the Roof theater, connected with Proctor's Palace.

ORANGE'S COLONIAL ALTERED.

Orange, N. J.—The Colonial theater, 405 Main street, has undergone various alterations. The theater is being entirely renovated for the summer. The cost of the work is placed at $400.

SEATTLE SHOWS BRITISH WAR PICTURES

CANADIAN CLUB, LOCAL PATHE REPRESENTATIVES, AND STRAND THEATER MANAGEMENT CONDUCT UNUSUAL PUBLICITY CAMPAIGN WITH REMARKABLE SUCCESS.

By S. J. Anderson, 

East Seattle, Wash.

SEATTLE, Wash.—H. W. Smythe, manager of the Strand theater, assisted by George Endert, manager of the local Pathe office, and Mr. M. D. McDonald, manager of the Strand, Seattle, has carried publicly to the "nth" power in advertising the official British War Pictures program, which is open for a week's showing at the Strand on July 1. Members of the Canadian Club have been selling the tickets, and Mr. Smythe, Mr. Endert, and Mr. Quimby, Pathe's Northwest supervisor, have spent the past week or two at the entrance to the Seattle ship building yards selling tickets to the hundreds of employees. On Saturday, June 25, a parade of decorated automobiles was staged on the busiest downtown streets, each of them advertising the war pictures; and on June 26 an armored car, with the announcement of the showing painted on it, was paraded in the shopping district, and will continue on duty until the end of the picture engagement.

The Bon Marche, the largest department store in Seattle, has donated one of its Second Avenue show windows to a display of relics from the front in France, which were imported from Canada for the purpose of creating sentiment before this window read on a card placed against a piece of shell that pictures of these articles may be seen at the Strand theater.

LEVY TAKES OVER ORPHEUM.

Seattle, Wash.—The Orpheum theater, for many years the home of the Orpheum Circuit Attractions in Seattle, has been leased by the firm of ten years by Eugene Levy.

The show will consist of several acts of vaudeville and a five-reel feature picture.plays daily, the admission price to the matinee being five cents, and to the evening show ten cents.

Mr. Levy is the first man in Seattle to place motion pictures on his regular daily program. His former house, the Grand, was gutted by fire last week in Chicago, and he was in Chicago last January, and from then until his opening of the Orpheum he had no show in Seattle.

CROMER DONATES TO RED CROSS.

Seattle, Wash.—On "Merry Monday," the last day of the Red Cross drive for funds in Seattle, the Clement theater were donated to the Red Cross, and all the employees gave their day's wages. A special music program was given by the Gipsies of the Russian Imperial Russian Orchestra, and Lois Goldberg, a child artist of Seattle, gave a reading of the new patriotic poem, "Somewhere in France." A good sized sum was thus turned over to the officials of the Red Cross next morning.

MYRTLE STEMDAN APPEARS AT COLISEUM.

Seattle, Wash.—Myrtle Stedman appeared at the Coliseum in person on June 25, and sang several songs each day. During this time, also, the motion picture feature was "The World Apart," starring Miss Stedman and Wallace Reid.

EXCHANGE NOTES.

Seattle, Wash.—H. H. Hurn has arrived from New York to act as charge of the local Triangle office.

W. W. Armstrong, formerly handling McClure's territory, is now a salesman for the Triangle program pictures.

Paul Judkins, formerly road representa-

tive out of the Seattle Triangle office, is now with Artcraft.

L. T. Turner will start on the road for Trieste, in charge of the foreign circuit.

Fred C. Quimby, Northwest supervisor for Pathe, is spending the week in Portland arranging for the Portland showings of the official British War Pictures.

Sol Haum, Northwest manager for Bluebird, came up from Portland this week to look after Bluebird interests in the Seattle territory for a week or two.

M. Rosenberg, manager of the De Luxe Feature Film Co., with his family, is visiting San Francisco and Los Angeles.

Melvin G. Winsotch, of J. L. Schaffer Attractions, spoke before the combined Chamber of Commerce and the Rotary Club last week on the subject of "The Progress of Motion Pictures."

George J. Ekro, salesman out of the Seattle, was back from his trip in Canada.

Louis Amacher, formerly with Schaffer Attractions, is now Metro shipping clerk.

VISITORS ON FILM ROW.

Exhibitors who visited Seattle this week were: M. Hinnard, New theater, Lewiston, Idaho; E. C. McDonald, Fox theater, Eugene, Oregon; Fred Merry, theatrical manager of Mary Yakima; H. T. Moore, Colonial theater, Tacoma, Washington; J. C. Smith, Pathe's manager, Everett; R. J. Dawson, Kittislaw, Vanouver, B. C.; W. K. Allander, Lyceum, Spokane; J. C. Eisenhart, Stewart, Puyallup; R. M. Parrish and Mrs. Parrish, Grange, Cashmere, L. J. Perunko, Kushe, Tacoma; E. W. Grievebeck, Cosco, Buckley, H. H. Glenn, Glenn, Issaquah; James McDonald, Naches, Naches, Wash.

SEATTLE EXCHANGE PERSONALS.

Seattle, Wash.—H. L. Lustig, special representative for Metro, spent last week in Seattle.

W. E. Eden, manager of the Seattle Fox office, left June 21 for a brief sojourn in New York.

Jack Lannon, president of Great Feature Pictures of Seattle, was back from several weeks in the Montana territory.

C. J. Kerr, Seattle Metro manager, has been confined to his bed for a week.

J. Delchi, road representative for K-Y-S-E, arrived at the Seattle headquarters this week from a tour of Oregon, where he has been booking "Do Children Count?" and the Charles Hoy Comedies.

BUSINESS INCREASES AT VANCOUVER.

Vancouver, Wash.—With the establishment of a permanent guard house and the enlargement of the barracks, Kiggins and McFalls, of the U. S. A. Theater Company, has returned to this territory and plans to run every day. The name has been changed to the Liberty. The company also operates the I. S. A. Theater.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the trade that fully fills the requirements of every reader.

M. Rosenberg, manager of the De Luxe Feature Film Co., with his family, is visiting San Francisco and Los Angeles.
THE LOS ANGELES OFFICES OF

THE MOVING PICTURE WORLD

Wish to Announce Their Change of Location
From 305 Haas Building
TO
610-611 WRIGHT & CALLENDER BUILDING

G. P. Harleman

Sam H. Comly

We will here have more commodious and better located offices for the transaction of business and the reception of our many friends in the film industry. Drop in and see us when you are in the neighborhood.

G. P. HARLEMAN
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CRANE WILBUR
Art Dramas Program
MABEL CONDON, Business Representative
Recent Releases
"HELL MORGAN'S GIRL"
"THE GIRL IN THE CHECKERED COAT"
"DOLL'S HOUSE"

Dorothy Phillips
Bluebird Star

Recent Releases
"TREASON"
"THE FIELD OF HONOR"
"THE REED CASE"

Allen Holubar
Feature Director and Star
CRANE WILBUR
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"THE REED CASE"

Allen Holubar
Feature Director and Star
JULIETTE DAY
STARRING
American Feature Films
Hampton Del Ruth
Editor and Production Manager
Keystone Studios

Author and Associate Producer of Half a Thousand Comedies
MARY MacDONALD MacLAREN
Starring in States Rights Features

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"PUDD'N-HEAD WILSON"  "PUBLIC OPINION"
"FOR THE DEFENSE"  "SACRIFICE"
"CASTLES FOR TWO"  "CASE OF BECKY"
"BLACK WOLF"  "THE CHORUS LADY"
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THE HONOR SYSTEM
THE FIRES OF CONSCIENCE
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RAGS AND RICHES
THE PUBLIC DEFENDER
A MODERN ESTHER

FREE LANCE
Writing for Stars by Order Only
Address
The Villa Brunner  Alhambra, Cal.

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Bernstein Film Productions

OSCAR APFEL

Directing J. Warren Kerrigan's first production, "A Man's Man"
To be distributed by Paralta Plays, Inc.
Gertrude Selby-Neal Burns Comedies

GERTRUDE SELBY

NEAL BURNS

Directed by
HORACE DAVEY

David Horsley Productions

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Director
FOX FILM COMPANY
Hollywood Studio

MARSHALL STEDMAN
Director
UNIVERSAL FILM COMPANY

Just

GEO V

Starred in
Over One Hundred
CUB COMEDIES
DAVID HORSLEY
PRODUCER
MUTUAL PROGRAM
LEE ARTHUR
Specially engaged by HORKHEIMER BROTHERS
to write for Jackie Saunders
WALTER EDWARDS

Director

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Culver City Studio
Henry Lehrman

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HENRY LEHRMAN
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Stuart Paton
Sole Producer
"Twenty Thousand Leagues Under the Sea"
"The Voice on the Wire" (Serial)
IN PREPARATION
"The Gray Ghost" (Serial)
Franklyn Farnum
Bluebird Star
Recent Releases
"BRINGING HOME FATHER"
"THE CAR OF CHANCE"
"THE GREATER LAW"

Lambert Hillyer
DIRECTING
AND
WRITING FEATURES
FOR
THOS. H. INCE PRODUCTIONS
RELEASED EXCLUSIVELY THROUGH
ARTCRAFT and PARAMOUNT
GEORGE WEBB
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TRIANGLE Culver City

LOUIZE FAZENDA
Comedienne
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William Desmond
TRIANGLE PLAYS
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STAR

Jack Ford
DIRECTOR
OF WESTERN FEATURES
UNIVERSAL FILM COMPANY
UNIVERSAL CITY, CAL.
J. Gordon Edwards
Producer
of the following features
starring
THEDA BARA
in
"UNDER TWO FLAGS"
"HER DOUBLE LIFE"
"ROMEO AND JULIET"
"DARLING OF PARIS"
"THE TIGER WOMAN"
"THE GREATEST LOVE"
"HEART AND SOUL"
etc.
FOX FILM COMPANY

CHESTER BENNETT
UNIVERSAL FILM COMPANY
Universal City, Cal.

CRAIG HUTCHINSON
Directing
VICTOR COMEDIES
Universal City, Cal.
Eddie Lyons and Lee Moran

NESTOR COMEDIES

UNIVERSAL FILM MANUFACTURING COMPANY

BURTON GEORGE
Directing
LYONS and MORAN in NESTOR COMEDIES
Universal City, Cal.

Roy Clements
DIRECTING
Nestor Comedies
FEATURING
Eddie Lyons and Lee Moran
UNIVERSAL CITY CALIFORNIA
July 21, 1917

THE MOVING PICTURE WORLD

COLONEL
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Manager Manuscript Department
UNIVERSAL FILM COMPANY

J. Grubb Alexander
Scenario Editor
UNIVERSAL FILM COMPANY

Frederick A. Palmer
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Now writing for Lyons and Moran, Nestor-Universal Company, after two years with Mack Sennett-Keystone.

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Directing the Juliette Day Company
AMERICAN FILM COMPANY
Santa Barbara, Cal.
Management Mabel Condon Exchange
Rollin S. Sturgeon
Producer of
“God’s Country and the Woman”
“The Chalice of Courage”
“Thru the Wall”

LYNN F. REYNOLDS
Director
TRIANGLE STUDIO
Culver City, Cal.

JAMES YOUNG
Feature Director

Lone-Star Dietz
Portrayer of Indian Life
AMERICAN FILM CO.
EDWARD CLINE
Director
MACK SENNETT - KEYSTONE

PHIL DUNHAM
Comedian — Director
L-KO

R. HOLMES PAUL
ART DIRECTOR
PARALTA STUDIOS, INC.
DAN RUSSELL
Comedian, L-KO, Hollywood, Cal.

BURWELL FILSON
HAMRICK
"CHICK"
in Stock
Universal City

YES, I'M THAT
KID YOU SAW
AT THE MOVIE

H. RAYMAKER
Director
with
MACK SENNETT - KEYSTONE
COMEDIES

Charles Turner Dazey...... Frank Dazey
RECENT PHOTOPLAYS
Manhattan Madness........ Douglas Fairbanks
Wolf Lowry ............... Wm. S. Hart
The House of Tears.......... Emily Stevens
The Flower of Faith.......... Jane Grey
A Night Out............. May Robson
The Redemption of Dave Darcey... James Morrison

IN PREPARATION
His American Wife......... Alma Hanlon
Sky High Billy............ Franklyn Farnum
The Record Breaker........ Franklyn Farnum
Little Doc................. Goldwyn
The Three Tests............ Astra
The Sea Master........... William Russell
"Title Unsettled".......... Mary Miles Minter

GEORGE FISHER
Leads
MUTUAL RELEASES

Lige Cromley
Eccentric Characters
KEYSTONE COMEDIES
JACK CUNNINGHAM
Staff Writer
TRIANGLE PRODUCTIONS
Culver City, Cal.

HARRY WILLIAMS
ONCE A SONG WRITER
—NOW—
DIRECTING KEYSTONE COMEDIES
LOS ANGELES, CAL.

IRVIN V. WILLAT
WITH
THOS. H. INCE
CULVER CITY, CALIFORNIA

Willard Louis
Starring in Comedies under
direction of William Fox
—this much is certain

CUB COMEDIES
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GEORGE OVEY
—are pleasing public demand

SECURE YOUR BOOKING OF

"JERRY'S STAR BOUT"
RELEASED JULY 19th

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At Last! A High Grade Professional Motion Picture Camera for Everybody—
At a Popular Price!
Equipped with 1 C.F.3.5 Zeiss Tessar lens; magazine capacity 200 feet. Uses STAND-ARD FILM. Has side focusing device, film footage recorder and brilliant ground-glass view finder. Cabinet, Tabasco mahogany. Substantial gunmetal trimmings.
PRICE OF CAMERA, $117.50
The Lamp House is of polished steel, enameled black and lined with asbestos. Equipped with special condensers for use with 400-watt gas-filled Mazda lamp, which, when used in connection with the K.B. Camera for projection, assures a brilliant illumination. Is furnished with cord to fit any electric light socket, direct or alternating current.

Complete Outfit for Producing and Projecting Your Own Motion Pictures, $150
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Barker Bros
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Los Angeles, Cal., U. S. A.
Calendar of Daily Program Releases

Releases for Weeks Ending July 21 and July 28

(For Extended Table of Current Releases See Pages 548, 550, 552, 554.)

Universal Film Mfg. Company

REGULAR RELEASES FOR WEEK OF JULY 16.

GOLD SEAL—Six Shooter Justice (Three Parts—Drama).
VICTOR—One Wride Too Many (Two Parts—Comedy Drama).

SPECIAL RELEASES FOR WEEK OF JULY 16.

BUTTERFLY—High Speed (Five Parts—Drama).
NESTOR—A Dark Deed (Comedy).
L-KO—Surf Scandal (Two Parts—Comedy).
UNIVERSAL ANIMATED WEEKLY—Weekly No. 51 (Topical).
STAR FEATURETTE—The Web (Two Parts—Drama).
UNIVERSAL SCREEN MAGAZINE—Issue No. 28 (Educational).
JOKER—He Had 'Em Buffaloes (Comedy).
POWERS—Box Car Bill Falls in Luck (Comic Cartoon) and In the Heart of India (Educational) (Split Reel).
UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 4—The Fight) (Two Parts—Drama).

RELEASES WEEK OF JULY 23, 1917.

BUTTERFLY—"The Double Standard" (Five Parts—Drama) ........................................ 02575
GOLD SEAL—"A Soldier of the Legion" (Three Parts—Drama) ........................................ 02576
NESTOR—"Seeing Things" (Comedy) ................................. 02577
L-KO—"The Sign of the Cucumber" (Two parts—Comedy) ........................................ 02578
UNIVERSAL ANIMATED WEEKLY—Weekly No. 52 (Topical) ........................................ 02579
STAR FEATURETTE—"The Beautiful Imposter" (Two Parts—Society Drama) .................. 02580
JOKER—"Canning the Cannibal Knis" (Comedy) .................................................. 02581
VICTOR—"Caught in the Act" (Two Parts—Comedy-Drama) ........................................ 02582
UNIVERSAL SCREEN MAGAZINE—Issue No. 29 (Educational) .................................. 02583
UNIVERSAL CURRENT EVENTS—Issue No. 11 .................................................. 02584
JOKER—"The Soubrette" (Comedy) .................................................. 02585
POWERS—"Hammon Egg's Reminiscences" (Comic Cartoon) and "In the Land of Light and Gloom" (Dorsey Educational) (split reel) ........................................ 02586
UNIVERSAL SPECIAL—"The Gray Ghost" (Episode No. 5). Title not decided (Two parts) .. 02587

Mutual Film Corporation

MONDAY, JULY 16, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 15, "The Railroad Raiders"—Two Parts—Drama) ........................................ 05660-61
MUTUAL STAR PRODUCTION—Betty-Be-Good (Horkheimer—Five Parts—Drama) ........ 05662-66-66-66

TUESDAY, JULY 17, 1917.

LA SALLE—The Kissing Butterfly (Comedy) ........................................ 05667
GAUMONT—Tours Around the World No. 37 (Subjects on Reel: The Ruined Palace of Tiberius; Avignon, France; Timbuktu, a City of the Sudan (Travel) ........ 05668

WEDNESDAY, JULY 18, 1917.

MUTUAL—Mutual Weekly No. 133 (Topical) ........................................ 05669

THURSDAY, JULY 19, 1917.

CUB—Jerry's Star Bant (Comedy) ........................................ 05670
GAUMONT—Reel Life No. 64 (Subjects on Reel: The Cocanut; The Boy Scout Signal Corps; Incandescent Mantles; A Novel Bicycle Race; Leaves from "Life" (Mutual Film Magazine) .... 05671

MONDAY, JULY 23, 1917.

NORTH AMERICAN—The Great Stanley Secret (Chapter No. 1, "The Gypsy's Trust"—Four Parts—Drama) ....................... 6572-73-74-75
MUTUAL STAR PRODUCTION—Melissa of the Hills (American—Five Parts—Drama) ........ 05676-77-78-79-80

TUESDAY, JULY 24, 1917.

LA SALLE—A Match in Quarantine (Comedy) ........................................ 05671
GAUMONT—Tours Around the World, No. 38 (Subjects on Reel: Prague, Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In "The Dauphine"—Southeastern France, World) ........................................ 05672

WEDNESDAY, JULY 25, 1917.

MUTUAL—Mutual Weekly No. 134 (Topical) ........................................ 05673

THURSDAY, JULY 26, 1917.

CUB—The Red, White and Blue (Comedy) ........................................ 05674
GAUMONT—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theater (First Government-Owned Theater in America): Animated Drawings from "Life"—The New Collar, Thou Shalt Not Steal, One Reason Why — (Mutual Film Magazine) ........................................ 05675

SPECIAL Roll Tickets

<table>
<thead>
<tr>
<th>QUANTITY</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>Five Thousand</td>
<td>$1.25</td>
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<tr>
<td>Ten Thousand</td>
<td>2.50</td>
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<tr>
<td>Fifteen Thousand</td>
<td>3.75</td>
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<td>Twenty-five Thousand</td>
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<td>Fifty Thousand</td>
<td>7.50</td>
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<tr>
<td>One Hundred Thousand</td>
<td>10.00</td>
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</table>

Your own special ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5000 $2.90. Prompt shipments. Cash with the order. Get the samples. Send diagram for reserved seat coupon tickets serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents. National Ticket Co., Shamokin, Pa.
ALL FACSIMILE PAINTINGS described in these pages are done by high-class artists in water colors and oils and finished with a highly glazed surface which preserves the paintings and makes them waterproof. A damp cloth can be applied lightly at intervals to remove dust without injuring the painting.

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Beautiful gilt frames with heavy ebony shadow boxes. Facsimile oil paintings, including brass name plates. Any player in the films. For names see postcard lists.

No. 501—Size 50x35 inches. Price $15.00
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Flat gold frames with beautiful facsimile oil paintings including brass name plates. Any player in the films. Price

No. 505—Size 45x36 inches. Price $25.00
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It requires very little imagination, with these pictures before you, to make the proper selection to fit Your Particular House. The advertising value of a lobby of this character must appeal to every Live Showman. Our new catalogue contains many things you are looking for. It is yours for the asking.

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or interior of the house of all the principal stars appearing in the various features shown in your theatre.

No. 346—Size of picture, including frame, 15x19 inches. Three-ply oval veneer frame ornamented with beautiful facsimile oil painting of any player in the films. Price complete with brass name plate. $2.50 each.

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A Golden Lobby That Reflects
An 18-Karat Show

*A Decoration That Will Distinguish Your House*

The illustrations on both sides of this page are extracts from our new Catalogue just published. The book contains many interesting items for the theatre, both for advertising and souvenir purposes. We exhibited all of our products at the Panama Pacific Exposition. They consisted of film actors’ pictures made in every serviceable style, from postcards at $3.00 per thousand, to life-size paintings up to $35.00 each. The judges thought the exhibit unique and gave us the highest award for artistic finish and superior quality. Medal and Diploma are reproduced in the catalogue. This is sufficient guarantee of the goods we deliver.

A picture of every player in the films can be furnished in these frames. For names see postcard list

**Massive Gilt Frame**

4 inches deep, 7½ inches wide, with heavy ebony shadow box containing facsimile oil painting of every player in the films, at following prices:

<table>
<thead>
<tr>
<th>No.</th>
<th>Measurement</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>500</td>
<td>7½x5½ inches</td>
<td>$35.00</td>
</tr>
<tr>
<td>503</td>
<td>5½x4½ inches</td>
<td>$22.50</td>
</tr>
<tr>
<td>506</td>
<td>4½x3½ inches (panel)</td>
<td>$20.00</td>
</tr>
</tbody>
</table>

Including brass name plates.

**Large Hand Colored Pictures**

Size 22x28 ....... each 75c

*Single Column Cuts* of all the players, 600 names, each .................. 50c

**Transparencies, all sizes** ....... from 50c to $2.50

**SEMI-PHOTO POSTCARDS**, $3.00 per thousand. Print your announcement on correspondence side and mail them weekly.

**PHOTOGRAPHS**, size 8x10, all the prominent players, 600 different names, 20c each.

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PORTABLE
PROJECTOR

A projector of the highest grade, accommodating 1000 ft. reels standard motion picture film, built in an asbestos-lined leather covered portable suit-case.

Supplied in two models either hand-driven or equipped with motor.

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NEW YORK
SELIG

IN THE AFRICAN JUNGLE (Two Parts)—The cast: Robert Wayne (Edwin Wallock), Billie Jones (Mrs. Wayne), Muggsy (Wm. Stowell). Written and produced by Robert Wayne.

Robert Wayne, killed by a blow, loses his identity and becomes a wild man in the African jungle. His wife and daughter seventeen years later in England think frequently of the husband, a kindly bachelor, who was taken by savage natives in South Africa. When a group of negroes, suspected of a strange power over wild animals, is encountered by the hunters, Captain Jones, a British sportsman, and his daughter, believe that these negroes are the same people they encountered in Africa. Muggsy, a colored boy, is a relative of Captain Jones. He has been raised by the natives and is taken to them by the hunters. Muggsy is given a chance to prove himself as a hunter, and his quick and clever ways and his brave heart for the true hunt win the respect of the other hunters. He is given a horse and a gun, and he goes back to the jungle to find his people. Muggsy and his wife, a girl named Lydia, are given a chance to prove themselves as hunters, and they are successful. They are returned to their home, and Muggsy is reunited with his family.

BROADWAY STAR FEATURE

A DEPARTMENTAL CARE (One of the O. Henry Series—Two Parts)—The cast: Luke Stansfield (Charles Kent); Benton Sharp (Geo. Klug); Amanda Colvin (Mary Cunningham). Directed by Martin Justis.

Luke Stansfield, a clever and hard-working old pioneer Texas, has been appointed Comptroller of the City of Austin, but he is unable to take office because of the negligence of his predecessor, who has been found guilty of embezzlement. Luke must act quickly to prevent the city from going bankrupt, and he is helped by his wife, Amanda, who is a capable and resourceful woman. Luke and his wife face many challenges, including a greedy and dishonest politician who tries to gain control of the city's finances. Despite these obstacles, Luke and Amanda work tirelessly to restore order and prevent the city from falling into chaos.

RAY COMEDIES.

MUGGSY IN BAD. The cast: Muggsy (Johnny Ray); Mrs. Muggsy (Emama Ray). Muggsy is a young man who is physically unsteady, and he is bullied by his two hundred-pound companion, Bill. Muggsy is feared by the other boys, and he is in constant danger of being injured. Muggsy's best friend is Bill, a brawny cop, who carries the stricken Muggsy to a hospital where he is treated by a doctor. Muggsy's uncle, Bill's cop, volunteers to give his blood and the transfusion takes place. The effect is instantaneous, and Muggsy is well enough to go home.

JAXON COMEDIES.

THE PEARLS OF PAULINE (Pokes and Jack)—Lucy (Miss Diller) is a coffee shop girl who works at the club giving a demonstration of his skill to the amusement of the other members. The demonstration is successful, and Pokes is hired by the club. Mrs. Jabs is a valuable pearl necklace with the help of his friend Bill Pokes takes it as a joke, and, to the great amusement of the crowd, he has it returned to its owner. Mrs. Jabs' necklace is a valuable pearl necklace with the help of his friend Bill Pokes takes it as a joke, and, to the great amusement of the crowd, he has it returned to its owner. Mrs. Jabs' necklace is returned to its owner, and it becomes a valuable item in the club. Mrs. Jabs' necklace is returned to its owner, and it becomes a valuable item in the club.

General Film Company, Inc.

Stories of the Films

THE MOVING PICTURE WORLD

July 21, 1917
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ST. MARYS, PA.
he presents theflowers to a pursuings stage hand fashions securely to a rod. At the end of a weary day is dragged to the boat before being placed in a cage, which is ultimately acquired at his innocent attempts to form new acquie cences, is interrupted by the lord himself. Whereupon there is a chase which proves Ben's undo ing. He falls into the arms of the ships captain: the shoring up of a depth of a passing truck, which eventually dumps him in a spot of comparative safety "next the contents of the truck.

Universal Film Mfg. Co.

L-KO.

SURF SCANDAL (Two Parts—Reel of Week of July 16).—The cast: Mr. Sand Dwier (Dan); Mrs. Sand Dwier (Eunice Murdock); The Beautiful Outdoor (Stanley Corbin); Directed by Noel Smith.

A San Diego surf scandal is revealed in this thriller wherein aeronauts, who are also the things that make Dan a son of the sun.

The janitor, called by his alarm clock, to which he had attached a feather which tickled his ear, slept undisturbed in the warm and had a trip door through which he emerged. Greenay was just on time to catch the last train. He knew that there were many others after the men. A sense of personal disappointment spread over the scene. The janitor had brought a lunch, but the girls had a breakfast in bed.

He used his own carcass for heat, and came up with the women. The janitor was instructed to cook the fish, and the girls sat down to wait. The other party hurried away, and the janitor never threw the fish to the men instead of the girls. San Diego is a city of women, and he married his wife. He snatched Greenay and ran, Mrs. de Sydcoy, but he was after the heart of Everywoman.

He goes to the kitchen of the dance-hall. She becomes much interested in Richard. Pearl handles Richard as a band of men and puts it on in it, giving it to her. As she spatters he makes a getaway and rejoins Greenay, and comes back with Mrs. De Sydcoy for Ai. The husband and wife recognizes each other in their faces, and they warm up and tell lies. After a chase, the picture ends in a silent fight.

GOLD SEAL.

SIX-SHOOTER JUSTICE (Three Parts—Reel of Week of July 16).—The cast: Mike Hernandez (Lee); HEPHABIAH GULCH (Lee); John Greg (Arthur Witting); Mary (Christine Raft); The New Woman (Kathleen Cavendish); Produced by George Hively. Produced by F. A. Welsey.

The picture features the story of a woman who is pursued by a man who loves her. The man, who is blind, dreams of finding a woman who will love him, and when he finds her, he kills her.

John Greg and his daughter Mary, on their way to a mission to rescue a woman, lose their way and stumble into a "jawbone," a place where they may fall into the hands of Hephabiah Gulch, a good-looking man. Mary, thinking Mike a gentleman, takes him for his guide.

'Chapman' (Arthu Witting), a good-looking young man, comes to Jawbone and Mary believes him to be a weal character, who is also her friend. Greg hires Mike Hernandez to guide him to Burro Springs, displaying his small store of gold when paying Hernandez. Later, Greg and his party become lost in the desert, and run out of water. Mike finds a spring of poisoned water, allowing the others to drink and recover.

He removes the sign guarding persons away, allowing the others to drink and recover. Mike robs him of his gold. Harry, knowing Mike's evil nature, goes in search of Mary and finds her with the others. Mary believes that Harry has robbed her father, but realizing that he has saved her life, she forgives him upon her return home, and helps him when he needs her.

Mike's daughter optimize Burro Springs, where they leave him. Penniless, Mary is induced by Mike to enter Murphy's place as a dancer. In the course of time, in a dance in which she is invited, she is insulted by a drunken cowboy. Harry, returning, is told of the incident and is ready to kill in time to stop the insult. Mike, knowing that he can do little with Mary as long as Harry is around, lets him believe that Mary is going to the "toddy drawers." The wine is sold in great jars in the market. On the farm, where Mike is going, there is a dish with which is used for all sorts of things. The huge monster is a dell, a very pretty dell, which revolves in it. Fuel is scarce in India, and a fire is made in a hemp barn. We see some of the old, old people of a native village. One old woman is 105, and has great great granddaughters. We see a high caste woman dressing her daughter in the "national style." Each dress makes it well understood and the roads last only 100 steps. Mary is induced to go to the market. Then we see the broad lady tree in all India, the main system being seventy feet in circumference, and the branch direction is 180 feet.

VICTOR.

SOME NURSE (Week of July 16).—The cast: Lizzie Cake (Gale Harry); Huby (Milton Sumps). Story by J. Cunningham. Produced by Allen Curtis.

An elderly nurse has lived in a hospital for many years. She has long hair, and is a kind and gentle soul. The hospital is run by a stern and unkind superintendent, who considers the patients as mere numbers. The nurse realizes that appearances are deceptive.

JOKER.

THE MOVING PICTURE WORLD

July 21, 1917

Written by Cyril Bentick. Produced by Matt Moore.

Tom tells Brown, the real estate broker, that he has arranged to have Tom take on the responsibility of entertaining a guest from France, General Jean Dupre, upon the condition that he may take his niece, Jane, with him. Brown reminds Tom of the bachelor dinner to be given in his honor that night. Tom inquires about the engagements and room assignments at a hotel. Dupre, his daughter, is to arrive for dinner, and the maid admits the daughter's presence and the fact that the apartment is not yet approved by the old Frenchman. Dupre returns and, discovering Alfonse, promptly ejects him from the apartment.

After the bachelor dinner Tom forgets about his sub-het, but his mind comes back to it when he sees a game in progress, and gable what money he could lay his hands on. He takes it and drives off to see his friends. The sheriff and the boys pursues and captures the boys. They saw the pitiful condition of his family, they see the girl, who had taken a subscription for his wife, sending her the money with a note that they had given Hill a chance to make good.

BIG U.

MINDING THE BABY (Rel. Week of July 9).—The cast: Mr. Youngwood (Eddie Lyons); Miss Jeannette (Lena Gilmour); Mrs. Youngwood (Lee Moran). Written by Fred Palmer. Produced by Roy Clemen's.

A little baby, left with the baby. The janitor comes up on turn on the water, and when the baby cries Mr. Youngwood gets him to make faces for it. But baby goes on crying and scourer, and the janitor makes faces and baby goes on crying. While they are looking, the nursery baby from next door crawls in and the baby crawls out. They think that Freshwater turned black, and try all sorts of things. Mrs. Youngwood comes home, and they make faces to the baby. Mrs. Youngwood rushes in and a white baby, and the mystery is solved.

A DARK DEED (Rel. Week of July 16).—The cast: Mrs. Bedford (Donna联盟); Miss Jeannette (Lena Gilmour); Mrs. Youngwood (Lee Moran); Mr. Van Wart (Paul Jankel). Written by Harvey Gates. Produced by George Clemen's.

Joe does apron and cap and walks out into the yard. He is surrounded by Norman's studio and finds him painting. He orders him to go driving with her. As they pass Cleo's residence, Mr. Van Wart tells Norman to wonder until she pays a visit, Norman comes to the door and as Cleo reaches out her hand for a flower, they reach out their hands and meet and he climbs up to the window. He makes his way to the window and Cleo jumps out. Meanwhile Jeannette tells the maid to seal Alfonse. Dupre finally permits Jeannette to marry the man of her choice.

NESTOR.

The picture features the story of a young man who is sent to the city to look after a baby. He discovers that the baby is actually a woman, and that she is in danger of being sold to a brothel. The young man saves the baby and takes her to his home, where she is protected and loved.

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This outfit was exhibited at the Chicago Convention in the Coliseum, July 14-28, 1917. Did you see it? If not—leaflet 4343, shown below, describes it.

Westinghouse Electric & Mfg. Company
East Pittsburgh, Pa.
Van Wert’s jewels that she so much wants. Cleo reminds her to trace the man’s whereabouts. On the following day she dresses as a young boy and procures a large quantity of trinkets and Mrs. Van Wert asks Norman to investigate. After some persuasion, Cleo consents to go. 

At Mrs. Van Wert’s, her maid, Grace, gives a strange story of pearls falling to the floor. She begs Mrs. Van Wert to allow her to look for the pearls. Mrs. Van Wert, who is always ready for a puzzle, allows her. Grace places a hand on the floor and watches the combination. Later Joe sees the maid in a Ouija board, and when he questions her, she is silent. He is satisfied that Grace is safe and is clambering down when he is struck and the foot taken from his pocket. Mrs. Van Wert sends for the doctor. 

Cleo assures Joe of not being on the level. She makes it clear that she does not wish to be taken into the police if she can help it. She has an admiration for her cleverness, and always has a plan up her sleeve on her trail. Cleo sees in her mirror one of them. She gets up and does not want them before examining them. The detective leaves, and Cleo asks Norman to go straight, saying that she loves Joe.

UNIVERSAL SPECIAL FEATURE. 

THE GRAY GHOST (Episode Four, “The Right of Way,” July 14) 

Gray Ghost (Harry Carter); Mora Light (Pricilla Dean); Wade Hildreth (Emery Johnson). 

The Gray Ghost held at bay by Mora Light and pursuit of the murderer in a café. The fugitive, who is a young man, hiding out in the café, is telling Hildreth about the Gray Ghost and the Olmstead bank robbery that has taken his father to the penitentiary, and his wife and children well provided for. 

The young fugitive, who is at the switchboard, sees the number she called, and learns it is the police station, and Williams tells him Mora Light knows where Hildreth is. He tells Williams to call up some of his men and get Hildreth with- out delay. Jacques sees the men approaching and tells Grace to go up to the secret door down the stairs and into the street. When the men enter Jacques says to Hildreth, “Can you walk?” Hildreth forced upon his hand and Grace will force him to open the secret door. 

Marco, Hildreth’s secretary, enters in search of his employer. He has become suspicious, demands to know what they have done with the Englishman, and a fight starts. Marco defeats them by helping Hildreth to open Mora Light’s apartment and tells her it is Ted Daly. He demands the names of the Englishmen and she tells him about to answer when the Ghost appears. He sarcastically tells her to call Hildreth her father. 

Hildreth attempts to defend himself, but three men cover with him. 

The next day Jerry is fired from the police force for still believing in the Gray Ghost. Jerry’s dandy looks so bad, when the secretary of Hildreth arrives. He tells the detective about the Ghost. 

The Ghost is delighted to read of the disappearance of the young English lawyer. His men say that they are about to pull him when the boss did the job himself. The Ghost sneers. 

Arabian thumbs and goes to his store. The Gray Ghost, fashionably dressed, walks about inspecting the jewels displayed.

UNIVERSAL SCREEN MAGAZINE. 

ISSUE NO. 28 (July 20). 

SPORTS—On the trail of the duck, when the season has opened, the news is good. All over the country, duck shooting is the thing. 

Ducks are the things. All the waterfowl are abundant. 

Speed Demon racing warms the cockles of the sporting world. 

The racing world has been attached to the racing track, the track has been the centre of attention. 

Time and again the Bird is taken on the track and the dog is set free. 

A successful duck hunter must be well supplied with waterfowl, and the duck hunter riding the horse, takes a quick eye to “drop” them on the wing. 

Dropping games are gathered with nets. 

THE MOVING PICTURE WORLD. 

July 21, 1917.

Mutual Film Corp.

SIGNAL. 

THE RAILROAD RAIDERS (15th Episode, "The Right of Way," July 14—Part Three). The cast: Helen Holmes (Helen Holmes); Thomas Price (Thomas Price); Mr. Brown (Mr. Brown); Oldfield (Oldfield); Griggs (Griggs); Decoys (Decoys); Butler (Butler); Private 1st Class (Private 1st Class); Wallace Burke (Wallace Burke); LeRoy (LeRoy). 

The railroad raiders run on earth and the gaug is captured red-handed by clever detective work of Helen Holmes, star sleuth of the railway force. 

Helen’s father, who has been serving a sentence in the penitentiary through false conviction due to the cunning crime of Lawrence Burke, the dishonest K. & W. official, who heads the gang of raiders, is released on the evidence of “Duck Master,” wounded in the big fight between railway detectives and the gang, in which the private eye of the railway force and the Ghost of the press have been printed up blown up and the press of the newspapers and political plotters are on the scene, are broken up.

It is a chapter full of the activities of a great railway system, crowded freight yards, rushing express trains, and other parts of the railway.”

MUTUAL STAR PRODUCTION.

BETTY BE GOOD (Five Part—Horkheimer—July 4). The cast: (Jackie Saunders); Jimmy Madison (Arthur Shirley); Jonathan Brownale (Capt. Leslie T. Peacocke); Mrs. Sarah Lenex (Mollie McConnell); Loy (Mrs. Marshall); Griggs (Her Griss); Police Sergeant (Doc Mac); Tommas (William Heed); Jenny (Marion Le Brun); Mayor Madison (Albert R. Ellis). 

Betty, the pretty daughter of Jonathan Brownale, a retired capitalist, is impulsive and mischievous. She keeps her father and the servants in perpetual trouble. And now, one of the political crookishness on the part of the mayor. The debuched mayor has been found out, and one of her escapades, drives off with the car in which her father has left them.

Jenny arranges Betty for stealing the car and papers, being unaware of her identity. Betty agrees to have the papers delivered, but does not come until Millionaire Brownale’s suspect, old Mr. Griggs, is uncovered, and the two men shake hands. Jimmie reveals himself to Betty in his true character and the drama ends happily.

LA SALLE. 

THE KISSING BUTTERFLY (July 17). Otto, as the professor of biology in a co-educational college in Chicago. La Salle is confronted with the necessity for catching a "upa" specimen for his lecture. He goes to a rare specimen, in order to complete the collection of the college. In Java, the "upa" diaps over the hills. Professor Otto is stalked by a bevy of co-eds. Professor Otto, who has been watching the "kissing butterfly," one particularly bold specimen, seeks to capture it. His mistake will make the professor kiss her before 10 P.M. While at first indifferent to the "lure" spread for him, he is so smugly irritated that he is smugly co-eds into their dormitory, discovered there by the president and interrupted in all sorts of trouble before matters are satisfactorily explained and the "kissing butterfly" captured.

CUB. 

"JERRY'S STAR BOAT" (July 19). The cast: (Harpo analysis, George); Bill Sage (George George); Oli (Clair Alexander); The Mayor (Harry DeKoven); Duke (The Mayor); Deke (Deke);ama (Deke); Rube (Rube); Subbies—Barney Oldfield and Cigar, inside his "Devilish Egg." Cragling along at 151 miles
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Jerry's suit now tells him although he does not approve of fighting he will not turn down a marriage offer. Jerry is in the unusual attitude of giving the big bully a beating. As Big Nose is meeting all comers with his right fist he demands payment for his blows. He therefore, provides himself with a rubber band, and evidently apparently knocked out boxes. Not satisfied he also puts the referee on the mat and in his efforts to escape, the referees now the same dose to a policeman. Jerry then has a narrow escape from the hands of his pursuers by leaping from a telephone pole into the courthouse of his sweetheart's automobile.

MUTUAL
MUTUAL WEEKLY NO. 132 (July 18).
Washington, D. C.—Congressional ball game. The presence of several members was noted when a settlement in a recent libel suit was reached.

New York City—A large warship visits harbor. The "Zeeland" arrives here en route to Dutch East Indies via Panama Canal.

Tia Juana, Mexico—Hands across the border. American-Mexican Friendship Fiesta.

Subtitled: Mayor Louis Wildes greets Gov. Esteban Cantu at the international boundary.

Comey Island, N. Y.—A real Wild West wedding in Luna Park. Mr. Artie Ortego and Miss "Ellie" Mack are married. Pawnee Bill gives the bride away.

Brooklyn, N. Y.—Great Patriotic concert in Prospect Park. Subtitled: Bouza and her accompanying chorus of 5,000 school children. Miss Anna Case sings "America."

Lisa Vista, Cal.—Major General Liggett inspects new army camp site. Thirty thousand soldiers of new army will be trained here.

Annapolis, Md.—Naval graduates class one year ahead of regular time. Secretary Daniels awards diplomas.

San Francisco, Cal.—British submarines pass through Golden Gate. First visit to American waters since the war began.

San Francisco, Cal.—American "tank" in action. California Coast Artillery stage "tank battle" for Sunday strollers.

Somewhere-in-France—The French take Craonne. In spite of flooded batteries they maintain their fire with precision. Subtitled: The empty shells are collected and re-loaded.

Milwaukee, Wis.—Water tank, stop tower 100 feet high, falls on excursion steamer "Milwaukee." The whaleback "Christopher Columbus" runs tower with no injuries.

Somewhere-in-France—Moroccan Spahis returning to camp for a well-earned rest.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.
THE CAR OF CHANCE (Five Parts—July 19).—The cast: Arnold Baird (Franklyn Furnham); Helen Bennett (Helen Vernon); Mrs. Bennett (Helen Wright); Wanda Helmstone (Mabel Talmadge); Mrs. Baird (Mary Mott-Smith); Wm. Mott-Smith (H. J. Bennett); Israel Helmstone (Mr. Jordan); Tom Jordan (Harry De More). Story by Waldemar Young. Directed by Wm. Worthington.

Only a seven-passenger motor and $100, to be spent exclusively for gasoline, repairs, was Arnold Baird's share of his father's property. Light-hearted by nature, Baird made the most of his legacy and started a "jimmy-bus" line.

When James Bennett, general manager of the Consolidated Traction Co., learned Baird had been practically cut off in his father's will, he informed Baird that his daughter would never marry a jockey and to go out and make his fortune. Bennett's decision suited Mrs. Bennett, who was eager to shine in society and planned to "go solid." So by marrying with Wm. Mott-Smith, who controlled the traction company.

When Ruth got the chance to tell Mr. Mott-Smith what she thought about the room for doubt, Ruth met Baird secretly and she was first to know of Baird's Jimmy-bus plans.

Israel Helmstone, leader of organized labor, decided that the employees of the Consolidated Traction Co. deserved an increase in pay. Bennett refused Helmstone's demands and the labor leader called Baird into consultation. Helmstone's daughter was an official photographer to Mrs. Mott-Smith, furnished inside information that showed the weakness of Bennett's demands.

The car strike was called and traffic paralyzed. The "Rapid Transit Company" sprang into operation. Mott-Smith and Bennett and their associates were filled with consternation. Baird's pals in society entered their cars for public patronage and political purposes to escape the clutches of the drunken society leper.

The strike-breakers were called in there was nobody to ride—for the public preferred the police cars. When Bennett offered his car for mercy, Baird was the intermediary. Fate decreed that Baird should be the one to rush to Mott-Smith's office to secure his car for theואהקשת. Both the car and the matter for Baird. His terms were $30,000 a year for becoming assistant manager and six-months' vacation to enjoy a honeymoon on which Ruth was to be the bride.

GREATER VITAGRAPH.
THE MESSAGE OF THE MOUSE (Five Parts—July 19).—The cast: Wynne Winifred (Anita Stewart); Marcia Elmore (Julia Swanye Gordon); Paul Adams (Rudolph Cameron); Haltam Varrie (L. Rogers Lynton); Henry Winthrop (Franklyn Hanna); Daniel Cameron (Robert Gaillard); Valet (Bernard Seigel). Written by G. B. and Lillian Chester. Directed by J. Stuart Blackton.

Five foreign ambassadors, representing as many bankruptcies, formulate a plan to divert capital from America for use in rebuilding their countries. The conspirators hope to win Henry Winthrop, chairman of a United States loan, over to an international steamship trust, offering unprecedented concessions as bait. As a preliminary, they seek to learn the plans of the American Mauch and to ensnare an unscrupulous intriguer, Haltam Varrie, known as "the Lily.

Varrie has spies obtain employment as servants in the Winthrop household. He then contrives to be invited as a guest, using Marcia Elmore, a woman of doubtful character to the sponsor. The last night of the house party, Varrie has a Winthrop shipyard, nearby blown up; and, under cover of the excitement, removes a part of a message Varrie had written to his correspondent was placed in a car and driven into the room of Wynne. It bore the sign of a cipher and was an enigma.

Varrie and the ambassadors proceed with their scheme and to win Winthrop and his associates, who begin withdrawing their capital from scores of institutions they control. Panic, labor riots and bank runs ensue. Wynne leads with her father to check the disaster. He refuses, believing he is performing a patriotic duty.

That night another message is sent and it recalls to Wynne the mysterious paper and the expression "a missing word" and tells the chief of suspicion that the explosion was connected with the economic disasters. At this suggestion she has just an inkling. By watching Varrie and the woman, she learns they are the master and his helper. By watchingVarrie and the woman, she learns they are the master and his helper. She pretends to fall in love with Varrie. She goes to the house and hidden sees him manipulate a secret wire.

When Varrie goes out she gets his proofs. Wynne and Varrie are the plot just as they had been about to sign over their money, then learn of the great service the girl has rendered her country.

BUTTERFLY.
HIGH SPEED (Five parts—Week of July 16).—The cast: Susa (Fritzi Ridgway); Father (Rudolph Rutebeuf); Harry (Joseph Yeamans Titus); "Speed" Cannon (Jack Muhall); Count Englemann (Althea Winslow); "Natch" (J. Morris Foster). Story by Helen Starr. Produced by G. L. Loven.

Father made millions in pork, and was proud of the fact, but his society loving wife wanted him to forget that he was "meat" and was off for a pig. Consequently she sent her daughter Susa off to a finishing school and absorbed a blase manner. Father was anything but pleased with the change.

One day at the club father came in contact with "Speed" Cannon and was so impressed with the effect his presence had on the crowd, that he determined to try an experiment. He visits "Speed's" office and on a pretext

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The direct current arc can be arranged so that maximum amount of its light always passes through the lens, while it is impossible to do this with an alternating arc. Any operator who has used both will tell you that the best results can only be obtained by using direct current.

It produces that steady, restful light so much desired. A Westinghouse Cooper Hewitt Mercury Rectifier will change your alternating current into direct, thereby producing the desired results.

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An Appreciation

In honor of the gathering at Chicago of the representative branches of the fifth largest industry of the United States, the United Theatre Equipment Corp. takes this opportunity of extending its heartiest wishes for the welfare of the entire motion picture industry.

In a spirit of co-operation, it urges the various factions and branches of our business to unite in one grand endeavor for proper recognition of the motion picture industry.

With unity and harmony established, detrimental obstacles will be swept away and a new era of commercial prosperity will dawn for us all. The path to success must be traversed shoulder to shoulder, each striving for the highest achievement and each working in conjunction with the other.

The United Theatre Equipment Corp. has opened the way by practically demonstrating the mutual advantages of unity and co-operation, and its success has been assured by the benefits which have come to the exhibitor through this organization.
THE RANGE BOSS (Essanay—Five Parts—July 10)—The cast: Rex Hardwick (Jack Gardner), Ruth Harkness (Ruth King); William MacQuinn, John Hodiak (Taylorsville). Written and directed by W. S. Van Dyke.

Out of the edge and civilized East into the rough and primitive West there comes a little party which judged the desert must be larger than all. Among the party was a young lady a little longer side than the Gay White Way. Ruth Harkness, who has inherited the flying W ranch from a relatives hand. A prim and conventional aunt and uncle and William MacQuinn, who is caught according to his Fifth avenue tailor's ideas of the West, accompanying.

Headlong the little party plunges into the meshes of a conspiracy of two cowboys to multil the town. The plot is discovered by Rex Hardwick, a happy-go-lucky ranger with a clear-gray eye, stepfather to the little lady. They fall in love and include fall in love with Ruth. This enrages Masten, who just realized a chance to make his plot include Randerson's death. The girl and the ranger are caught in their "death trap" and count themselves lost, but the fearlessness of Rex in a single-handed battle with the villains saves the day. Ruth thanks him by con-cealing to become his bride, and an old-fashioned cowboy wedding ends the dark ad-venture.

WHEN SORROW WEEPES ("De Children Count?"—Two Parts—July 15)—The cast: Harris (Little Mary McAllister); Chris Buby (Johnny Come-lately); Labrador (Harden). Rags, a penniless orphan, flees from child wel-fare, and gains a job in a factory. The plot revolves aroundly, Caroline Busby, whose husband is a crook, regrets her past and starts for another city. She has a little girl, Antoinette, who is a little longer side to begin life over again together. They are happy for a time; then the woman husband locates her and demands protection from the police. Caroline wants to live straight and turns her husband over to detectives. A couple and the child are arrested. Busby is sent to prison and his wife discharged. The judge, at the request of the warden, sends the child to an orphan asylum. Grief-stricken over this loss, Caroline buries herself into a river.

ARTCRAFT PICTURES CORP.

THE LITTLE AMERICAN (June—Six Parts)—Scarrow by Cecille D. DeMille and Jeannie MacPherson, Produced by Busby DeMille, Presented by Busby DeMille and Paul Feig. Angela More's birthday is the Fourth of July. Count Jules De Ditti, an attaché of the French embassy, appears with a bouquet of red, white and blue flowers, but Angela's interest is interested in Karl Von Austein, a German-American. Karl, to please his father, has been educated in Germany, and received his military training in the German army.

Jules is about to propose, when the butler announces Karl. He has a box of candy. The candy is fastened a silk American flag, and the candy is a sign of baptism. Jules realizes he has lost, and after he has retired Karl pro-poses. They are just accepted when a servant is summoned to meet a man who insists upon seeing him. The stranger tells him to report to General Krum, in the Austrian army. Karl, unable to explain, asks Angela to wait for him. One day Jules tells her, France and Germany are at war, and Angela is horrified, but relieved at her understanding of Karl's par-ticipation. Angela has an aunt in France in the town of Vaucy. The aunt lost her grand-nephew in battle, and writes Angela's father asking she be sent to bring her and her family back to the American.

Angela writes to Karl, and departs on one of the Tyrolean trains. The captain re-ceives word that they are nearing the sub-marine zone, and orders everything darkened. A German attaches herself to the train; the lights are seen by the commander of a submarine who fires. The best slowly fills and

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lists. The ball room is flooded. Angela finally realizes the danger of the situation, and runs over to an elder woman and jumps into the water. Carrying the woman, she dives into a large raft and pulls herself on board. The next morn-ing she is picked up by a patrol boat. Karl receives the letter from his uncle, and, in a captured French home when they receive the news of the torpedoing of their ship, Karl is horror-stricken. The captain commands that the ship be abandoned. Karl is sent away to sea. Angela's aunt passes away a short time be-fore Angela arrives. The French commander who is in charge of the warships are preparing to abandon the ship, and their wom-en servants are preparing to abandon the wounded into the chateau. Angela refuses to leave. Her servants remain with her. Jules arranges a way to take her in the chateau.

He encounters Angela, who is heartbroken to see her. She shows him her locket and explains she can do a great service if she will point out the spy, who has a secret pass-ents. She does her best to look after the French wounded, and entertains them. Soon the German troops are in her bedroom, killing the spy, and batter down the door.

Karl protests that the chateau is the residence of American citizens, and shows her flag. Realizing her beauty, several of the of-ficers fall in love with her, and the beard Angela dashes into a darkened room, Karl follows.

Believing Angela has been drowned Karl for-gives his manliness and is about to force a kiss, when his elbow hits the electric switch and the sweetheart stand face to face. Angela is horrified—Karl humiliated. He explains he believed her dead; she demands that he pro-ject her women servants. Karl explains that he cannot give them away. The German commander makes her, and his house is a box for Angela, but she sees a line of peasants fall before a firing squad, and tears up her pass, announcing that she has nothing else left.

She creeps to the fire place and telephones Jules where the German guns are placed. The French wreck one of the big Howitzers. The second ship hits close to another, and the colonel reduced something to the wrong range. Karl finds the wire, and discovers Angela. He urges him to the fence and checking at the door, Angela realizes if Karl lets her go, he will be shot, so she pretends to struggle. The men believe Karl has captured her and he is congratulated.

A court martial is opened, and Angela is shot because she refuses to reply to the German prison guard, and asks him to point out the ends at the feet of the Colonel and says—I am done with you and your Emperor. I was blinded to your system—now, thank God, I see? The Colonel orders the woman shot as a spy and they all tend to Angela are screaming, orders all guns concentrated on the chateau.

Karl and Angela are led before the firing squad. Just as they are about to fire, an avalanche hits the German lines, and Angela are buried in the debris, and chateau is in flames. Finally they are saved, and Angela is saved from the shells of No Man's Land.

Unable to make the distance, they conceal themselves in a church. The two collapse at the foot of a cross as a shell wrecks the build-ing.

Next morning, Jules sees two figures at the foot of the German guns. He is the German-American. Angela pleads for Karl and he is put in a concentration camp. Jules sets about to assassinate the German government of Angela's heroism, and one day she is presented with an official document granting Karl's release and transport to America, and the other prisoners. A pretty, charmingly dressed little American pressuring her face against the wires of the detention pen to be kissed by the disbelieved German prisoner.

Pathé Exchange, Inc.

HEART-PATHY NEWS NO. 53 (June 30).

Port Barry, Calif.—With sharpshooting a very big factor in trench fighting, army officers give especial attention to the mental qualities. Checking up the results of the fire. Small arms practice.

Putnam, N. Y.—Many miraculously escape death when the fast Montreal and New York express trains derailed on the orders of wild drivers. Details: The big locomotive is demolished, livery and mail hoppers, Jules and 166 burned, the acter, is one of the injured passengers.

New York City.—Coney Island gets a glimpse of western social life when Cowboy Oterto marries Cowgirl Mack in "frontier village.

Subtitles: Congratulations are now in order. The bootleggers' "end-off.

London, England.—American medical units
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"IT HAPPENED TO ADELE" (Thanhouser—Five Parts—July 15)—The cast: Adele (Gladys Cooper), Dave (James Allen), Blanche (Peggy Burke), Vincent Harvey (Charlie Emerson), Mary (Dorothy Gourley), Horace (Wayne Arey). Directed by Van Dyke Brooke. Story by Adolph Zukor.

Adele was a child of romance. Even in the sorriest tenement she felt a desire to go on the stage. Accident brought her to the notice of Blanche, who had been on the stage with Adele's mother. She took the child and through hard work Adele received her first chance. Then she met Vincent Harvey, an American opera composer who found inspiration in her and in turn found romance. Adele was practising kicking one morning very lethargically. So much so that she kicked her slipper out of the window and it fell on John Wort, a policeman. Looking around, he became horrified. Adele had climbed out of the window to save the kitten and fell. An awning broke her fall. Blanche was the first one to her side. Learning that she was not hurt, Blanche insisted she stay while she turned to the crowd and told them that Adele poor girl was not playing games. Without committing suicide. It wasn't long before Adele sprang into fame, as the incident brought her plenty of publicity and Horton told her that if she ever needed a friend to call on him.

Several companies of opera and at his request, Adele took it to Horton and asked him to produce it. He gladly consented and it turned out to be a really good opera, for Vincent threw himself into it heart and soul. He forgot everything, even Adele. Mary, Vincent's Uncle's adopted daughter, came to see Adele and Adele and Uncle decided he should be engaged to her, and who ever married him would have to be content with his disposition, as he loved no one except his music and himself. Adele did not believe this until she found him wanting. Accidentally a fire started; Vincent remembered his opera was on Adele's table, Rushed to be paid no heed to her but snatch up his music. Horton, who decided to take a trip abroad—his pole was too tall. Haplessly Blanche, unknown to Adele came and asked him out for a walk. Returning she found the house in flames.

"THE NEGLLECTED WIFE"—Episode No. 10, "Veiled Intrigue." Week of July 15. The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Adele (Gladys Cooper); Neil Hardin; Frank Norwood (Philip McCallugh).

At the moment Margaret is being led by the veiled woman. Mary resolves to win back the affections of her husband. Margaret questions the veiled woman as to whether Kennedy's opera and at his request, Adele took it to Horton and asked him to produce it. He gladly consented and it turned out to be a really good opera, for Vincent threw himself into it heart and soul. He forgot everything, even Adele. Mary, Vincent's Uncle's adopted daughter, came to see Adele and Adele and Uncle decided he should be engaged to her, and who ever married him would have to be content with his disposition, as he loved no one except his music and himself. Adele did not believe this until she found him wanting. Accidentally a fire started; Vincent remembered his opera was on Adele's table, Rushed to be paid no heed to her but snatch up his music. Horton, who decided to take a trip abroad—his pole was too tall. Haplessly Blanche, unknown to Adele came and asked him out for a walk. Returning she found the house in flames.

Mary delivering a message to a person she believes is her husband. Norwood is warred to remain where he is. Mary finding at the sight of the marriage badge. Norwood was ordered to the chair, "What right have you to hold this girl here," Mary asks. "How dare you," Mary retailer and following the instructions of the law, we have the "hold her," Mary asks. "That is given by insinuating that Margaret is insane. Norwood finds this way to be true and, after a fight, rescues Mary and Margaret.

Kennedy receiving another note, decides to go to the house and see. Determined not to get himself caught, Kennedy determined to write letters written by Kennedy to Margaret.

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- Aberdeen, Scotland
- Perth, Western Australia
- Calgary, Alberta, Canada
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RELEASING FOR WEEK OF JULY 5.

It Happened to Adele (Five parts—Drama—Thanhouser).
The Neglected Wife (Episode No. 10, "A Veiled Intrigue"—Two parts—Drama—Balboa).
The Fatal Ring (Episode No. 2, "The Crushing Walls"—Two parts—Drama—Astra).
Swan's Song (Waterfront Affairs), and Placer Gold Mining (Indust.).
Jerry on the Job, "Love and Lunch" (Cartoon), and New York's Giant Barge Canal (Scenic—International).
Heast-Pathe News No. 58 (Topical).
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(For Daily Calendar of Program Releases See Page 530.)

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June 20—Number 77 (Topical).
June 21—Number 78 (Topical).
June 24—Number 79 (Topical).
July 11—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).

BIG U.
June 11—The Mysterious Outlaw (Drama).
June 15—The Two Gun Parson (Drama).
June 22—The Pointed Finger (Two parts—Dr.).
June 25—Lov-e's Turn (Drama).
June 27—The Misfire (Drama).
July 9—The Punishment (Drama).

RISON.
June 4—The Scraper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 9—Double Susception (Two parts—Drama).

GOLD SEAL.
June 11—Heart of Gold (Two parts—Drama).
June 16—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scene).
June 18—The Banner of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9—A Limb of Satan (Three parts—Drama).
July 16—Six Shooter Justice (Three parts—Drama).
July 23—A Soldier of the Legion (Three parts—Drama).

IMP.
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Treasure of Susanne (Drama).
July 9—Hats On of Headquarters (Drama).

JOKER.
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Error (Comedy).
July 2—The Twitching Hour (Comedy).
July 9—Keep Calm (Comedy).
July 16—He Had 'Em Buffaled (Comedy).
July 22—Cannibal the Cannibal King (Comedy).
July 23—The Soufflè.

LAEMMLE.
May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 25—Money's Mockery (Two parts—Drama).
May 25—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 15—Bartered Youth (Drama).

L.KO.
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Ch-ch-ib? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bend the Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).
July 16—Squatters' Right (Two parts—Comedy).
July 23—The Slang of the Cucumber (Two parts—Comedy).

NESTOR.
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 15—Hitched to a Honeymoon (Drama).
June 23—The War Bridegroom (Comedy).
July 2—The Wheels of the Law (Drama).
July 5—Five Little Widows (Two parts—Drama)
July 9—Minding the Baby (Comedy).
July 10—A Dark Deed (Comedy).
July 22—Seeing Double (Drama).

POWERS.
June 18—Young Nick Carter, Detective (Comedy-Cartoon) and China's Wonder-land (Dorsey Edu.). (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon).
June 25—Swede Hearts (Two parts—Land of Many Temples (Dorsey Edu.).
July 2—China Unraveled (A Hy Mayer Travel-

July 9—Monkey Love (Cartoon Comedy) and Joe on the Loo (Two parts—Drama (Dorsey Educational).
July 16—Box Car Prostitutes in Luck (Cartoon Comedy) and in the Heart of India (Drama).
July 22—Hammon Egg's Reminiscences (Cartoon Comedy) and in The Land of Light and Shadow (Dorsey Edu.).

REX.
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Drama, 75 Min., Monosound).
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.
July 16—The Wax Works (Two parts—Drama).
July 20—The Beautiful Imposter (Two parts—Drama).

VICTOR.
June 25—Damazed Goodness (Comedy).
June 26—Her City Beau (Comedy-Drama).
July 2—The Happiness of a Family (Comedy).
July 9—Two Men to Fight (Comedy).
July 2—Darestevil Dan (Comedy).
July 9—Meet My Wife (Comedy).
July 2—The Paper Man (Two parts—Revenge (Comedy).
July 9—Kneel the Knee (Two parts—Comedy-Drama).
July 16—One Bird Too Many (Two parts—Comedy)

UNIVERSAL SCREEN MAGAZINE.
June 15—Issue No. 21.
July 25—Issue No. 22 (Educational).
July 2—Issue No. 25 (Educational).
July 9—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).

UNIVERSAL SPECIAL FEATURE.
June 24—The Voice on the Wire (Episode No. 15, "The Living Death")—Two parts.
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery") (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message")—Two parts—Drama.
July 15—The Gray Ghost (Episode No. 2, "The Warning")—Two parts—Drama.
July 22—The Gray Ghost (Episode No. 4—"The Fighting Man")—Two parts—Drama.
July 29—The Gray Ghost (Episode No. 5—Two parts—Comedy).

UNIVERSAL CURRENT EVENTS.
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
July 20—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.
June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Lenwood's Lament (Five parts—Drama).
July 2—The Trail of the Shadow (Five parts—Drama).
July 9—Fog Wrecks Will o' the Wisp (Five parts—Drama).

YORKE FILM CORP.
June 11—The Haunted Pagans (Five parts—Drama).
July 16—The Hidden Spring (Five parts—Dr.).

BOLFE.
May 7—Sowers and Reapers (Five parts—Dr.).
June 15—The Beautiful Life (Five parts—Drama).
May 28—The Duke of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.
May 7—The Great Secret (Episode No. 18— Two parts—Drama).

METRO COMEDIES.
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Moussanova (Rolma).
June 25—The Hypochondriacs (Drew).
July 2—The Matchmakers (Drew).
July 5—Let Us Be Done (Drew).
July 15—Blood Will Tell (Rolma).

Triangle Film Corporation.

TRIANGLE PRODUCTION.
May 27—Madam Bo Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).
June 10—Love and Justice (Five parts—Drama).
June 17—The Girl, Glory (Five parts—Dr.).
June 17—The Chocohopper (Five parts—Drama).
June 23—Madosh (Five parts—Drama).
June 24—Mardonix (Five parts—Drama).
July 1—The Flame of the Yukon (Five parts—Drama).
July 10—House of Scandal (Five parts—Drama).
July 1—Her Excellency, the Governor (Five parts—Drama).
July 5—A Strange Transgression (Five parts—Drama).
July 8—Time and Diamonds (Five parts—Drama).
July 15—The Sawdust Ring (Five parts—Dr.).
July 15—The Muter Instinct (Five parts—Dr.).

TRIANGLE COMEDY.
June 10—Wheels and Woe.
June 16—His Marriage Trouble.
June 17—Their Weak Moments.
June 17—His SpeedyFailure.
June 24—His Bitter Fate.
July 2—Down Town.
July 1—A Janitor's Vengeance.
July 1—Aired in Court.
July 8—His Thankless Job.
July 8—A Joy of Fate.
July 13—His Sudden Rival.
July 15—The House of Scandal.

KEYSTONE.
May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 23—The Dissembler (Two parts).
July 1—Whose Baby (Two parts).
July 8—Kiddie's Pride (Two parts).
July 15—A Clever Dummy (Two parts).
July 22—She Needed a Doctor (Two parts).

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List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

For Daily Calendar of Program Releases See Page 530.

Mutual Film Corp.

CUB.
May 21—Jerry's Masterstroke (Comedy).
June 9—There and Back (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 25—Jerry's Single Gent (Comedy).
July 12—Jerry at the Well (Comedy).
July 19—Jerry's Run Away (Comedy).

GAUMONT.
June 21—Real Life No. 69 (Subjects on reel: Knitting Hosery; Reclaiming the Eagleslake; The Most Perfect Child, A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 23—Real Life No. 61 (Subjects on reel: Marking the Tobacco; Launching a Lifesboat; The Life of the Bee: As They Look in the Beginning, Invention; Butterfly Jewellery) (Mutual Film Magazine).
July 3—Tours Around the World No. 49—Subjects: Bilboa, Tunis; Sydney, Australia (Scenic).
July 5—Real Life No. 62—Subjects on reel: Making Jewelry at Home; Berries of the South; Toys of War-time; Making Real Men—The Army System; Professional Drawings from "Life"—A Saving Grace, "Hands Up" (Mutual Film Magazine).
July 10—Tours Around the World No. 50—Subjects on reel: Colon of the Nile, Egypt; Alice Mortes, France (Scenic).
July 12—Real Life No. 63—Subjects on reel: A Submarine of the Past; A Square Deal for the Baby; Whale Meat; Columbus Field Signal Girls; Animations from "Life"—A Hasty Pedigree; Professional Drawings from "Life") (Mutual Film Magazine).
July 17—Tours Around the World No. 53—Subjects on reel: A Tunnel in Avignon, France; Ruined Palace of Tiberius; Nick, The Most Interesting City of the Sudan (Scenic).
July 19—Real Life No. 65—Subjects on reel: Incascent Lighthouse; A Novel Bicycle Race; The Boy Scout Signal Corps; Animated Drawings from "Life").

LA SALLE.
June 12—His Cannibal Wife (Comedy).
June 19—Title of the Bill of Lives (Comedy).
June 25—Another "A" Flat (Comedy).
July 8—The Girl in the Frame (Comedy).
July 15—When Lula Danced the Hula (Com.)
July 17—The Kissing Butterfly.

MUTUAL WEEKLY.
June 20—Number 129 (Topical).
June 27—Number 130 (Topical).
July 4—Number 131 (Topical).—A perfect life, a City of the Sudan (Scenic).
July 11—Number 132 (Topical).
July 18—Number 133 (Topical).

MUTUAL CHAPLIN.
April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.)

CAHILL.
May 6—May Day Dream (Two parts—Dr.).
May 11—When Betty Puts Two Parts (Two Parts—Comedy).

MONMOUTH.
June 15—Jimmie Dale Alias the Grey Seal (Chase No. 13, "The Man Higher Up") (Two parts—Drama).
June 22—Jimmie Dale Alias the Grey Seal (Chapter No. 14, "A Sheep Among Cannibals") (Two parts—Drama).
June 29—Jimmie Dale Alias the Grey Seal (Chapter No. 15, "The Tapped Wire") (Two parts—Drama).

JULY 6—Jimmie Dale Alias The Grey Seal (Chapter No. 16, "The Victory") (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.
June 11—the pictures (Two parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 25—the Dreaming Miss Davison (Powell—Five parts—Drama).
July 2—The Masked Heart (American—Five parts—Drama).
July 9—Mary Melrose—Powell—Five parts—Drama.
July 16—Betty Be Good (Horkheimer—Five parts—Drama).

GARY PRODUCTIONS.
June 11—The Railroad Raiders (Chapter No. 10, "A Fight for Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deal)—Two parts—Drama.
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise") (Two parts—Drama).
July 2—The Railroad Raiders (Chapter No. 13—"The Road Wrecker") Two parts—Drama.
July 9—The Railroad Raiders (Chapter No. 14—"The Mystery of the Counterfeit Tickets")—Two parts—Drama.

ROTTACKER.
May 14—Manning Our Navy (Patriotic Special).
May 21—An Attack on New York (Special).

STRAND.
May 9—The Great American Game (Comedy).
May 9—Mystery of The Polies (Comedy).
May 22—Two of a Kind (Comedy).
May 30—Bluffing Pat (Comedy).

VOGUE.
May 12—A Vanquished Fright (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Playing With Danger (Two parts—Comedy).

Feature Releases

ABRAS DRAMAS, INC.
June 18—The Little Orphan (Five parts—Dr.).
June 25—The Reckless (Kroghberg—Five parts—Drama).
June 27—The Peddler (L. S. Amusement Co.)—Five parts—Drama.
June 7—Miss Deception (Van Dyke—Five parts—Drama).
July 16—When you and I Were Young (Apollo—Five parts—Drama).

ARCHWAY PICTURES CORP.
May 14—A Romance of the Redwoods (Five parts—Drama).
July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.
June 18—The Little Orphan (Dr.—Five parts—Dr.).
June 25—Kinderella (Five parts—Drama).
July 2—The Reckless (Five parts—Drama).
July 9—The Great Chance (Five parts—Dr.).
July 16—The Greater Law (Five parts—Dr.).
July 25—The Rescue (Five parts—Drama).

BUTTERFLY PICTURES.
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Wolf Woman (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23—Double Standard (Five parts—Drama).

EDUCATIONAL FILM CORP.
The Living Book of Nature (Transporting Wild Animals—Educational).
June 12—The Organic Apprentice (Agricultural).
Living Book of Nature (Series—The Pinery Circus—Educational).

CINEMA WAR NEWS SYNDICATE.
June 17—American War News Weekly No. 3.
June 24—American War News Weekly No. 5.
July 1—American War News Weekly No. 9.
July 8—American War News Weekly No. 10 (Topical).

FOX FILM CORP.
June 17—Some Boy (Five parts—Comedy—Dr.
June 24—The Street уг (Five parts—Drama).
July 1—Patsy (Five parts—Drama).
July 8—Two Little Imps (Five parts—Drama).
July 15—To Honor and Obey (Five parts—Drama).
July 22—The Kid Is Clever (Five parts—Dr.

FOOTFILM COMEDIES.
May 29—End of a Life (Five parts).
June 11—Six Cylinder Love (Two parts).
June 25—His Final Blow Out (Two parts).

GREAT VITAGRAPH (V-L-S-B).
June 18—The Maestros (Five parts—Drama).
June 25—A Son of the Fish (Five parts—Dr.
July 2—Caste (Five parts—Drama).
July 8—The Message of the Mouse (Five parts—Drama).
July 15—The Stolen Treasury (Five parts—Dr.

KLEINE-EDISON-SELIG-ESSANAY.
June 25—The Ghost of Old Morro (Edison—Five parts—Drama).
June 25—A Day and a Night (Two parts—Hoyt Comedy).
June 27—The Yellow Umbrella (A number of the "Do Children Count Series")—Two parts.
July 2—The Man Who Was Afraid (Essenay—Five parts—Drama).
July 4—A Place in the Sun (One of the "Do Children Count Series")—Two parts.
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 14—A Rag Baby (Two parts—Comedy).
July 11—Where is My Mother? (One of the "Do Children Count Series")—Two parts.
July 14—Conquest Program No. 1 (Subjects: Chris and the Wonderful Lamp—Four parts—Lack of Roaring Cams and Skyclarking on Skis—Two parts—He Couldn’t Get Us in the Morning and Captains of Tomorrow—One part).
July 16—Range Boys (Two parts—Drama).
July 18—When Sorrows Weep (One of the "Do Children Count Series")—Two parts (Drama).

SELEMCZ PICTURES.
May 28—The Lone Well (Drama).
May 29—The Poppies (Drama).
June—The End of Jealousy (Drama).
June—The Lesson (Drama).

WORLD PICTURES.
June 11—The False Friend (Five parts—Dr.
June 25—The Golden Fleece (Bradyc-International—Five parts—Drama).
July 2—The Priest (Five parts—Drama).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventurer (Five parts—Drama).
July 16—When He Loved (Bradyc-International—Five parts—Drama).

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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 530.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.

ARIZONA FILM CO.
May—Should She Obey (Drama). June—Who's Who? (Six parts—Drama).

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues")—Drama. June—Who's Who? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.
June—What of Your Boy? (Three parts—Paratonic). June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Drama).

CENTURY COMEDIES.

CHARTER FEATURES CORP.
The Lincoln Cycle (First Release)—My Mother—Two parts. The Lincoln Cycle (Second Release)—My Father—Two parts. The Lincoln Cycle (Third Release)—Myself—Two parts. The Lincoln Cycle (Fourth Release)—The Call to Arms—Two parts. The Lincoln Cycle (Fifth Release)—Old Abe—Two parts. The Lincoln Cycle (Sixth Release)—At the Slave Auction—Two parts. The Lincoln Cycle (Seventh Release)—The President's Answer—Two parts.

CHRISTIE FILM CO.

CINEMA DISTRIBUTING CORP.
June—The 15th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.
April—Spirit of '76 (Twelve parts—Drama).

CORNET FILM CORP.

COSMOPHOTO FILM, INC.
March—The Manx-Man (Eight parts—Drama). June—I Believe (Seven parts—Drama).

E. I. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURE CO.
May—The Sleaker (Military Drama).

EUGENIC FILM CO.
April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.
June—Robespierre. June—Van the Terrible.

FACTS FILM CO.
April—The Big Question (Drama). April—How About You (Drama).

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prizes" (Two parts—Comedy).

FOX FILM CORP.
April—The Honor System (Ten parts—Drama).

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

PRIEDER FILM CORP.
June—A Bit of Heaven (Five parts—Drama).

PROPHET AMUSEMENT CORPORATION.
April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.
April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Drama). June—The Bar Stool (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.
April—How Uncle Sam Prepares (Topical). HILLER & WILK.
April—The Battle of Gettysburg (Drama). June—The Wrath of the Gods (Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama). ILIDOR PICTURES CORP.
June—The Fall of the Romanoffs (Drama). IVAN FILM PRODUCTIONS.
April—One Law or Both (Six parts—Drama). GOLDIN FEATURES.
A Bit of Life (One Reed Comedy-Drama).

KING BEE FILM CORP.

A KAY CO.
Some Barrier (Terry Cartoon Burlesque). His Trial (Terry Cartoon Burlesque). Terry Human Interest Reel No. 1 (Character as Revealed in the Face). Terry Handsome Reel No. 2 (Character as Revealed in the Eyes).

KLOTZ & STRIMMER.
June—Whither Thou Goest (Five parts—Drama). June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M-C FILM CO.
April—Americas is Ready (Five parts—Drama).

MILES.
April—The Test of Romanhood (Five parts—Drama).

MOE STRIMMER.
June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.
January—In the Hands of the Law (Drama). April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.
Alma, Where Do You Live? (Six parts—Drama).

OGDEN PICTURES CORP.
The Lust of the Ages.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
(Revised List of Mo-Toy Comedies.) Mo-Toy Troupe (Release No. 1—"Midnight Follies"). Mo-Toy Troupe (Release No. 2—"Jimmy Winks the Fenians"—Drama). Mo-Toy Troupe (Release No. 3—"Out in Rainy Days"). Mo-Toy Troupe (Release No. 4—"In the Jungle Land"). Mo-Toy Troupe (Release No. 5—"A Kitchen Romance"). Mo-Toy Troupe (Release No. 6—"Mary and Gretel"). Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus"). Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

PUBLIC RIGHTS FILM CORP.
June—The Public Be Damned.

RENEWED PICTURES CORP.
June—In Treasure's Grasp (Five parts—Drama).

REX BEACH PRODUCTIONS CO.
March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah. May—Beware of Strangers (Eight parts—Drama).

FRANK J. SENG.
May—Parentage (Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational). West Is West. Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama). June—The Cross-Eyed Submarine (Three parts—Comedy). June—Come Through (Seven parts—Drama). E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama).

WHARTON, INC.
June—The Great White Trail (Seven parts—Drama).

WHOLESALES PICTURES CORP.
Everybody's Lonesome (Five parts—Drama). The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.
April—The Submarine Eye (Drama).

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In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

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Moving Picture World
April - June, 1917

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A POWERFUL HARRY CAREY FEATURE

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JOKE COMEDY

FOOLISHNESS BILL FRANEY and Hilarious Gale Henry are on the week's releases with two one-reel Joker comedies that are all to the merry. In the first, "O My, the Tent Mover," Bill is captured by some Arabs while wandering on the desert (never mind what he was doing there), and was told that because he had made the chief laugh he was to marry his daughter. But it was the homely one and Bill kicked. You'll have to see this to know how good it is. It is unusual and full of laughs. Gale in "The Vamp of the Camp" does some all-around, ground and lofty vamping that will make your audiences laugh till their sides ache. Released week of August 6.

POWERS

"Seeing Ceylon" with Hy. Mayer, is a combination of Travel Picture and Hy. Mayer's inimitable Animated Cartoons. They are as clever as this great artist's best work on the screen, and his pictorial comments on the views shown make great screen entertainment. Released week of August 6.

"The Love Slacker"

Happy Nestor Comedy Gives Eddie Lyons Strange Role.

CAN you imagine Eddie Lyons being girl-shy? Neither can we. But in this picture he actually runs away from them. Lee as a smalltown soda clerk is a scream, and Edith Roberts is her own fascinating self. Everyone will enjoy this clever Nestor, so you'd better get it from your nearest Universal Exchange today.

SARAH BERNAHARDT, in spite of her 73 years and artificial leg, came to America to appear in theatrical productions for the benefit of French war relief. She was taken sick in New York and for weeks lay at death's door. In the hospital when convalescent she was visited by Marshal Joffre. She is now recovered and in the "Current Events" release of August 6, is shown taking part in New York's Fourth of July celebration. It is such subjects that have made "Current Events" so popular in the past three months. Your patrons will demand it every week when they have seen it once, and you can fill your house with "Current Events" on your dullest day. Book thru your nearest Universal Exchange.

Making Sailors in an Armory
Screen Magazine. Boost it. Let the people know how good it is; that there are subjects to please everyone; that it is the liveliest one-reel novelty feature ever released, and you'll soon have no dull day. This is the experience of hundreds of Exhibitors and you can make it yours. Book thru your nearest Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly.
PHIL DUNHAM discards his moustache in this hilarious hit, and with Myrta Sterling romps joyously thru this crackerjack L-KO as a care-free country boy. There are some typical and original L-KO stunts and they are super laughs. The title is "Little Fat Rascal," and refers to Myrta, who is as full of pep as if she weighed forty pounds less. Released week of August 6.

"Hank"

EVERY week sees another scoop for the Universal Animated Weekly. There's more life and pep in Animated subjects than in any other news weekly. That is proved every week and that is why it is the favorite with millions of fans. See the advertisement on another page of this magazine of the latest great stroke of enterprise—the first and only moving pictures of the adult fan in the her small brother bracelet from a rel and Violet polar bear rug was life and they run accompanied by donkey—imper Wood ward (see wander into the wood, where they see a tiger, a lion, and where a huge bird covers them with leaves. They wish they were the "Babes in the Wood" and their wish comes true, and so for two reels their amazing adventures are shown to the delight of all who see them. It is a most unusual picture and one you can boost for its novelty and its great entertaining qualities. Released week of August 6. Be sure to book this. It will get the money.

Beautiful Mary Fuller Feature

THE chap that took on the job of taming Mary ended up with a gun-shot in the arm. And the other chap who called her a "little wild thing" found himself tamed by her charm. Mary was the daughter of a "moonshiner," and when the "revenuers" got him, she continued the business. Johnny was a handsome young Secret Service man, and one of his good women friends became interested in Mary and took her to the city for a good time. Mary couldn't stand the city life and ran away home. When Johnny on a hunt for moonshine still discovered it belonged to Mary, he was surely up against it, but he saved her life when threatened by the mountaineer who wanted her, and the climax brings about a regular ending that suits the story and will please the fans. Released week of August 6.
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NEVER in the history of serials have Exhibitors had the money-getting opportunity presented to them in "The Gray Ghost," first published under the title "Loot," by Arthur Somers Roche, in the most popular periodical in America—"The Saturday Evening Post."

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UNIVERSAL Animated Weekly

A week ago it was "Pershing in France"—Today it is the ONLY AUTHENTIC—OFFICIAL—COMPLETE—EXCLUSIVE Moving Pictures of the world war's most astounding event—the Russian Revolution.

The pictures are official—taken under the auspices of the AMERICAN AMBULANCE IN RUSSIA, active on the Russian Front during the past year—of which Hamilton Fish, Jr., is Chairman; Captain Philip Lydig, Secretary, and Wm. H. Hamilton is Treasurer. There are shown the last stand of the Russian Imperial autocracy; the Revolutionary leaders; the "Red Square in Moscow," with its surging multitudes of SOLDIERS and CITIZENS, the first parade of Jews EVER KNOWN IN RUSSIA, and hundreds of other scenes equally impressive.

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at the
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for the crowds who waited in line to see

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A MESSAGE

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at the
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A Man's Man, who can mold an empire's destiny and yet spin the thousand gossamers that make love's web outlast the earth.

A Man's Man.
A N Exhibitor writes us that the program booking policy has proved absolutely sound with him.

He also says that fully 65 per cent of Exhibitors have come to a like conclusion as the result of long experience;

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If the Exhibitor could get a real "even-break" he would always remain a program-policy man.

This is very good as far as it goes—but it does not go far enough.

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These special feature plays cost the producer much more than a program release and the Exhibitor must pay more for them. His patrons demand them and he must play them.

The only way the Exhibitor can pay more is to get more money into his box office without additional expense. He must reduce his operating charges and increase his receipts.

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STANDARD PICTURES are the Biggest WHIZ-BANG BOMB
Ever exploded in the motion picture world.
LEAVE SOME OPEN TIME until you
Hear the details. You’ll be sorry if you don’t wait
THIS MEANS EVERYTHING TO YOUR BOX OFFICE

Releases begin in September.
THERE is an illusive charm about Vivian Martin, a sort of mingling of shy youth and mature depth, that has placed her not only among the big stars in Paramount Pictures, but among the most popular artists of the screen. Her first picture under the new "Selective Star Series" plan is entitled "Little Miss Optimist." The story is by Gardner Hunting and the picture was directed by Robert Thornby. Vivian Martin's Paramount Pictures have done much to attract and hold public patronage for Paramount exhibitors.
Sessue Hayakawa

Sessue Hayakawa has brought to the American motion picture the mysterious, the magic and mystic of Japan.

His wonderful acting in "The Cheat," "Alien Souls," "The Soul of Kura San," "The Bottle Imp," and "The Jaguar's Claws" foreshadows brilliant and popular productions, the first of which is "Hashimura Togo," one of Wallace Irwin's stories of Saturday Evening Post fame, and the series now running in Good Housekeeping. The addition of a popular story will add to Mr. Hayakawa's already great popularity and "drawing power."

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Wallace Reid is one of the most popular male stars on the screen today. He first attracted attention for his remarkable acting in "The Birth of a Nation." When a fitting "Jose" was desired for Geraldine 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.

Wallace Reid's first picture, released under the "Selective Star Series" plan, is "The Hostage," a timely love story in which he portrays a prisoner of war.
INTERNATIONALLY famous as one of the world’s most beautiful women, an artist of skill and power, a favorite of two continents and the leading capitals of the world, Lina Cavalieri, among the world’s most famous stars of the stage and screen, comes to the Paramount roster of popular players, to mark an event of the coming year.

Her great beauty, her great charm, the deep sympathetic appeal affected in her lustrous eyes, and her supple grace, place her among the greatest attractions of Paramount Pictures.
WILLIAM FOX
PRESENTS
R.A. WALSH'S
DRAMA

"THE INNOCENT SINNER"

A THRILLING STORY OF A GIRL'S FIGHT AGAINST EVIL
WITH
MIRIAM COOPER
MIRIAM COOPER
AS THE FEATURED PLAYER
IN "THE INNOCENT SINNER"
WILL BE FAVORABLY
REMEMBERED FOR HER
EXCELLENT ACTING IN
"THE BIRTH OF A NATION"
"INTOLERANCE AND"
"THE HONOR SYSTEM"

OPEN UP AN EXTRA BOX OFFICE FOR THIS PICTURE
METRO has signed The Great NAZIMOVA
This is the day the Exhibitor begins to buy Supreme Attractions at a price he can afford to pay.
SHOWMANSHIP in motion pictures began with feature productions about three years ago. The industry has been divided in its judgment on the box office value of the production versus the star. METRO'S solution of the problem based on experience and proven by legitimate solid business methods, is that the box office star in the high class production made at a minimum cost, with out sacrificing quality, and marketed with the highest efficiency, enables the Metro and the Exhibitor to make money, because we can offer these stars

at prices you can afford to pay

THE program system was entirely fair until individual stars created a greater drawing value. The system then became unfair because stars of drawing value were compelled to carry the program. Therefore, putting each star on individual merit, the showman soon eliminates those who fail to yield a profit to him. STAR VALUE is based on DRAWING QUALITY and Metro believes this solves the Exhibitor's problem.

In accord with this policy, METRO proposes to offer to the exhibitor, beginning August 27th a star series to be selected according to the drawing power of each star in any particular territory. Prices will not be arbitrarily set but based on local conditions in each territory at a price the Exhibitor can afford to pay.

METRO will present a minimum of sixty productions the first year and will only add stars that have box office value to this already powerful list.
Attraction Groups

at a price the exhibitor can afford to pay

AUGUST
Madame Petrova
Francis X. Bushman
Emily Stevens

SEPTEMBER
Ethel Barrymore
Harold Lockwood
Emily Stevens
Madame Petrova
Francis X. Bushman

OCTOBER
Ethel Barrymore
Harold Lockwood
Edith Storey
Emmy Wehlen
Francis X. Bushman
Madame Petrova

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Big Special Productions of
BLUE JEANS and YOSEMITE

NOVEMBER
Harold Lockwood
Ethel Barrymore
Edith Storey
Francis X. Bushman
Viola Dana

DECEMBER
Harold Lockwood
Emmy Wehlen
Francis X. Bushman
Edith Storey
Ethel Barrymore
Viola Dana

JANUARY
Harold Lockwood
Ethel Barrymore
Francis X. Bushman
Edith Storey
Emmy Wehlen

You can book in Star Series during the year beginning August 27th the following

Ethel Barrymore
Francis X. Bushman
Viola Dana
Mabel Taliaferro
Emily Stevens

At least 61 star attraction productions and only stars of box office value will be added during the year

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Madame Petrova
Edith Storey
Emmy Wehlen
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The Idol of the American Drama and the established success of stage and screen

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From The Soul of a Woman to The Slacker her productions have been tremendous box office successes

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costarred with Mr. Bushman in his greatest successes and the favorite of the millions since her supreme interpretation of Juliet
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No greater emotional actress has ever graced motion pictures
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MME. PETROVA
In superb productions The best work of her unusual career.

MABEL TALIAFERRO
A star whose genuine dramatic talents are acclaimed by every picture theatre audience.

SIDNEY DREW
The greatest legitimate comedian in the history of the screen in comedies that add distinction to your theatre.

Mrs. SIDNEY DREW
costarred with Mr. Drew in the wholesome comedy successes that have no rival.
Exquisite
EMMY WEHLEN

ADDS another triumph to her unbroken record of conquests of the screen which includes The Pretenders, Sowers and Reapers, Duchess of Doubt and The Trail of the Shadow in

William Christy Cabanne's play
MISS ROBINSON CRUSOE

Directed by Mr. Cabanne in 5 Acts.

RELEASED ON THE METRO PROGRAM: JULY 30
Opens for a Run, July 14 - CONVENTION WEEK at Ziegfeld's Theatre, Chicago - Trade Showings throughout the United States
Big New York Opening to be announced

The Slacker with
Emily Stevens
in Wm. Christy Cabanne's Special Production de Luxe in 7 Acts.
GERALDINE FARRAR is America's most popular prima donna and one of the greatest screen attractions in America today. Her triumphs in "Joan the Woman," "Carmen," "Maria Rosa" and "Temptation" have made her pictures some of the most desirable attractions obtainable today. Miss Farrar's grand opera engagements limit her pictures to two productions, each to be personally directed by Cecil B. DeMille. The title of the first production now in course of making will be announced soon.
Wm. S. Hart

Wm. S. H A R T, better known as "Bill" Hart, gives the impression of being a regular fellow. Bill doesn't wear white hairy chaps, his bandanna isn't perfectly tied, and his hair isn't combed. He looks as if he "just came out of the West"—a real stone-featured cowboy who rides a horse and shoots a gun as tho he knew how. Such is the description of the famous Westerner of the screen, given by a well-known writer, which fits perfectly the true character of this popular star. His drawing power is well known to exhibitors. His Artcraft productions will be produced under the personal supervision of Thomas H. Ince.

ARTCRAFT PICTURES CORPORATION
210 SEVENTH AVE., NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

George Feifer, Pres. George J. Feifer, Chas. Feifer, Secy. & Treas.
THOMAS H. INCE, one of the greatest producing factors in filmdom, director and producer, has just completed arrangements with the Famous Players-Lasky Corporation, whereby he will release his unparalleled film plays through Artcraft. This gigantic deal involves the entire Ince organization, which has long held the reputation of being one of the most highly organized units in the motion picture industry. Mr. Ince will continue to make his producing headquarters in California and at once begin active work on the first production under the new releasing arrangement.
“Polly of the Circus”—Its Author and Mae Marsh

Goldwyn selected “Polly of the Circus” as its first release because it is a beautiful, romantic story that gives a company like Goldwyn a splendid opportunity to show its skill in production.

And also because “Polly of the Circus” is one of the most remarkable money-making plays in the history of the modern theater. It is an international play—known in all lands—and has been presented in every large and small city in North America.

Mae Marsh, its star, is a world-wide favorite and here again achieves the same kind of brilliant success that came to her as the heroine of “The Birth of a Nation” and other classics of the screen. Miss Marsh is hailed by the New York Times as “the Maude Adams of the screen” and by the Chicago Daily News as “the Bernhardt of the films.”

Margaret Mayo, the author of “Polly of the Circus,” is the most skilled and successful woman playwright in the world. She has given months of her time to the filming of this “Classic of the Big Tops.”

And, added to this unusual trinity of big story, world-known star and big author, Goldwyn, with its organization of specialists, contributes a production that establishes a new and hitherto unattained standard in motion pictures.
THE FIRST
Goldwyn Picture
Released September 9th, 1917

Goldwyn
Presents

MAE MARSH
in

POLLY OF THE CIRCUS
By Margaret Mayo

The most famous circus romance ever written made into a tremendous and costly production to inaugurate the Goldwyn releases throughout the world.
“Baby Mine” Introduces Madge Kennedy

MADGE KENNEDY, the most brilliant comedienne on the American stage, makes her first screen appearance in “Baby Mine,” a huge stage success which was chosen as the second Goldwyn release to introduce a new star.

“Baby Mine” is the most successful money-making farce ever written by an American author. Besides enjoying long runs in all the larger American cities and playing in every section of the country, it has been produced throughout the English-speaking world and had runs in France, Germany, Russia, including a run of 120 performances in Pekin in Chinese.

Madge Kennedy, the star, is known to hundreds of thousands of theatergoers through her work in “Fair and Warmer,” “Twin Beds,” “Over Night” and “Little Miss Brown,” comedies and farces that made fortunes in the theater. Goldwyn predicts that she will be the next star to gain world-wide popularity through the medium of the screen.

Margaret Mayo, whose knowledge of stagecraft and farce comedy situation is unrivaled, has personally watched every phase of the making of this picture and titled it in person to give the exhibitors of America the benefit of her skill and abilities.

Goldwyn, giving “Baby Mine” the advantages of splendid production and direction, ventures to predict that it will be acclaimed as one of the swiftest and most appealing farces ever made for the screen.
The Second
Goldwyn Picture
Released September 23rd, 1917

Goldwyn
Presents

MADGE KENNEDY

in

BABY MINE
By Margaret Mayo

The greatest farce comedy of a generation, introducing for the first time on the screen the most brilliant comedienne of the American stage.
Maxine Elliott Makes Her Screen Debut

GOLDWYN succeeded in bringing Maxine Elliott to the screen, where many other big companies had failed. This international favorite and famous beauty achieves in her screen debut the greatest success of her entire career.

Miss Elliott's first Goldwyn production is "Fighting Odds," a play worthy of this distinguished artist. Her debut on the screen will be eagerly awaited by millions of people. She is one of the world's most widely exploited personalities and the pictorial publications have carried her fame and beauty to every country on earth.

Irvin S. Cobb, America's greatest humorist and successor to Mark Twain, and Roi Cooper Megrue are the authors of "Fighting Odds." Mr. Megrue's reputation as the author of "It Pays To Advertise," "Under Cover," "Under Fire," "Potash and Perlmutter in Society," and other plays, is a tremendous box office asset for all exhibitors.

Goldwyn applied all of its efforts to make this a brilliant and unusual production and now expresses the belief that no other noted player ever came to the screen from the stage in an abler dramatic vehicle.

In "Fighting Odds" the American public will see the many refinements and improvements that Goldwyn is introducing into film production.
THE THIRD
Goldwyn Picture
Released October 7th, 1917

Goldwyn
Presents

MAXINE ELLIOTT
in
FIGHTING ODDS
By Roi Cooper Megruel and Irvin S. Cobb

A tremendously vital drama of a beautiful and loyal wife's fight against one of America's millionaire masters of Big Business.
A World-Famed Story for Jane Cowl

WHEN Goldwyn persuaded the greatest emotional actress of the American stage to become one of its stars, it was only fair to provide her with a story of great dramatic and box-office value.

So we obtained for Jane Cowl "The Spreading Dawn," a story that had 2,000,000 a week circulation as a serial in the *Saturday Evening Post* for many weeks. Millions of Americans know this story and will hasten to see this splendid artist bring it to the screen.

Basil King, the author, wrote "The Inner Shrine," "Wild Olive," "The Street Called Straight," and "The High Heart," now running as a serial in the Post, and the power of his name will bring millions of people into the motion picture theaters of the country.

In Miss Cowl you have the heroine of "Within the Law," "Common Clay," and "Lilac Time," three plays that were the sensations of their period; plays that she did much to make by the sheer power of her personality. The fame and beauty of this star have been spread into the world's far corners by pictorial publications published in many languages.

"The Spreading Dawn" bears all of the Goldwyn marks of distinction in production—*richness, good taste and refinement.*
THE FOURTH
Goldwyn Picture
Released October 21st, 1917

Goldwyn
Presents

JANE COWL
in

THE SPREADING DAWN
By Basil King

This powerful story, known to millions of American readers, brings to the screen the greatest emotional star of the English-speaking stage.
I HAVE KEPT MY WORD

At last year's Convention
I told you there was more money for you
in playing my pictures at $100, under open booking,
than in playing $5 pictures.

I said I would call mine
$5 pictures,
and show you that you could make
more than the $95 difference.

Well, you have been playing my pictures
at $100,
and you keep asking for more.

No other proof is needed
that I have kept my word
regarding SELZNICK-PICTURES.

LEWIS J. SELZNICK
Friends, we have slain our enemy.
My last year’s prediction is this year’s fact.

LEWIS J. SELZNICK
A mighty empire stood powerless under one man's evil influence. The tattered exiles in the Siberian mines had ceased to hope for freedom. An enslaved nation, a people doomed to servitude through one man's villainy!

That man was Rasputin, the unspeakable.

Up from the seething whirlpool of the submerged Russian people rose a man who strove to free his native land from the reprobate's grasp. A young priest, a mystic, a friend to all, he was finally driven from Russia a hunted fugitive.

This man was Iliodor, the "Mad Monk."

This amazing story, moving onward with the sweep of a mighty symphony and tracing step by step Russia's grasp of freedom, is authentically told in "The Fall of the Romanoffs."
BLUEBIRD
Photoplays inc. Present
"THE SHOCK DOWN"
Featuring
MYRTLE
GONZALEZ
and an all star cast in-
cluding George Hernandez
A brilliant portrayal of how
Mother Nature reveals the
true character of men.
Directed by Lynn Reynolds

Book thru your local BLUEBIRD Exchange or
BLUEBIRD Photoplays, inc. 1000 Broadway, N.Y.
Walt Mason Rhyme-Reels

Read by 10,000,000 People a Day

UNCLE WALT

Running mate of cheer and happiness, read every day by 10,000,000 people in the biggest and smallest newspapers in the country.

HIS PHILOSOPHY

is the philosophy of America—"Grin and bear it. Because you've got to bear it and you might as well grin."

HE EXERCISES

your liver by making you laugh. He is good for sore eyes; cures the blues; sweetens the temper and encourages large families.

FILMCRAFT

is making the Walt Mason Human Interest Rhyme-Reels by arrangement with

The George Matthew Adams Newspaper Service

Two hundred (200) newspapers in the United States and Canada feature this high power gloom dispeller in their columns every day.

Ask for Appointment to See Our Finished Pictures

Phone No. Bryant 2396.

FILMCRAFT
(CORPORATION)

220 W. 42nd Street, New York  R. V. Rothermel, President
A "capacity" star is the way exhibitors describe

IRENE CASTLE

With remarkable unanimity they declare her to be a box office attraction superior to any other on the screen.

Here are just a few opinions from exhibitors culled at random:

We can highly recommend Mrs. Vernon Castle as a great box office attraction. Each night we have played her to capacity—with a big crowd outside waiting for the second show. If there is any other star who will draw the business she does we would like to know her."—Carlisle and Bedard, Bellevue Theatre, St. Albans, Vt.

"On every occasion I have shown Mrs. Vernon Castle on my screen I have had capacity houses. I consider her one of the best box office stars in the business."—Sam Newton, Jr., Broadway Theatre, Saratoga Springs, N. Y.

"I want to get a booking on the new five reelers you are going to have featuring Mrs. Vernon Castle. I am so well pleased with her drawing power that I am anxious to get all your releases featuring her."—Al. J. Bedford, mgt. Family Theatre Co., Port Huron, Mich.

"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."—Benj. Apple, mgt. Arbor Theatre, Albany, N. Y.

Ask the nearest Pathé Exchange about the coming Irene Castle releases
90° hot and a full house!

It's not "too hot to go to the theatre" and there's no zero in the box office if you play

**PEARL WHITE**

in the new business-getting serial

**THE FATAL RING**

Miss White as a summer attraction is in a class by herself. She will fill your house on the hottest days. "The Fatal Ring" is cram full of suspense, thrill, fight, intrigue, love and villainy. It will have your audiences rooting hard for it from the first.

**Produced by Astra**

**Directed by Geo. B. Seitz**

**Written by Fred Jackson**

**Scenarios by B. Millhauser**
Millions interested!
The Neglected Wife

has seized the attention of millions of persons all over the country and is bringing them to the theatres each week where this absorbing serial is playing!

Go to any Pathé Exchange. Ask them to show you a sample batch of the hundreds of thousands of letters that are pouring in from persons who are competing for one of the seven big cash prizes offered in connection with the serial. Your neighbors, your patrons, are among the letter writers. “The Neglected Wife” is a big asset for your theatre.

Pathé serials are in the feature class as to quality. They are better than features in drawing power.

Produced by Balboa
adapted from famous novels
by Mabel Herbert Umer
Pathé

Ruth Roland
everybody's favorite,
star of
The Neglected Wife
Mollie King
is the star of the 5 part
Cold Rooster Play
The On-the-Square Girl
Produced by Astra
Directed by Geo. Fitzmaurice
A sensational, splendidly acted
and directed play that is way
above the average in quality.
A prominent exhibitor says
Mollie King packs his house;
"'Blind Man's Luck' with fascinating,
beautiful Mollie King packed our
house to the doors. Many of our
prominent men after seeing the star
on the screen are talking about mov-
ing to New York."—R. M. Chisholm,
President American Amusement Co., operating
the Diamond Theatre, New Orleans.

The one and only Baby Marie Osborne is
announced in the five part Gold Rooster Play
Captain Kiddo
Produced by Lasalida
This tiny five year old child positively ranks among
the very greatest drawing stars of the screen.
"There is an unconscious charm about the perform-
ance of this five year old star which sets her apart
from the usual child actress and creates in her pictures
an uncommon illusion of reality "—
"Zit" in the New York Journal.
Happy Hooligan —

Who doesn't know him? He is one of the most famous comic conceptions that has ever caused the American public to explode in merriment. He was invented by Frederick Opper, the celebrated cartoonist, who is one of the great humorists who make the International Animated Cartoons an unequalled feature of the Pathé program.

Over arid deserts, through forbidding canyons, in many instances where no tourist has ever been, the Pathé-Combi-Tone Know America expedition is travelling to secure unique, fascinating and exclusive pictures showing every phase of America and her resources. Beautifully toned by the F.W. Hochstetter process.

They are the most interesting scenics and educationalals you ever saw.

One reel-three times a month
This is an exclusive picture taken at the most important event that has happened in the United States for 50 years - the departure of the great American Expeditionary Force for France!

It shows the cameraman for the Hearst-Pathé News getting his pictures of the expedition. No other cameraman got them. If you want the latest, the most important, the most interesting news pictures you will find them in the Hearst-Pathé News only.

The only news reel issued twice a week.
Triangle Standards

1. Program Booking—the most efficient, economical and safe system for exhibitors.

2. One hundred per cent good pictures one hundred per cent of the time—high in dramatic value and execution and high in box-office value.

3. A system of production, distribution and service by which the entire cost of a production appears on the screen.

4. A perfect balance of star, story and production.

5. A review of every release by expert critics insuring consistently high quality productions.

6. A cooperative plan of service between exhibitors and exchanges that will enable exhibitors to derive the greatest return from each picture.

7. Equitable prices—enabling exhibitors to conduct their business on a profitable basis.
Your Theatre is already sold out!

Charles Ray in "SUDDEN JIM"

By Clarence Budington Kelland

2,000,000 people read the story in the Saturday Evening Post.

Millions more have read it in book form. It's one of the five best sellers.


Released July 22

THE TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY, NEW YORK
$5,000 in counterfeit bonds brings success!

It's a confidence game—of the legitimate kind

Jack Devereaux and Winifred Allen in

"A SUCCESSFUL FAILURE"

Produced under the supervision of

ALLAN DWAN

Released July 22d

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1457 BROADWAY, NEW YORK
KEYSTONE COMEDIES

The standard by which others are judged

“She Needed A Doctor”

An all-star Keystone cast

Released July 22nd

“Have Them All Smiling When They Say Good-bye”
CENTURY COMEDIES wishes to announce to Exhibitors and the Trade at large, that they have sold the exclusive distributing rights on all CENTURY COMEDIES for the United States and Canada to the LONGACRE DISTRIBUTING COMPANY (Mecca Bldg., New York City)—who will shortly open Branches in all the most important cities throughout the territory for the distribution of CENTURY COMEDIES (featuring ALICE HOWELL) and will be prepared to arrange bookings effective on or about Sept. 1st, 1917. Watch for our next ad or communicate with us at once for complete information.

LONGACRE
Distributing Company
Distributors of Century Comedies
Mecca Bldg., New York City
announces the policy of

Big Pictures for

Big Exhibitors

THE PICTURE’S THE THING! If you have the goods, you'll fill your house. That's what every big exhibitor knows. But how to get it?

The program system won't do it. It's an antique.

The star system is better. But there are only half a dozen real stars—perhaps thirty sure-fire pictures a year, at a big price. But that's no year's service. Is it?

The States Rights Producers have the right idea. But their supply is uncertain, the quality uneven, and the prices often absurd. The game needs stabilizing.

The Exhibitor's Circuit is best of all. Co-operative buying. Pooling issues for the common good. Buying the picture you want at a fair price—getting the money back with profit.

The Big Exhibitor is the States Rights Buyer of the future. There's one circuit now. There'll be others soon. It may not be the ideal way to distribute pictures, but it's the best in sight. We'll help!

WE'LL MAKE BIG PICTURES—

Or buy them or finance them. We'll help the game along, because we believe in it.

That's why we came into the film business. “For the purpose of encouraging, financing and distributing motion pictures of quality.”

So—

We're going to put our money—just as much as is needed—into Big Pictures for Big Exhibitors.

TO THE PRODUCER of BIG PICTURES

If you have a picture, ready or in the works, or an idea for a picture that is big and strong and human—and want a market that is strong enough to finance your operations—

Bring what you have to us.

If we believe in it, we'll finance it. We'll pay you a fair profit on the one production and enable you to start on the next.

We'll act as the Clearing House between you and the big houses in which you want to have your pictures run. We'll help!

TO THE BIG EXHIBITOR AND STATES RIGHTS BUYER

We'll perform for you a Clearing House service for a Clearing House profit.

We'll deal with you direct—for all the rights to all the pictures we handle—not more than twelve the first year.

We'll put our money into the pictures you and we believe in. We'll spend our money in publicity. We'll get behind the picture with all the strength our organization can command.

We'll call it, and make it, a Superpicture!
The First National Exhibitors’ Circuit stretches forth its hand of welcome to every manufacturer who intends to deal fairly with the exhibitor.

The First National Exhibitors’ Circuit stretches forth its arm of protection to every exhibitor against any manufacturer who tries to use “Steamroller methods.”

We can offer to the stars more money than they have ever received before because they are worth it if they bring the results to the exhibitor. We will not put in their contract that their pictures are rented independently and then use them as a club to compel the exhibitor to rent an inferior product as is being done today.

We are not burdened with any enormous home office overhead expense. We are not burdened with an enormous local exchange expense nor enormous salaries left in the wake of an amalgamation to obtain control and throttle the exhibitor.

Every exhibitor in the United States should be part of an organization in his particular locality. As a unit you are helpless against everything, and will be forced into the quicksands of failure. As an organization, if the principles of the organization are right and fair, you will be supreme above everything, and, no manufacturer regardless of the amount of money he can command, will be able to compete with your organization, which later on will become affiliated with this big, grand, gigantic organization, formed for the benefit and economic protection of the millions and millions of dollars invested in theaters exhibiting motion pictures.

JOIN OUR CIRCUIT. GET IN TOUCH WITH OUR MEMBER CONTROLLING YOUR TERRITORY.

OUR FIRST STAR

CHARLES CHAPLIN

IN A CLASS BY HIMSELF

OTHERS WILL FOLLOW BECAUSE OUR ORGANIZATION IS FORMED ON THE RIGHT LINES.
BILLY WEST
KING-BEE COMEDIES
THE MILLIONAIRE

KING-BEE FILMS CORPORATION

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WE WILL ACCOMPLISH THIS RESULT

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GEORGE OVEY

have established an enviable reputation for consistently high quality.

“RED, WHITE AND BLEW”

RELEASED JULY 26TH

provides a laugh a foot through a story wherein JERRY takes the place of an Indian in order to be near his loved one.

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Leaves from "Life"— Preparedness
The Baby & the Button Hook

SAVING A WRECKED STEAMSHIP

KEEPING THE BOYS HOME

TOURS around the WORLD—No. 39
MARKEN—an island in the Zuider Zee, Holland
LA GRANDE CHARTREUSE—the Monastery and Convent
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CONVENTION VISITORS
Make yourselves at home at Mutual headquarters and learn all about the patronage-pulling power of GAUMONT SINGLE REELS

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LONDON FLUSHING PARIS

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LA SALLE
A Match
In Quarantine
Released July Twenty-fourth

With
Jean Otto still exciting smiles and laughter

Directed and Produced by
M. De La Parelle

A picture which leaves no regrets at the Box Office

La Salle Film Company
Released through Mutual Exchanges
“I Do Capacity Business With Minter-Mutual Features”  

H. M. Lubliner  
Lubliner & Trinz, Owners, Covent Garden, Chicago

Here's an example of the drawing power of Mutual Pictures. Capacity Business at Covent Garden—one of Chicago's largest and finest theatres! Covent Garden has 3,000 seats. It plays five shows a day to audiences of the highest class. And it does capacity business with Mutual Features! This is conclusive proof of the success of the Mutual Film Corporation's policy—“Big Stars Only.”

Do you belong to the great family of 8,000 live exhibitors who use Mutual Pictures regularly every week? Are you taking advantage of the box-office value of Mutual's BIG STARS? Note this list:

★ Mary Miles Minter  
★ Gail Kane  
★ Marjorie Rambeau  
★ William Russell  
★ Jackie Saunders  
★ Charlie Chaplin  
★ Nance O'Neil

★ Ann Murdock  
★ Olive Tell  
★ Julia Sanderson  
★ Margarita Fisher  
★ Juliette Day  
★ Helen Holmes  
★ Edna Goodrich

You can book these big stars' in series of superb feature productions at your nearest Mutual Exchange. You can arrange for a series of productions featuring any one star, or you can book one or two features a week regularly—as you choose. Ask your nearest Mutual Exchange to screen these pictures for you.

Whether you operate a 3,000 seat house in a big city or a 200 seat house in a small town, Mutual Pictures—“Big Stars Only,” will enable you to play to capacity business. There are some NEW, BIG THINGS coming in Mutual Pictures. Write, wire or visit your nearest Mutual Exchange for complete details.

Mutual Film Corporation  
JOHN R. FREULER, President  
Executive Offices: 220 South State St., Chicago  
Exchanges Everywhere

<table>
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<th>Star Productions for July</th>
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<tr>
<td>&quot;THE MASKED HEART&quot;</td>
<td>WILLIAM RUSSELL</td>
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<td>&quot;MARY MORELAND&quot;</td>
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<td>&quot;MELISSA OF THE HILLS&quot;</td>
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<td>&quot;PRIDE AND THE MAN&quot;</td>
<td>WILLIAM RUSSELL</td>
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AMERICAN FILM COMPANY, Inc.
Presents

MARY MILES MINTER

IN

"MELISSA OF THE HILLS"


"Prettier and more delightful than ever before" says the Motion Picture News in reviewing "Periwinkle," a recent Mary Miles Minter picture.

"Melissa of the Hills," her newest picture, is a story of strong heart interest. She is supported by an all-star cast. As a box office attraction it is sure to break records. Arrange your booking NOW at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchison, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Feuler, Pres.
To Exhibitors of Northern New Jersey

WE HAVE IT

The Supreme Box-Office Attraction

PARENTAGE A MESSAGE

The sensational success that forced the Rialto, New York to open at 10 A.M. and even then it was impossible to accommodate the crowds

S. R. O. at the Colonial, Chicago

- NOW BOOKING -

For Northern New Jersey

FRANK GERSTEN, Inc.
Supreme Photo-Play Attractions
707 Times Building, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THESE TWO KIDS ARE LAUGHING AT A FOXFILM COMEDY

YOU CAN SEE THEY ARE HAPPY AND HEALTHY BECAUSE THEY LAUGH A GREAT DEAL. FOX THE PHYSICIAN BRINGS JOY LIKE THIS TO YOUNG AND OLD EVERY TWO WEEKS IN THE YEAR. THE CUT-UPS ARE MOSTLY HANK MANN, TOM MIX, CHARLES CONKLIN, DOT FARLEY, MAE BUSCH, VIOLET EDDY, RENA RODGERS, BILLY RITCHIE

FOXFILM COMEDIES ARE IN TWO REELS THEY MAKE THE EXHIBITOR HAPPY TOO
Wm. N. Selig
PRESENTS
Helen Ware
IN ROBERT HICHENS' LOVE ROMANCE
OF THE GREAT SAHARA DESERT:
"The Garden of Allah"

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Voice Territory Open, Wire Now!
**These Choice Territories TO BE SOLD**

**Wm. N. Selig’s Masterpiece**

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*By WINSTON CHURCHILL*

**The Photoplay With a Human Lincoln!**

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(The INDEX to this issue is on page 699)

Saturday, July 28, 1917

Facts and Comments

AFTER all is said and done what we would like to ask, did the film people expect from the Chicago film censor, or for that matter, what need they expect from any censor clothed with similar official authority? Is not the Chicago major, by his latest coup, simply upholding the traditions of Chicago's present Mayor? Casting aside all regard for the rights and oft expressed feelings of their fellow townsmen, these political leaders assume an arrogance and defiance of public opinion worthy of some of the present European upholders of the "Divine Right." It is encouraging to note that the Chicago press have mighty little sympathy with the Chicago censorship rulings. As the Chicago Examiner says, "It is this kind of official imbecility that has brought the office of public censor into deserved disrepute and ridicule."

TO THE few of our readers to whom it may be of any interest, we refer to pages 618 and 619 of this week's issue. The grandstand play which Mr. Ochs would like to stage on the floor of the convention would be a clever bit of advertising for him and his paper proposition if it were not so palpably intended to be so. Our page, reprinted from issue of April 14 last, answers Mr. Ochs in more ways than one and much more completely than anything further we might say now or at any other time. We respectfully request exhibitors, organized and unorganized, to read carefully every paragraph of this reprinted page entitled "Methods of President Ochs."

TO INSURE success in most competitive lines of business today requires study and mastery of the details of the business and keeping right up to the minute with new ideas and new developments along kindred lines. This rule is perhaps even more imperative in the exhibiting of films. The exhibitor must study his audiences in the selection of his programs; he must conduct his theater along the lines of giving comfort, recreation and entertainment to his patrons. A hundred and one details need his constant attention. In short, the exhibitor who is a close student of his business is the one most likely to succeed.

LAST week's issue of the Moving Picture World was rightfully entitled our "Art Number." At the same time it was our annual special Exhibitors Convention issue and everyone of the many special articles it contains should be of as great interest and value to the exhibitors of the country as to the film producers. We believe that a careful reading of these articles will enable the exhibitor to appreciate more keenly the finer points of every picture and enable him to make a much more expert selection of his programs. In fact, every issue of this paper contains a fund of instructive, helpful and business-building ideas that will repay the careful reader—Moral: Read your Moving Picture World every week.

FICTION is often funnier than fact. In a recent number of a weekly magazine the writer of a story with a moving picture actress for its heroine gravely informs the reader that the movie lady is the star of a popular serial put out by a wealthy company and tells him to believe that the star's income forces her to dwell in the third-floor-back of a very modest boarding house and to eat her meals in the kitchen. The high cost of living, in the year 1917, cannot be denied, but is it possible that these are the best accommodations to be obtained on a salary of from eight hundred to twelve hundred a week? Or is the story founded on inside information and the author really knows a talented but retiring movie queen who is now exchanging her services for something less than a hundred dollars every pay day. If so, will the editor of the magazine kindly publish the lady's address?

A LEADER is a man to whom others turn for guidance; a man who can by ability and strength of character command the fullest confidence and respect of those whom he essays to lead. He must have knowledge of the cause he espouses and perception of the problems involved. He must know men and measures and be able to fathom motives. He must be honest and aboveboard in his dealings with his colleagues; broad of intellect and generous in conception. He may not seek self-aggrandizement nor use his office to further his personal profit. Where shall we find such a man? "By their deeds ye shall know them."
The Sovereign Voice of the American People

THE United States is at war. This does not mean that the President and his Cabinet are at war or alone are responsible. It does not mean that the government at Washington and the governments of the various states are at war or are alone responsible. It does mean that the people of this country are at war and every one in the country should feel the responsibility and take their share of the consequent burden.

Most of our readers will have noted from page 217 of our issue of July 14 that President Wilson wrote to President William A. Brady of the National Association of the Motion Picture Industry, as date of June 28, requesting him "to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information." In this way it will be seen that President Wilson recognizes, in the first place, the importation and advisability of keeping the American public properly informed on what the government is doing and, in the second place, he recognizes the importance and value of the motion picture industry as a means of spreading this information.

Our readers will also have noted from page 432 of our issue of July 21 that President Brady and the National Association took prompt action and appointed a committee to meet at Washington on Wednesday, July 11. As a result of this action a committee of eighteen, representing all branches of the industry met in Washington on the morning of July 11 and spent practically the whole day in meeting different department heads of the government and discussing ways and means. The committee was headed by President William A. Brady, Vice Chairman William L. Sherrill and Frederick H. Elliott, secretary of the National Association. Other members of the committee were J. R. Freuler, P. A. Powers, Marcus Loew, Arthur S. Friend, W. W. Irwin, Jules Brulatour, Arthur James, J. H. Hallberg, Walter J. Moore, Louis F. Blu- menthal, L. L. Levine, J. J. McCarthy, W. A. Brady, Jr, Wm. A. Johnston and John Wylie.

The first meeting of the committee was held at 9:15 a.m. at the office of George Creel, Chairman of the Committee on Public Information. After the objects of the motion picture committee had been briefly and clearly presented by Mr. Brady, a short discussion of some of the possibilities of the work was held in which views on different points were expressed by Mr. John R. Freuler and Mr. Marcus Loew.

Meetings with heads of various departments of the government had been arranged for the committee by Mr. Creel and a visit was next paid to the headquarters of the American Red Cross in their handsome new building, only just being completed. The committee were here met by H. P. Davison and Mr. Evans and other heads of the Red Cross work. Plans of co-operation were discussed and Mr. Davison expressed his appreciation of the great help that the industry would undoubtedly be able to render to the Red Cross in many ways.

The next visit to the office of Commissioner Hoover of the Food Commission gave the committee the opportunity of seeing the American Red Cross work. Mr. Hoover was able to address the committee for a few minutes but in his short address the committee got a clearer and more definite idea of the necessity for the conservation and regulation of our food supplies than could possibly have been secured in any other way.

The next visit of the committee was to the office of the Aviation Advisory Committee, where Commissioner Coffin and other members of this most important commission met the committee. Mr. Coffin addressed the committee and outlined much of the work being planned by him of the service, pointing out how the moving picture men could spread information in regard to the construction of aviation training camps, etc. The point was made that the government at Washington clearly realized the importance of giving the public correct and proper information in regard to whatever was being undertaken. By a proper dissemination of information it was realized that the people of the whole country would be able to co-operate more intelligently and to stand behind the government more solidly than they could possibly be expected to do lacking such information.

The next call of the committee was on Secretary McAdoo. Secretary McAdoo, like every other member of the Cabinet or head of a government department, has his time fully occupied at present. The moving picture men were greeted heartily by Mr. McAdoo, who expressed the keen appreciation of himself and his department for the valuable aid given by the motion picture industry in the publicity given to the Liberty Loan. He also assured the moving picture men that further similar aid would be necessary before very long and expressed his confidence in being able to look to this industry for even greater co-operation and assistance. Secretary McAdoo was assured by Mr. Brady that the industry felt particularly pleased at being put in direct touch with the department in that work, which thereby enabled the industry to work more intelligently and with more satisfactory results for all concerned and assured Mr. McAdoo on behalf of the whole industry of the greatest possible assistance in the future.

At this point in the day's activities, the committee were taken to the Metropolitan Club where they were guests at luncheon of Mr. Hurley, of the American Red Cross. During the luncheon further plans of co-operation in this part of the work were discussed and outlined by Mr. Hurley, Mr. Evans, Mr. Ivy Close and others.

The committee then visited Commissioner Fosdick and learned of the aims and objects of his Commission in regard to the control of conditions in and around all military camps. Mr. Fosdick expressed his great appreciation of the willingness of the moving picture men to assist and pointed out briefly several concrete ways in which they could help, especially by eliminating the showing of all sex and objectionable films in the vicinity of these camps, by providing good, wholesome, red blooded films of the right sort and by the showing of films throughout the country which would give the public the right impression in regard to these camps and military life in general.

The final meeting of the committee had been arranged with Secretary of War Baker. Secretary Baker was in a long and most important conference and after waiting some little time it was found that this conference would not end in time to enable the moving picture committee to leave Washington at the proper time. Secretary of the Interior Lane and Secretary Wilson with the National Advisory Committee on Defense received the committee and listened to a further presentation of the readiness of the whole industry to assist the government in so many different ways. Secretary Lane expressed his appreciation and said he felt quite sure the President and every other official of the government would also feel the keenest appreciation at the attitude of the moving picture industry at this particular time.
At the convention in Chicago, several of the government departments and commissions will be represented to further explain to the exhibitors and other members of the industry attending the Chicago convention of the desire of the government to secure the help of the industry and explain methods by which the exhibitors and theater managers can assist along many different lines.

The result of the various conferences was exceedingly gratifying to the moving picture committee and it is planned to have the industry represented directly by a member of the committee on the different commissions and departments of the government and thereby assist the government with the advice of experts in this industry and also in this way to keep the industry clearly informed as to ways and means of spreading information through the screens of our theaters throughout the country. In this way, the motion picture industry has a great opportunity before it for being of genuine and incalculable assistance to our government during this crisis in our national history and the one thing that was commented on several occasions by the heads of the government above referred to was the fine spirit in which this assistance was tendered and without any semblance of desire for personal or private gain.

The Moving Picture World will keep the trade fully informed as to the development of these various plans and will be pleased to give fuller information direct to any of its readers at any time. The arrangements for representation on the different committees of the National Association of the Motion Picture Industry will also be fully covered in our columns. In closing, can only say that we hope this paper may be able to spread to every member of the industry and through them to our millions of theater patrons at least some knowledge and a clearer understanding of the assistance that can be rendered and also in part some of the enthusiasm that was absorbed by every member of the committee who visited Washington.

Art Number Echoes
By EDWARD WEITZEL

The Art Number of the Moving Picture World, published last week, helps to confirm the encouraging belief that the photoplay is advancing steadily in a technical sense, thanks to the efforts of a large number of clear-eyed men who are not satisfied to rest on their past records but are pressing forward in their search for newer and better ways of constructing the drama of the screen. The opening article by Orrin C. Cocks on "The Better Films Movement," "Editing a Motion Picture," by Frank F. Woods; "Photodrama a New Art," by Cecil B. DeMille; "The Scenic Side of the Photodrama," by William Buckland; "The Artistry of Motion Pictures," by Maurice Tourneur, and "With Art as Her Handmaiden," by Vivian M. Moses, are among the contributions that deal largely with this phase of motion picture drama.

Chief among the words of wisdom set down by Director DeMille in "Photodrama a New Art" are the following: "In the early days of writing for the stage, players used to indulge in long 'asides,' explaining their thoughts and what they contemplated doing. In the silent drama, subtitles answered this purpose, but the writers of the photodrama are so developing their stories that these screen 'asides' are gradually being eliminated by being expressed in action." In other words, screen drama is keeping pace with the developments continually being made in its sister art-stagedrama.

One of the most significant sentences in the article is this: "No longer does every detail in the set where action takes place have to be absolutely distinct." The dictum that "Art is the elimination of the unnecessary" is here given a different wording by Director DeMille. Just because motion picture drama is a photographic art it does not alter the fact that the attention of the spectator may be diverted from the right path by some perfectly natural but perfectly needless detail forcing its way into the incident. A recent photodrama contains a situation where the leading character, a woman, is trapped in a burning building. An alarm is turned in and the nearest fire engine responds. As it hurries down the street a small dog dashes from the sidewalk and enters into a lively race with the fire horses, to the amusement of the entire body of spectators—and the tension is lost. And tension makes drama.

Beautiful scenic background, artistic light effects, reproduction of the famous points of interest in the new world and the old are all important and highly enjoyable features in the making of photodramas, but the human element of the story comes before everything else. Lay one of the situations of a screen drama in "The Grand Canyon of the Colorado," and show a party of tourists standing on its margin, gazing across its wonderful expanse. Let the spectator of the drama drink his fill of beauty in company with the characters in the drama. Then let one of the tourists lose his footing and slide over the edge of the canyon, and the spectator will have no more interest in the picturesque scenery before him than will the members of the tourist party, whose one thought will be the rescue of the imperiled man. For the sake of illustration, let it be supposed that the unfortunate gentleman has been caught by a narrow ledge some distance below and is now clinging for life to his insecure resting place. Discovering the man's plight, it is hardly likely that any member of the party above would call down: "How's the view up there, Bill?" or "Look over you left shoulder! the sunset's great!"

Bill's opinion of scenery at this precise moment is an echo of the writer's when the tension of a screen drama has been sacrificed to some pleasing bit of nature or an architectural triumph wrought by the hand of man.

Exposition Starts With a Boom


The Seventh National Exposition of the Motion Picture Exhibitors League of America opened Saturday, July 14, with the most pronounced success that has ever marked any former event of the kind. Over twenty thousand people passed through the entrance during the day, the night attendance packing the huge Coliseum building so densely that it was impossible to move through the throngs. One had just to wait until the dense mass moved and then move and stop with it.

The box office showed that more money was taken in Saturday afternoon than was taken in altogether during the first day of last year's exposition, so there is little wonder that Manager Schindler and the Chicago managing committee are jubilant over the prospects. It was Goldwyn Day and a memorable one for little Mae Marsh, who was greeted by admiring thousands.

Miss Rose Tapley was presented as the hostess of the exposition by Manager Schindler and received a great welcome. K-E-S-E and Universal helped out for the occasion by the presence of a number of their noted players. In the booth of the former were Bill Welsh, Hazel Daly, Marcye Clayton and little Mary McAllister. Universal with a band of fifteen pieces and one hundred and fifty boys scouts escorted Dora Rodrigue, Eddie Lyons and Lee Moran to the Coliseum. The two latter are Universal players who have come on from Los Angeles for the occasion and Miss Rodrigues is a dainty little girl scout who is recruiting for the U. S. Army and Navy on her journey from Flattsburg to Universal City. Carl Laemmle is meeting the expenses of her trip.
Show Our Spirit

By Louis Reeves Harrison

IT IS in my mind,” President Wilson in credited with saying by the New York Tribune, “not only to bring the motion picture industry into fullest and most effective contact with the nation’s needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public intelligence, and since it speaks a universal language, it lends itself importantly to the presentation of America’s plans and purposes.”

Why not be progressive instead of passive and inert? There was a time when people believed the world to be flat and stationary. Galileo did not even try to give the people what they wanted. He gave them what they needed—Minds, not things, make for progress. He dared to disseminate intelligence.

What did the President mean by “bringing the motion-picture industry into fullest and most effective contact with the nation’s needs?” He answers the question specifically, designating the character of material we should offer on the screen as that which “lends itself importantly to the presentation of America’s plans and purposes.” He has presented that matter himself in speeches which will go down in history as among the most remarkable ever conceived in the mind of man, Beacon Lights of our times.

I do mean in the slightest degree that we should detach from the charm of entertainment—we should add to the pleasure of our audiences by constantly improving the quality of our product, and that can only be done along the same line of thought that the motion picture shall become “an increasingly important factor in the development of our national life.”

Any man of clear perceptions can see that Americans, while they are responding nobly to the call for personal sacrifice to general good, occupy a position of dignity and moderation in that they are inclined to study the causes and justification of the present war. We all want to occupy the right mental attitude toward this great struggle and the part we are to perform. While we feel deeply the wrongs and injustices perpetrated by lords of War against the innocent and defenseless, we are not guided so much by feeling in this case as by good common sense.

There are millions of us, however, who are busily occupied with the personal struggle, our attention almost completely absorbed by individual occupation and the pressing need of results from our efforts, and we have neither the time nor the opportunity to grasp the full meaning of this clash between our own beautiful ideals and those which make for world domination by brute force. Why not picture our spirit. It has been demonstrated over and over again that blind-alley stories, beginning without definite aim and ending nowhere in particular fall flat on all but a very small percentage of American people, always excepting of course the farce, whose sole purpose is to get a laugh, which need not have other definite aim. The laugh need not be excluded—ridicule may be a powerful weapon against the evil men do.

There will be difficulty, it is not to be denied, in bringing out of big national questions affecting our whole people the exquisite fascination of story continuity—it will require higher art to adequately present the tremendous dramas of this moment than small ones of the past, but it can be done.

What a great saving in lives and property, to say nothing of all that makes for civilization, there might have been could it have been possible for the marvelous utterances of Maxmillian Harden, bravest of German editors, to have been impressed upon the German people through the popular medium of moving pictures. With a great heart full of sympathy for his own kind, he is not blinded to the rights of all humankind. “If Germany,” he says, “could see blazing over the goal of our enemies, democracy and independence for every race ripe for freedom, the great celestial sign of our times, then peace would be reachable tomorrow.”

Harden’s marvelous spirit of prophecy, enabling him to forecast Middle Europe events with unfailing accuracy, his celebrated exposures of rotten political life, his lofty ideals and unfailing courage, have made him the idol of advanced thinkers in his own country and one of the greatest world figures yet in sight for this era. He is not trying to fool his own kind with a lot of stuff such as is used to jolly people along in all nations and in all branches of business. He is telling them the truth.

Harden declares that there will be no whimpering for a feeble peace from Americans, “who desire for themselves neither land nor money nor even repayment of the cost of war, whose ideal solution of self-government works upon the nerves of all nations and elevates the conscience of mankind.” Where is the conscience of a man who dares not stand for the finest principles he can recognize as the right ones. He may easily lapse into a destructive class of those who devote their energies to the perverted task of tearing down all that our creative minds try to build up. We push on to more glowing happiness through construction and improvement and in spite of decadent ignorance seeking only to destroy.

Here is a German editor rightly interpreting and voicing the ideals and aspirations of American people, recognizing that solemn official promises of his own government have been broken. We know that there have been conspiracies in our midst to burn and blow up our industries, to cripple our government by riots and strikes, to involve us in serious difficulty with Japan and Mexico. We know, as the President states, that “vessels of every kind, whatever their flag, their cargo, their destination, their errand, have been ruthlessly sent to the bottom without warning, without thought of help or mercy.”

Here is an enormous amount of dramatic material, some of it sensational in the highest degree, which could be utilized with thrilling effect, and yet not deviate from the truth. There is the story of ships carrying relief to the stricken Belgians, provided with safe conduct by the German government and sunk with what the President characterizes as “the same reckless lack of compassion and of principle.” It is difficult to build up international law and right observance of it, just as it is difficult to build up what is noble and inspiring in an art, but that is what the heart and conscience of mankind demands.

We are temperate in judgment, but our people should know the whole truth, they should be made to realize what we stand for and why we are denying ourselves profitable ease of complacent neutrality and taking up arms. “While we do these things,” says the President, “let us be very clear, and make very clear to all the world, what our motives and our objects are.” We have a wonderful medium in which can be shown that the peace of the world is involved and the freedom of its peoples. Let us point out where responsibility rests for this menace to human happiness.
Be Honest

HERE are a few honest opinions. We use the first person plural modestly, not as a subterfuge to escape or shift responsibility. The name of the writer is printed above in case anyone should drive up and ask you.

The reason the motion picture industry is in a chaotic condition is because so many people in it are not honest with themselves and the industry. It is the cause of many of the unsavory rumors about it and many evils in it. Bring some men face to face with facts and they will deny them, but their heads against them, try to batter them down and blindly beat out their brains if they have any. If you tell them the truth they object, because it is bitter; not knowing that the bitter medicine often dispels the loathsome disease. If we ever expect to establish the industry on a firm business basis we have got to be honest with it by being honest ourselves. If we have a diseased member, cut it off or the whole body will become diseased.

“Double Crossing.”

An exhibitor complains of being “double crossed” by an exchange, which has agreed to rent him a certain picture on a certain day, and instead the exchange gives it to his competitor for more money. He behails the action of the exchange and denounces his competitor for being a party to the double crossing. And yet this outraged exhibitor will do the same thing to another exhibitor if he gets the chance. Two wrongs don’t make a right. The fact is the exhibitor and the exchange are tarred with the same stick. They are dishonest with themselves and the industry. They should be cut off. What is the remedy? Be honest. Don’t double cross each other. Honesty is the best policy.

Foolish Competition.

One exchange will cut and slash prices beyond all reason to get business away from its competitor, creating thereby destructive instead of constructive business methods. Any branch of the industry that indulges in them will destroy itself. Any one who thinks he can do real business by these methods reminds us of the fellow who said he bought collar buttons at two cents a piece and sold them for one cent. When asked how he made any money he replied: “I sell so many of them.” What’s the remedy? Base your price on profit and loss. If you can’t sell your goods at a profit you ought to get out of the business unless you are in it just for fun. When you settle your price on reasonable profit stick to it. We advanced this remedy a man a few days ago and he said: “That’s all right. That’s what I try to do, but the rest of the trade won’t do it; they undersell me and beat me to it.” That calls to mind a lot of manufacturers who got together in a protective association to establish a scale of prices and agreed that no member would quote a lower price. After the meeting one fellow asked another how long the agreement would last. The reply was: “Just as long as it takes some member to get to the nearest customer to underbid the rest of us.” Be honest with yourselves and the industry.

Film “Gypers.”

Fly-by-night producers and companies who make all sorts of rot to sell the poor fish who are deluded into swallowing the bait with hook, line and sinker. These are the cause of much of the unfair and pernicious competition which exists in the industry. Gold brick and confidence men who film-flam greedy, ignorant and unscrupulous exhibitors into leasing their stuff and showing it in their theaters. The gypers gyp the exhibitors and they in turn gyp the public with ruinous result to the whole industry. What’s the remedy? Cut these cancers out before they infect the whole body. Be honest with yourselves and the industry.

Misleading Advertisements.

We all know the power of advertising for good or evil. Nothing has been so misused, abused and prostituted. Through it fake medicines, nauseating nostrums and impure foods have been foisted on an unsuspecting public to kill or cure it. A few years ago a law was passed against misrepresentation and deception in advertisements. Misleading advertisements do more to injure the industry than anything else. What’s the remedy? Cut ‘em out. Be honest with yourselves and the industry.

Honest Reviewers.

The consumer demands honest reviews and criticisms. He wants straightforward, capable and conscientious opinions from the reviewers, free from bias and partiality. He doesn’t want analytical, equivocal and hypercritical diagnoses of the pictures; he wants to know whether they are good, bad or indifferent. He wants to know whether the films are comedies, melodramas or dramas, Whether they range slapstick, spectacular, sex thrillers, society or sensational. He wants the reviewer to call a spade a spade so he will know what kind of a picture it is, so he can tell whether he wants it or not, or whether it is suitable for his patrons. The reviewers must be honest with themselves and the industry. All reviewers should be untrammeled in the exercise and expression of their opinions, free from all restraint and prospective advertising. Personally we would never interfere with a reviewer unless we found him to be dishonest or incapable. The opinions of any man who is dominated by dictatorial censorship or supremacy are not worth the paper they are written on. How can we get such reviews? By being honest with ourselves and the industry.

Just a Word or Two in Conclusion.

A man may be more successful in business than we are because he is a better business man, a better manager, a better salesman or exhibitor, or anything else. If he is, admit it, but keep right on being honest. Be honest with ourselves, with the other fellow and honest with the industry. We have said before and repeat it: success is generally measured by monetary gain. That is not the standard. A gambler may become rich and a crook may acquire money. We can’t all be rich, but we can all be honest. Be honest and you can look any man in the eye and tell him what you think.

HOLLYWOOD HONORS CECIL B. DE MILLE.

The most sincere tribute of appreciation ever paid to anyone connected with the motion picture industry was recently paid to Cecil B. De Mille, Artcraft director-general at the Lasky studio, by the citizens of Hollywood, California, where the Lasky studio is situated. At a public ceremony last week Mr. De Mille was presented with a beautiful loving cup by a committee of citizens in appreciation for his own and the studio’s efforts in behalf of civic improvements, the Liberty Loan Bonds and the Red Cross Fund.

HAYDEN TALBOT WITH PARALTA.

Hayden Talbot, the playwright, has capitulated to the call of the moving picture. He was engaged, this week, to write original stories jointly for the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.
A First Class Invitation to Mr. John Wylie and Mr. William A. Johnston

The motion picture exhibitors of America in convention assembled will, no doubt, be interested to know the truth or falsity of your repeated charges that I, their president, have used the high office they conferred upon me for my personal profit.

THESE CHARGES I ABSOLUTELY DENY.

It has served your purpose as publishers who take money out of the motion picture business and give mighty little in return, to attack me ever since I became President of the M. P. E. L. of A. Being libel shy, you have usually refrained from using names, but you have endeavored to make it plain that I founded the EXHIBITOR'S TRADE REVIEW for personal gain and that this was the sole reason for my seeking the honorable office of President of the Motion Picture Exhibitors League of America.

Inasmuch as I specifically deny these charges, I invite you both to meet me personally in Chicago on the floor of the convention and submit your proofs. I shall ask the convention to give you the privilege of the floor and in turn I shall welcome the opportunity to reply.

I have started EXHIBITOR'S TRADE REVIEW solely in the interest of the motion picture exhibitors of America and its editorial and news columns from the first issue to the present are absolute proof of this assertion.

I have served without a dollar of personal profit, and more, I have served at a considerable sacrifice of time and money in order to make good my promises to my fellow exhibitors.

I will ask also that you both be permitted to tell of your profits made from the motion picture business and what real service, either to your advertisers or your readers, you have rendered in return. You can speak frankly, you can come in person to say in the open forum what you covertly charge against me in your endeavor to substitute poisonous vapors for fair criticism.

Wide openly yours,

Lee A. Ochs
Methods of President Ochs

Our correspondent in Portland, Oregon, sends us a report of the meetings addressed in his city by the President of the Exhibitors’ League on his recent tour that makes interesting reading. It is safe to assume that his statements in Portland are typical of his deliverances elsewhere. After a few commonplace remarks on petty jealousy and co-operation among exhibitors, placing the blame on the distributors for most of the troubles of the industry, etc., the President soon got down to the real business and “started in on a vituperative denunciation of every trade journal but his own.” He is reported as saying “Exhibitors, you are the under dog. The way to do away with that condition is to have a trade organ devoted to your interests. If you have a grievance, come out in the Exhibitors’ Trade Review and say it. Don’t think you can say it in any other trade journal.”

We want to say to Mr. Ochs that none know better than himself and some of his associates that this statement is wholly false. He knows that the columns of the Moving Picture World have always been open to exhibitors and that they have been urged to write us at all times. He knows, if he knows anything about the League, that this paper has consistently boosted the cause of exhibitors’ organization and that but for the Moving Picture World there might be much less of a League today than there is.

Continuing, Mr. Ochs said; “If the World is for the exhibitor, you’ve got to show it to me!” Conditions are the same today. Mr. Ochs, as when you, along with about twenty-five other prominent exhibitors throughout the country, voluntarily signed at the convention last summer a testimonial expressing “our sincere appreciation of the Moving Picture World for its loyal and intelligent service to the motion picture industry and to the exhibitors in particular.”

Our correspondent says Mr. Ochs then went on to tell of his doings in connection with the two Exhibitions last summer and how the Moving Picture World had edited the copy for his advertisements.

Yes, Mr. Ochs, we did insist on editing your copy; if it was yours, just as we have insisted time and again on editing copy when any advertiser attempted to use our advertising pages for purely personal statements or innuendos directed at other advertisers. We still have that original copy on file and if any fair-minded exhibitor in the whole United States will not justify our act after seeing the copy, we will gladly admit that we made a mistake. Frankly tell your audiences while you are at it, that we did not object to running the advertisement, but only to the personalities that it contained; and while you are telling them about this particular advertising why not tell whether it was ever paid for or not. Why try to make capital out of this if it did not cost you or the organization a cent?

Again quoting Mr. Ochs: “Previous to starting the Trade Review I was a great fellow; after that they all came out and pounced me.” As far as the World is concerned, this statement is doubly false. In the first place, we never lauded you as either great or good, except in as far as the member of our staff who later went over to your paper wrote of you, and he knows that at least one of his articles was trimmed quite considerably because it was so full of fulsome praise of yourself and of your famed achievements. If you and your cause got any benefit from an employee of this paper to the extent of using him through his articles and in promoting the interest of your proposed publication while still in our employ, you are welcome to it and to his services.

Your statement is again false, because we have not pounced you, as exhibitors well know, although they do not know all the facts in our possession on which we might have pounced you justly. Again, why not tell the exhibitors about the one advertisement of yours that we did refuse absolutely, viz., that one in which you endeavor to use our advertising columns to make an attack on the Universal Film Manufacturing Company, through raking up an incident hoary with age? Are there any exhibitors who have any doubt as to the real object of that attack?

Apropos the dollar subscription, Mr. Ochs said he was after all the circulation and when he got that the advertising would come to him. It is hardly necessary to point out that if he does not get the advertising he cannot long supply his paper to its subscribers at any such ridiculous rate. Our own rate of three times that amount would not enable us to mail our paper to subscribers for fifty-two weeks.

Mr. Ochs also says: “I am here to get before the exhibitors the Exhibitors’ Trade Review. The Exhibitors’ Trade Review is standing the expenses of my trip and it isn’t costing the National League a cent.”

Why should it cost the League a cent, Mr. Ochs? Your present trip through the country is primarily in the interest of your paper, and another year of prestige that comes with the office of president of the Exhibitors’ League might put it over. This is all that is in your mind at present and your interest in exhibitor organization good-fellowship. It went no further when you sought the election last year. We have understood that Mr. Fred Herrington is National Organizer for the League and he is the one who should be meeting exhibitors in all parts of the country on bona fide organization matters.

As president of the League would it not be better to build up your private enterprise on its own foundation rather than under the guise of working for the interests of the exhibitor? Again, why use your office as president of the League in an attempt to throw discredit on other publications. Is your proposition such that it can only succeed by such methods, or is this simply your usual way of doing business?

As far as the Moving Picture World is concerned, it has openly espoused the cause of organization among exhibitors at all times and under all conditions, because it firmly believes in it. It has not only advocated the cases of the Exhibitors’ League in its columns at all times, but it has paid the expenses-time and again of members of its staff to help whenever and wherever possible, and yet when it suits your ends, you, as president, not only ignore these facts, but try to discredit them.

What chance would straightforward business interests in any branch of the trade stand with your methods?

SONG boosters are appearing in local motion picture theaters again,” says our Louisville correspondent. They ask no pay for song, but they choose their songs not by what they think the people want, but by some other idea. This wabbling advertisement and its near relative, the advertising slide or film, are perennial like iron weed in a farmer’s garden. They systematically rob good soil and give no good return. An exhibitor who has paid for this mistake in the past will not be likely to repeat his experience. The exhibitor who has not paid and tries it will pay in his turn.
Hart to Make Pictures for Artcraft

First Production by C. Gardner Sullivan, Supervised By Thomas H. Ince, to Be Made on West Coast

The first official announcement from William S. Hart regarding his future activities was given out at the quarters of the Artcraft Pictures Corporation in New York last week. Many conflicting rumors and suppositions have been printed as to his new affiliation, but in a statement issued by the star through the Artcraft office, he clearly defines his plans for the future and announces that he will start work on his initial production under the new arrangement within a week. It also involves the formation of the William S. Hart Producing Company to release its product through Artcraft.

"I expect to start work within a week on the first production to be released by the William S. Hart Producing Company," said Mr. Hart. "The story was written especially for me by C. Gardner Sullivan and will be supervised by Thomas H. Ince and released by him through Artcraft. All of my future productions will be released in this manner. It has taken me some time to effect my present happy alliance, and I am sure that under Mr. Ince's supervision and on the Artcraft program the greater portion of the public will have an opportunity to see my productions."

It was also learned that preparations are now well under way for the production of the initial Hart-Artcraft photoplay on the West Coast and that studio arrangements have been completed so that actual screening can be commenced promptly. The Hart-Ince-Sullivan combination in the presentation of a film play offers one of the most potent producing units ever conceived. In their respective branches of the industry this star, producer and author rank among the foremost in the motion picture world.

The wonderful popularity of William S. Hart is as a direct result of unusual merit as displayed in all of his previous screen efforts. Wherever motion pictures are shown in this and other countries his characterizations have met with the immediate approval and admiration of the amusement seeking public.

BURGER JOINS ADVERTISING AGENCY.

J. K. Burger, known from coast to coast as "Simon Lezroy" and "J. K." leaves the motion picture industry to enter the advertising agency field, to specialize in the advertising of motion pictures. Mr. Burger has been identified in many responsible positions with the motion picture industry since its infancy. He has covered every large city in the United States for Pathé and International in the interest of sales promotion.

A thoroughly organized service department coupled with his long time knowledge of conditions applying to the film industry puts Mr. Burger in position to offer advertising assistance unique in this field. In his new capacity, as one of the factors in the E. T. Howard Company, Inc., one of the oldest advertising agencies in New York, Mr. Burger will be glad to see his many friends at 432 Fourth avenue. Phone Madison Square 4381. He will be at the other end of the line.

Wilbur Bates

Willbur Bates, general publicity man for Halatia Plays, Inc., and the Beissie Barriscala and J. Warren Kerrigan producing companies, has had a most interesting career as a newspaper reporter and theatrical advertising man.

Mr. Bates, a native of Boston. He ran away from home when between thirteen and fourteen years of age. He obtained a job as office boy in a detective agency and in a few weeks became a full fledged "operative." When he was sixteen he joined the detective staff of the Massachusetts Society for the Prevention of Cruelty to Children. He began writing his experiences and soon attracted the attention of Charles B. Danforth, who gave him a position on the staff of the Boston Herald.

Mr. Bates' newspaper career was jammed full of exciting and sensational experiences. During his newspaper career he handled big murder cases and several minor mysteries. After several years of sensational newspaper work Mr. Bates turned to the theatrical field. His first position through theatricals was advance man for "The Devil's Auction." Three years later he joined Liebler & Co., and did the press work for their first attraction—"The Real Box."

The following season he exploited this firm's production of Hall Caine's "The Christian." This attraction is the largest financial success in the history of the American theater up to that time, creating a sensation in theatrical circles.

After a long New York run "The Christian" held the stage at the Boston Museum for fourteen weeks, with an advance sale constantly maintained above $8,000, except during the last three weeks. The extraordinary success of "The Christian" was due to an intensive system of constant newspaper work (originated by Mr. Bates and put into practice for the first time with this attraction), begun in the last week of June prior to its first presentation in September, 1898.

In October, 1899, Mr. Bates joined Klaw & Erlanger as general representative and was the first newspaper man permanently employed "the year round" to represent an organization as general representative to do nation-wide publicity work. Beginning with the exploitation of "Ben Hur" in October, 1899, he remained with Klaw & Erlanger nearly ten years, covering all their attractions and theaters.

In May, 1908, he abandoned theatrical newspaper work and took up scientific publicity and special correspondence and continued in this field until he was engaged by David Wark Griffith in the exploitation of "Intolerance." In March last he accepted his present engagement with Paralita Plays.

Methods of creating and disseminating publicity which are now regarded as the results of "efficiency" of late formulation and adoption, were in practical operation in the offices of Klaw & Erlanger, under Mr. Bates' direction, eighteen years ago.

His experience of years of constant correspondence with dramatic and Sunday editors throughout the United States has given him a remarkably wide acquaintance among newspaper men, of whom hundreds are his personal friends.

SPENCE PROMOTED BY FOX.

Ralph H. Spence, formerly staff writer with the Mack Sennett forces, has been recently appointed assistant manager of the comedy department of the William Fox Hollywood studios. Mr. Spence left the Keystone studio two months ago to write comedy scenarios for Fox, and his promotion is evidence of the fact that he has succeeded in injecting several chuckles into Foxfilm comedies. In addition to writing scenarios Mr. Spence is writing subtitles.
New Film Fake Uncovered in Kansas

Proprietor Kuhn, of the Crystal Theater, Describes How a Smooth Young Man Raised $25 in Ellis.

THE Moving Picture World has received from G. A. Kuhn, of the Crystal Theater and Allied Exhibitors of Ellis, Kan., a complaint of the activities of a young man giving the name of George Ellis and purporting to represent the National Film Company of New York, Box No. 148, New York City. For the information of other exhibitors we print a summary of the scheme as outlined by Mr. Kuhn. Five merchants of the town were induced to make a preliminary payment of $5 and agreed to make a larger amount in order to advertise on the local screens various articles of commerce which were being sold by them. It was represented to them that the National Film Company was organized for the purpose of advertising goods of manufacturers, four of which were named. Each one of the manufacturers was to have produced each week for thirty-two weeks a film of eighty feet in length. The were to be joined and shipped over a circuit and to be shown by the exhibitors, the film company to remunerate the latter and the exhibitors to be under no further expense. The $10 the merchants were to pay was said to be for expressage.

Mr. Kuhn says he wrote the National Film Company seeking verification of the proposition, but that in two weeks' time he has received no answer. He adds that the five merchants are still losing money and apiece more if by so doing they may contribute to the restraint of the young man who said his name was Ellis.

The National Film Company is not listed in the New York City telephone directory. The New York office, held by a reputable concern not in the film business.

At Leading Picture Theaters

Programs for the Week of July 15 at New York's Motion Picture Houses.

"Forbidden Paths" at the Strand.

ESSUE HAYAKAWA and Vivian Martin were seen at the Strand theater the week of July 15 in "Forbidden Paths," the first release by the low budget company of Robert Thornby from an original story by Eve Unssl. The story concerns Mildred Thornton, a wealthy young American girl who becomes the ward of Sato, her father's Japanese partner upon her father's death. The co-stars are supported by a splendid cast including Tom Forman, James Neil and Carmen Phillips. An extra attraction was the first official and authentic pictures of Uncle Sam's troops training behind the lines panned in France. Another feature was "Strictly Business," O. Henry's famous story of theatrical life. An interesting educational feature was "The Manufacture of Printing Paper," showing the evolution from wood pulp to printing paper.

The soloists were Grace Hoffman and Michia, violin.

"The Sawdust Ring" at the Rialto.

"The Sawdust Ring," the Triangle comedy-drama featuring Bessie Love and Robert Lowery, produced by Jesse L. Lasky, under the direction of Robert Thornby from an original story by Eve Unssl. The story concerns Mildred Thornton, a wealthy young American girl who becomes the ward of Sato, her father's Japanese partner upon her father's death. The co-stars are supported by a splendid cast including Tom Forman, James Neil and Carmen Phillips. An extra attraction was the first official and authentic pictures of Uncle Sam's troops training behind the lines panned in France. Another feature was "Strictly Business," O. Henry's famous story of theatrical life. An interesting educational feature was "The Manufacture of Printing Paper," showing the evolution from wood pulp to printing paper.

Signor Marion Rodolfo, Milé Madeleine D'Espinoy and Mr. Henry Benton were the soloists. Herbert Hertz, of the late Sir Herbert Beerbohm Tree's company, declared "The Road to Ruin," and the picture in which he won the prize contest conducted by The National Arts Club of New York.

"The Lone Wolf" at the Broadway.

Louis Joseph Vance's absorbing novel, "The Lone Wolf," done into a well wrought screen drama by Herbert Brenon, is in the third week of its successful run at the Broadway theater.

Bill at the Eighty-First Street Theater.

At the Eighty-first Street theater the following pictures were shown: On Monday, Tuesday and Wednesday, Louise Glaum, in "A Strange Transgressor," and Jack Dillon in a lively comedy, "His Sworn Rival." Thursday, Friday, Saturday and Sunday, Dorothy Dalton in "The Flame of the Yukon" and "The Dog Catcher" were the features.

Sheldon Lewis in "The Hidden Hand"

SHELDON LEWIS, well known and greatly hated the world over among serial fans for the excellent work he did as the "Iron Claw," the villain in the Pathe serial of the same name, despite his excellent villains on the screen, objects to being called a villain. According to Mr. Lewis no man on the stage or on the screen is a hero or a villain—they are all both characters and they are giving character studies of the parts assigned them.

"Perhaps it was the schooling I received in the old Daly theater," said Sheldon Lewis, who is a featured member of the Pathe serial, "The Hidden Hand," the Pathe serial which will be released sometime next fall, in which Miss Doris Kenyon is being starred.

"The old Daly theater was as much a dramatic school as it was a theater. In the company we all did character work—there were no heroes and no villains—no heroes and no vampires. It was continuous work for all of us to approach any way near to the high standard Mr. Daly had set and it was our endeavor to obtain his seal of approval on our work."

Mr. Lewis has the reputation of having played more parts on the legitimate stage than any other actor in America. These parts number above five hundred. In the halcyon days of stock in New York City, Mr. Lewis was a favorite. He supported Ada Rehan at Daly's theater in Shakespeare comedies such as "The Taming of the Shrew," and "As You Like It" and in Sheridan's "School for Scandal." After Mr. Daly's death he went on tour with Ada Rehan and played leads opposite that famous actress.

Mr. Lewis was a member of the company of the first endowed playhouse in America. This cast was assembled for the New Theater in Chicago four years before the New York project became an accomplished fact.

Mr. Lewis is playing the part of Dr. Scorley in the mystery serial, "The Hidden Hand." His greatest screen parts have been as "Clutching Hand" in "The Exploits of Elaine," and the "Iron Claw" in the Pathe serial of the same name. His first screen work was in a Pathe production and he says it feels like home to work under a Pathe banner again.

PATHE BUYS TWO LARGE SUBJECTS

Florence Reed and Robert Warwick are two new Pathe stars as the result of the purchase by Pathe of "To-day," starring Florence Reed, and "The Mad Lover," starring Robert Warwick. "Today" was reviewed in the Moving Picture World on June 23.

J. A. Berst, vice president and general manager of Pathe, secured these pictures from Harry Rapf, the producer, after weeks of spirited bidding in which practically all the big distributing agents of the country participated. The checks that changed hands for these pictures represented a large sum.

"Today" and "The Mad Lover" will have a Broadway showing immediately, both these pictures having been booked by the Pathe theater management. "The Mad Lover" will be shown the week of July 28 and "Today" at a later date.

Mr. Berst announces that the purchase of these super-features is one of a series of movies he is making to begin releasing, this fall, the highest grade feature program. He states that in accordance with the Pathe policy announced last spring he will have at least a dozen superfeatures of unsurpassed excellence ready for release on the Pathe all star superfeature program of September 1.
Pathe Announces Work of Six Months
Over 27,000,000 Feet of Positive Film Issued in First Half of 1917—American House Thirteen Years Old.

The output of positive film, printed and published in our two factories in Bound Brook and Jersey City, N. J., for the first six months of 1917 has been over 27,000,000 feet," announces J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. This is the first time that any an-

The tremendous "hitting power" that such a powerful and wealthy organization, directed with such intelligence must have.

The recent engagement of Mrs. Vernon Castle is illustrative of Mr. Berst's intention of building up the Pathe feature program to a point where every star on it is a box-office attraction. The acid test of box-office worth will in the future be applied to all of them. With two different serial episodes each week, with a five or six-reel feature, with the Lonesome Luke comedies, the Come-
tone scenes and educational, with the famous Pathe colored scenes, with the O'Henry Pictures, with the new and International animated cartoons and the Hearst-Pathe News, the Pathe program is remarkably well balanced.

The board of governors of the Pathe Club, in honor of Mr. Berst's anniversary, gave him a dinner on July 10. It was not the ordinary "testimonial" dinner, but a mark of real affection on the part of the "boys" with whom Mr. Berst is in closest contact in his daily business life, for they have each and all found "the big boss" to be an exponent of the square deal.

Sherman Dines Trade Journalists
President of Newly Formed Sherman Pictures Corporation Host at McAlpin Hotel.

Harry A. Sherman, president of the newly-formed Sherman Pictures Corporation, was the host at a din-
ner given the motion picture trade journalists in the Hotel McAlpin on Tuesday, July 10. There were upwards of forty persons in attendance, including members of Mr. Sher-
man's organization. The affair was informal, and to state that the night was made by the host is not to be remem-
bered is superfluous, because it is a known fact that where-
ever Harry Sherman is good fellowship follows in his wake.

In an informal address Mr. Sherman told the gathered "blue-pencillers" of his contemplated plans. He said that he had come to New York and branched out into the state rights field in the East because New York had been his Mecca ever since he entered the picture business. He said that he was constantly successful, mostly because of his confidence in the future of the state rights field. Briefly Mr. Sherman went over his past experiences, and with all due modesty, but with a just pride, said that all his ventures had been successful, and that he had always made money for the investors which were associated with him. He expressed himself as confi-
ident of the future success of the Sherman Pictures Corporation, whose first purchases are George Loane Tucker's "I Believe" and "The Land of the Rising Sun."

Beside Mr. Sherman and the representatives of the trade press were in attendance at the dinner Edward O'Donnell and Milton Goldsmith, of Sherman Pictures Corporation, and H. H. Van Loan and Alfred Bigga, of Shepard and Van Loan.

NAZIMOVA WITH METRO.

Metro has signed Nazimova. The negotiations, which have been quietly under way for the past four weeks, culminated on Friday with the signing of a contract whereby the great stage and screen star is to appear exclusively in big produc-
tions by the Metro company. It is announced that Nazimova will be included in the star serial pictures. The contract calls for a long series of big productions, and three of these have been already selected by Maxwell Karger, who will have general supervision of the Nazimova pictures. These will be big theme pictures from dramatic stories suitable for the emotional talents of Nazimova.
WRITE US EARLY AND OFTEN

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

Texas Exhibitors' Convention

Hold Biggest Meeting in History of Trade—S. L. Rothaf pel Makes Address.

TEXAS exhibitors have declared for democracy. They intend to fight, in a wise way, the atrocities of bureaucratic censorship. They wish to be their own censors and not cause the story of a picture to suffer because of the whims of those who are egotistical enough to admit that they are mentally capable of judging whether the less fortunate (?) public shall be harmed by certain veins of friction in the way of motion pictures.

That just about sums up one of the decisions of the members of the Texas Amusement Managers' Association, which concluded the most successful series of sessions in the history of the organization held in Galveston on July 10. The convention was the most successful from the fact that it was more largely attended and that the delegates were there for business.

Presided over by E. H. Hulsey, owner of the most exclusive theaters in Waco, Dallas, Fort Worth, Houston and Galveston, the convention opened on Monday, July 9. Mr. Hulsey explained to the delegates, about one hundred in number, that the prime object of the meeting was to get the Texas exhibitors to "clean up" their own houses, instead of letting reformers attempt to do the work for them, thereby creating a higher standard of amusement for the patrons of their respective theaters.

"It is the intention of the Texas Amusement Managers' Association," said Mr. Hulsey, "to induce each theater manager to 'cut,' the objectionable features or suggestive episodes, from pictures that he shows, proving to the public that censorship is superfluous. We realize that indecency does not pay. A majority of theater patrons are opposed to it and no house can thrive by using improper films."

Mr. Hulsey explained that while there is no consistent demand for improper pictures it was to the interest of every exhibitor to guard against pandering to vulgar tastes, which inevitably would lead to the closing of the theater.

That the exhibitors of Texas stand for clean pictures was proven by the applause that greeted President Hulsey's remarks.

The formation of an adjustment board to dispose of controversies arising between exhibitors and film exchanges, for the protection of both, was authorized by the convention. The executive board of the organization will look after the inauguration of the work of the bureau, which is to be composed of two representatives of exhibitors, two from film exchanges and one disinterested party who will be chairman. The official headquarters of the adjustment board will be in Dallas.

Another important detail for the permanency of the association on a sound footing was the adoption, by unanimous vote, of a new constitution. According to the provisions of the new foundational laws, the president, vice-president and treasurer of the association are to be elected from the membership of the executive committee, which was elected in the following:


Provision is also made in the constitution for a vice-president in each senatorial district in Texas, a labor committee in each senatorial district, a legislative committee, a finance committee and an arbitration committee. The following vice-presidents were elected from their respective senatorial districts: Charles Kimball, McKinney V. J. Grunder, Cuero W. E. Box, San Antonio Ben B. Lewis, El Paso O. A. Enzelt, Temple, and A. A. Hulsey, Rialto theater in New York, made an address to the convention. He stated that more attention should be devoted to placing in front rank the character of the picture theater rather than placing too much emphasis on the picture, although stating that it was of first importance that good pictures be shown. Mr. Rothaf pel further stated that exhibitors should set examples of neatness and courtesy toward the public that patronized their respective theaters.

A. A. Chouteau, district manager for the Interstate Amusement Company, with headquarters at Dallas, spoke about eliminating "white slave" scenes as well as scenes that implied improper actions behind stage between managers and performers. Mr. Chouteau stated that "stage door Johnny" scenes, which never exist in actuality, had a tendency to blacken the reputation of a house.

E. V. Richards, Jr., who recently opened the Strand theater at New Orleans, La., which is modeled after the New York Rialto theater, was introduced to the assemblage of exhibitors and managers. In a brief speech Mr. Richards outlined the fact, which he also strenuously advocated, that the organization should take steps to further every branch of the association.

Robert H. Campbell, Dallas, in his semi-annual report, told the members of the organization that the membership had increased. He stated that he desired to report again next month.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

National League Convention and Exposition at Chicago . . . . . July 14 to 22
Headquarters of Exposition 1414 Masonic Building, Chicago

Virginia Exhibitors at Ocean View . . . . . . . . . . . . . . . . . . . . . . . . . . . . August 27, 28, 29
Chesley Toney, secretary, Richmond.

FRED. J. HERRINGTON, National Organizer, 310 McCanne Bldg., Pittsburgh, Pa.
session that the association’s membership had increased. In explanation as to the formation of the First National Exhibitors’ Circuit, E. H. Hulsey, who has jurisdiction over Texas, Oklahoma and Arkansas for the circuit, stated that it was brought about for the purpose of creating co-operation among the high-class theaters of the country and to secure for one another the very highest class pictures. “In securing the Chaplin contract,” stated Mr. Hulsey, “we bid against a concern that offered us $200,000, but Chaplin awarded his services to us because he realized that by placing the business in our hands his productions would be shown only in the very best class of houses and that we would work accordingly in making the pictures, to the extent of injuring the details of the production. “I wish to state that the Chaplin pictures will be of two and three reels in length and that every bit of vulgarity will possibly be eliminated.”

The next convention of the Texas Amusement Managers’ Association will be held in Dallas. This was unanimously decided upon by the delegates who pledged themselves to exert every energy in making the next meeting, which will convene on December 10, 1917, even more successful than the Galveston meeting.

To insure proper attention to every detail toward the success of the Dallas convention the following official committees were appointed:

Entertainment—S. T. McDonald, Galveston; Paul Barraco, Houston; Harry Van de Mark, Houston.

Finance—J. E. Levy, Fort Worth; W. E. Weatherford, Dallas; H. Abraham, Memphis; Tomp; Will Batsell, Sherman; Carl Hoblitzelex, Dallas.

Permanent Organization—W. J. Lytle, San Antonio; L. M. Ridout, Denison; J. J. Hegman, Austin; W. L. Sachtlen, Austin; D. W. Musselman, Houston.

Constitution and By-Laws—Ben B. Lewis, El Paso; J. P. Everett, Waco; Ed Raymond, San Antonio; V. J. Grunder, Cuero; W. F. Box, San Antonio.

Grievances—Mr. Wallace, Austin; M. Wicks, Houston; M. L. Lavine, Corsicana; John Seyeg, Ennis.

Labor—W. Q. Williams, San Marcos; W. F. Sonnenmon, Waco; J. F. Green, Cleburne; Leon S. Gohman, Dallas; Charles Erwin, Austin; David Bernbaum, Houston; Theodore Polomanks, Houston; W. E. Weatherford, Dallas.

Officers’ Reports—R. H. Campbell, Dallas; H. G. Cotter, Fort Worth; Chappie M. McFarland, Houston; W. A. Stuckert, Brenham.

Boston After Next Year’s Convention

Committee of Representative New England Film Men

Boston is making a hot fight for the honor of entertaining the exhibitors. It wants the convention and exposition for Boston. When Boston wants “nearly” it “nearly” goes out and gets it. At least, that has been the invariable rule with the picture men in the New England capital.

For the next few weeks a committee of representative motion picture exhibitors and film men have been stirring up things in the Hub. They have been telling exhibitors in other states the advantages of Boston as an exposition city, especially in the summer time. They have issued circulars and they have put out a booklet that is the real thing as an accelerator. The latter contains twenty-four pages and cover. When it is opened it bears a shape that will bring tears to the eyes of expatriated New Englanders—that of the old family breakfast. Strung on the velvet binding cord is a lacing.

Lest the psychology of these purely gastronomic arguments be lacking in convincingness, the pages set forth in print and in halftones many of Boston’s attractions. On the first page appears “Boosters Booming Boston—An organization of representative men of the New England photoplay interests (members of the Motion Picture Exhibitors’ League of America) extended a suggestion, which was accepted by the Motion Picture Exhibitors’ League of America, the National Association of the Motion Picture Industry, the National Association of Motion Picture Engineers and the Film Clubs of America to hold the annual conventions and the 1918 Movie Exposition at Boston in July, 1918.”


The party left Boston at 10 o’clock on Sunday morning and arrived in Chicago at 11:50 Monday night. It was planned to leave Chicago Thursday midnight for Detroit, spending the day in the latter city and taking the boat for Buffalo at 5 o’clock in the afternoon. Saturday night they spent in the Falls and early Sunday morning they boarded the train for Albany, thence proceeding to New York by boat. Monday evening the start will be made for home, by way of the all-water route—meaning, of course, Long Island Sound.

Louisiana League Meeting

First State Convention at New Orleans on July 4 Is Big Success.

THE first state convention of the Motion Picture Exhibitors’ League of Louisiana was held in New Orleans on July 4 and it was an exceptionally well-attended meeting. The Louisiana exhibitors and dealers were represented by 150 exhibitors and 40 dealers. Upon the arrival of the delegates and visitors they were registered at the convention headquarters in the Grunewald Hotel, provided with badges and turned over to the care of the committee of welcome. The visitors were entertained a little to point out that none of the visitors became lonesome.

At noon a business session was held at which the names of many of the leading exhibitors of the state were added to the rolls and each member, old or new, promised to make himself a committee of one to secure at least one new member to the League. The membership roster would have been still further augmented had the convention been held on almost any other date, had nothing been regarded as advisable. On July 4 nearly all of the exhibitors had arranged special programs for their theaters and many of the proprietors of the larger theaters felt that it was not a wise business move to be absent from home on that day. However, the state, desirous of one of which circumstances was the formal opening of the magnificent new Strand theater under the personal direction of S. L. Rothapel of the Rialto theater in New York. Louisiana exhibitors were privileged to see the opening of the Strand theater and they also wanted to hear what one of the most successful exhibitors in the country might have to say to them.

An elaborate luncheon was served in the Green Room of the Grunewald Hotel after the business meeting at which talks were made by S. L. Rothapel, of the Rialto theater, New York; E. V. Richards, general manager of the Saenger Amusement Company; Al C. Shear, of the Shear Enterprises; N. E. Thatcher, motion picture editor of the Times-Picayune; Mrs. J. E. Lansing, chairman of the motion picture committee of the City Federation of Women’s Clubs, and others. A storm prevented the usual automobile ride about the city, but in the evening the members and visitors were entertained by the Saenger Amusement Company at a special performance in the South’s most beautiful theater. After this event the visitors made a full-scale reel, going in by the Harcol Film company, showing all of the visitors in parade was shown, and the evening ended most auspiciously.

The officers of the Louisiana League are A. G. Gugel, president; N. I. Ehrlich, first vice-president; R. J. Burnett, second vice-president; B. F. Brennan, secretary; and L. J. Yarrat, treasurer. The matter of selecting a delegate to the Motion Picture Interests Convention in Chicago was carried over to the regular meeting of the League, which was held on the first Tuesday in the month.

LEVINE SAYS HE’S UNPLEDGED.

Editor, Moving Picture World.

Brooklyn, N. Y., July 13, 1917.

Dear Sir: The following item appears in the July 21st issue of the Exhibitors’ Herald: “New York is divided in its choice, with Levine and Trigger leading the opposition against Ochs.”

As I will be unable to get a contradiction in the columns
of that paper in time to reach the convention, I ask you to give prominence to this letter. The statement published in Exhibitors' Herald is entirely unauthorized and without foundation on fact. I am going to Chicago with an open mind, and with the intention of giving the man whom I believe to be the best man for the position my support, with my present inclination favoring Lee A. Ochs. Yours very truly.

LOUIS L. LEVINE.

Woods Engaged by Famous Players-Lasky
Former Supervisor of Production of Fine Arts Studios to Be Stationed at Pacific Coast Studios.

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, who is in active charge of all the producing activities of the concern, last week announced through the New York Paramount offices that Frank E. Woods has been engaged as general manager of productions of the Lasky Company under Director General Cecil De Mille. Mr. Woods is the author of the original scenario of "The Birth of a Nation" and was former general manager for D. W. Griffith and supervisor of productions of the Fine Arts Studios.

Mr. Lasky in his announcement, which was wired to the New York office from Hollywood, stated that owing to the increased size of the Lasky studio, it is the desire of that organization to have the most capable men of the motion picture industry in official capacities. "Mr. Woods," says Mr. Lasky, "will have complete charge of the story from the time it is passed from the reader until it is ready to be released on the Paramount program. He will work directly with the writers and directors. This relieves some of the burden from the shoulders of Milton E. Homan, who still retains the position of Studio General Manager and it does not affect the department of Fred Kley as Production Business Manager.

Gretchen Hartman

THEY say an actress is born and not made. This maxim is preeminently true of Gretchen Hartman, star in Ibsen's "Married in Name Only." At the age of six Miss Hartman appeared in Ibsen's "Little Eyolf" as little Eyolf. Ibsen's remarkable play was the despair of theatrical managers. Whence procure a child so young yet possessing the artistry necessary to portray the title role— foes, for they who know, or even heard, of Ibsen, are aware of the difficulties confronted by those chosen to play the characters of that gigantic genius. Gretchen Hartman solved the problem, and it is no wonder that thereafter she find her playing in plays where such special efforts were necessary. In the title role of Victor Hugo's "Cosette," she ravished the hearts of the audience, and as Mary Jane in "Mary Jane," one of the only," accomplishes all that is expected from her. To use the words of Edmund Lawrence, who directed the picture, "she is all there."

"Little American" Wins

Major Funkhouser is Overruled by Judge and Jury in Chicago Court and Paramount Picture Will Be Shown.

Late on the evening of Saturday, July 14, the jury in Judge Sabath's court in Chicago, which had been hearing testimony in the action brought by the Paramount Corporation to have the ban against "

"Little American" reversed, has decided to permit its showing by Major Funkhouser, removed, brought in a verdict favorable to the picture.

Judge Sabath issued the necessary writ permitting the showing of the picture, as the lettering of the picture as the lettering of the former order was upon its showing by Major Funkhouser removed, brought in a verdict favorable to the picture.

Judge Sabath issued the necessary writ permitting the showing of the picture, as the lettering of the picture as the lettering of the former order was upon its showing by Major Funkhouser removed, brought in a verdict favorable to the picture. The Judge also delayed the hearing of that appeal so that nothing should prevent the Chicago public from seeing the picture.

There were no provision—recommendations for cut-outs—in the jury's verdict; the picture will be shown in its entirety.

BUNN SOME FIRE FIGHTER

Pathé's Chicago Manager Has Business Going Within Twenty-four Hours After Confagration.

The recent fire in Pathé's Chicago office, in which all films and advertising matter not in transit were destroyed, has proven the great efficiency of the Pathé organization, and demonstrated that in and his force resumed business within twenty-four hours, almost as if nothing had happened. Pathé's service proved equal to the emergency, and under the direction of the office was made to Chicago from St. Louis, New York, Philadelphia, Boston, Cincinnati, Detroit, Milwaukee, Cleveland, Indianapolis, Minneapolis, and Pathe pictures were presented on the screen of Chicago and throughout the territory as usual.

The "Tank" film was among those which escaped injury, and through strenuous co-operation, prints not only of "The Tanks," but all of the other pictures, filled all but twenty bookings, all of the houses in the Chicago territory, those missing being of the smaller single reels.

The first thing Manager Bunn did was to wire the home office and then the neighboring branches, asking them to remain open so as to be of whatever assistance was possible.

J. A. Berst, vice-president and general manager, immediately left New York for Chicago to see that all requirements he met without any delay, leaving Manager Werkmeister and Assistant Manager Allers, of the export and trading department, to direct the movement of the film. The result was that: Indianapolis rushed pictures by automobile, Milwaukee also got film to the Chicago office before the smoke had cleared and other branches, and to make good train connections, jumped in to fill the gap, taking over for the moment parts of the Chicago territory.

"Every one worked like Trojans," and the result of this cooperation was complete recovery inside of twelve hours," said Mr. Berst on his return to his desk.

The most serious aspect of the fire is that there is rumor that it was of incendiary origin. Practically every exchange manager of Chicago has received letters of late threatening explosions and fire unless certain employees of the exchanges, including inspectors and packers, were unionized.

When the fire broke out, about 3 o'clock Sunday morning, there were four employees at work in the exchange. They heard a noise as of something dropping in the film vaults, and several explosions resulted. One of the steel doors of the concrete vaults was blown out, and flames spurted forth. The detentions were heard throughout the locality, and guests in neighboring hotels were frightened.

Manager C. W. Bunn proved himself to be an unusually cool headed executive in the face of the destruction of his film supply. Chief Booker Anderson did superb work to satisfy all customers. Manager Bunn stated that he has been connected with several other organizations, and that in none of them could he have expected so quick, friendly and efficient a response from branches of other territories.

"I'll tell you there is a real business man," said the manager of another film exchange in the building who witnessed the whole affair. Bunn set to work like a veteran general getting forces together to meet the situations which arose after the fire. He had everything moving like clockwork from the start to the finish, and he was the coolest man in the building all the time. He deserves a lot of credit for the way he has pulled the exchange out of the emergency."
"The Little American" on Trial

All the Week Occuped in the Superior Court, Judge Sabath Presiding, Where the Case Will Be Decide by Mr. Ayres

C. S. SCHWARTZ, attorney for Paramount, filed a mandamus suit against the city of Chicago, Thursday, July 5, to compel the issuance of a permit for the presentation of "The Little American" in the city. The case came up in the Superior Court, Judge Sabath presiding, on Tuesday, July 10, and was set for trial the following day. The entire session was devoted to the question of the selection of a jury and the case was continued until Thursday, July 12.

Mr. Ayres and his attorney, Corporation Counsel John Ayres, strenuously opposed the questioning of the members of the jury by opposing counsel, who wished to prove their fitness to serve; but Judge Sabath ruled that since the United States was at war with Germany, the counsel for Artcraft were within their rights in questioning the jury panel as to their sympathies before the war and at the present time.

Nearly the whole of Thursday's session was taken up by the selection of the jury, which was completed late in the afternoon.

Testimony given by Paul Shorey, professor of Greek in the University of Chicago, who with many others, had seen "The Little American" at a private showing in the Studebaker, Monday, July 9, served to show that the exhibition of the picture in Chicago would have no tendency to break the law.

"This picture would not create among Americans any unfavorable impression of Germans living in this country or of German-Americans loyal to the United States," said Professor Shorey. "I saw nothing in the picture, to me, of such pretense which could possibly offend any loyal German-American."

To the suggestion of counsel for Artcraft, made sometime Thursday, that the picture should be shown in the courtroom for the benefit of the jury, Major Funkhouser immediately objected on the ground that it would be a violation of the city ordinances. It is understood, however, that Judge Sabath would arrange to have the jury see the picture sometime Friday, July 13, when the case, most probably, will be decided.

Chicago is angry over the autocratic part played by Major Funkhouser in this case. The following communication, which appeared in that paper July 10, is an illustration:

Who is this Funkhouser person? Upon what most hath this Germanic film censor fed that he hath grown so puffy that his clothes don't fit him? He should be taken up on a high hill, all by himself, and given certain information that might be of benefit to him. He should gently be told that he is living in the great American city of Chicago, not "the sixth German city of the world." As a matter of fact, Herr Funkhouser should be deported and compelled to John Schauffhausen and that gang of spies sent back to Wilhelmstrasse a few days ago by President Wilson. Funkhouser's proper place is with the Kaiser in Berlin, or behind the towering walls of the castle of Vonderlinkensteinfinkenstein. A man, also n.f.s on Funkhouser. Get thee to a nunnery. Du bist augezettig, also verboten.

"Parentage," a Success at the Colonial.

"Parentage" has been in high vogue at the Colonial for its first week, and it will continue its run until Saturday, July 21. It has received excellent commendations from the playtoplay critics of the Chicago dailies.

Kitty Kelly in the Examiner says: "There is a high art of film that is indisputably proven by this serious, earnest, humorous, purposeful human document.

"It is fundamentally a purpose film, but handled in so artistic a manner that it seems the good fiction which we look for in the art of telling life. We would speak of Wilson's really a holding of the mirror up to nature—some carefully selected nature which reflects the images desired."

Louvella O. Parsons writes in the Herald: ""Parentage" is a picture of human beings and natural events. It is a series of real happenings, played by genuine people, whose types are so unquestionably good we seem to be glimpsing a page from the book of life rather than looking at a moving picture."

There is a gigantic sermon in 'Parentage,' but so deftly and skillfully is the sermonizing done that we are absorbing a lesson and at the same time being pleasantly entertained."

A Lesson on Economy by George Kleine.

The following circular letter, recently mailed from George Kleine's office in Chicago to all employees throughout the country, will be valuable to every reader interested in economy, as it is applicable to every case where saving can be practiced:

Ladies and gentlemen, this is a lesson in economy:

A saving of $1 per day in each of twenty-four offices equals $7,488 per annum, counting six days per week, fifty-two weeks in the year. Running interest at 5 per cent, this equals the interest on $350,000.

Two dollars saved in each office, per day, equals the interest on $30,000.

Three dollars per office, per day, equals the interest on $450,000.

Six dollars and sixty-seven cents saved by each office daily will give us the interest on an investment of $1,000,000 at 5 per cent.

Six dollars and sixty-seven cents saved daily by each office would nearly equal the income from $1,500,000 in Liberty Bonds.

Preach this to your employees for their own and our good. The same principle applies to their own affairs. For instance:

A man earning $25 weekly is receiving the same income as the man who has retired from business with a capital of $35,000 and invested it in Liberty Bonds.

State Rights to "The Crisis" Now for Sale in Choice Western Territory.

Edward Nelson, president, and David H. Beecher, vice president of Sherman-Elliott Co., Inc., Minneapolis, were in the city Wednesday and Thursday, last week. They are now selling state rights for "The Crisis" in Western territory, in which they originally intended to present the picture themselves as, owing to pressure of other arrangements, they have been obliged to change their original plans.

The territory in question includes Wisconsin, Minnesota, North Dakota, Montana, Idaho, Oklahoma, Arkansas, Texas, Iowa, Nebraska, Kansas, Colorado, Utah, New Mexico and Wyoming.

"The Crisis" is making a remarkable run in which it is now being exhibited, and exhibitors report extraordinary business.

All communications regarding the state rights in the territory for sale should be addressed to Edward Nelson, president Sherman-Elliott Company, 854 McKnight building, Minneapolis.

Chicago Film Brevities.

George Berg, who filled the position of bookkeeper and auditor with George Kleine for many years, has formed the Amalgamated Film Service. He moved into his new office in Room 608, Schiller building, last week. Mr. Berg at one time was also a state rights representative for Mutual in this city, and afterward became manager of the City Hall Square branch of the General Film Co., this city. Mr. Berg informs me that he will handle one- and two-reel talking features only, and will make a specialty of educational films.

** * * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Co., forwarded me last week a handsomely framed mat, which shows cut insets of the various departments in his fine studio and plant. This is an ideal advertisement, as it shows, without any fear of misunderstanding, just what the Rothacker plant and studios are, and how inclusive they are.

A delegation of students from the School of Commerce and Administration of the University of Chicago, recently visited the Rothacker plant under the direction of Professor N. W. Barnes. The students were shown every detail of film manufacturing and were also treated to a showing of a
special series of educational and advertising films, which was accompanied by an interesting lecture.

Mr. and Mrs. Samuel S. Hutchinson returned to Chicago last week, after an auto trip to the East, in which 5,000 miles were covered in three weeks. From personal investigations made in the Eastern states, Mr. Hutchinson is impressed that the film business is in very good shape. He found that feature pictures were booking readily, and that box-offices were doing well, as a rule. Mr. Hutchinson speaks glowingly of the success of Billy Russell in American-made features, and feels that Mary Miles Minter is not only winning her pace, but is gaining in popularity. He also announced a very satisfactory outlook for the coming Juliette Day features. Mr. Hutchinson will leave for Santa Barbara in a few days.

The Lincoln Square theater, Decatur, Ill., was opened July 4th. This fine, modern house seats 1,400 people and cost, according to information received, nearly $200,000. It is located on the Circle, in the heart of the city and is within easy access from all stations. The theater has been built thoroughly fireproof and it can boast of one of the most modern ventilating systems, the air being thorough-ly washed as it enters the house. The screen has a beautiful scenic setting painted by Eugene Cox, of Chicago. A well selected orchestra plays the music accompanying the pictures and the most polite service is rendered patrons by a well trained staff of ushers. H. E. Erber, formerly one of the owners as well as manager of the Bischler theater, Dan-ville, Ill., is manager of the Lincoln Square. Manager Erber writes that he would like to hear from other photoplay theaters of the same prestige and standing as the Lincoln Square.

Lew Fields, well known stage star, began work last week in the Selig Chicago studios under the direction of J. A. Richmond. The name of the play now being filmed is withheld by the present, but it is known that the character in which Mr. Fields appears affords him fine opportunities in artistic character delineation. Wm. N. Selig has furnished a talented supporting company for Mr. Fields.

Fred C. Aiken, now busily engaged in the state rights field for the Selig Polyscope Co., is spending a portion of every day in the offices of the Edmund M. Allen Film Corporation, at 29 S. LaSalle street. He was recently appointed general manager of the concern. Mr. Aiken is now planning an elaborate booking and publicity campaign in eight states for "The Garden of Allah," and it promises well for the success of the company that a man of Mr. Aiken's ripe experience and knowledge of the business is at the helm.

After a very successful run of three weeks at Orchestra Hall, Mr. H. C. Allen, president of the Peter Pan Film Corporation, of New York, was in Chicago the latter part of the week arranging for the consolidation of the company and the Toy-land Corporation.

One hundred "four-minute" men have been delivering addresses from the stages of moving picture theaters in Chicago this week on the subject of "Food Conservation." It is understood that 3,000 speakers are operating at the present time, in a similar manner, in all sections of the country, under the direction of the Government Committee on Public Information. The plan is to take up a new subject each week, explaining the Government's war policies and urging the observance of recommendations which the Government has sanctioned for promoting national efficiency during the war.

"Birth," produced by Alfred Warman, after being denied a permit by Major Funkhouser, was given a hearing in the Superior Court before Judge Sullivan, the cause being tried before a jury, with counsel, the ruling of the Circuit Court. A new hearing was then applied for and was re-fused, but a motion for an appeal was granted the opposing counsel.

Anita King made a trip from California to this city by automobile, and arrived Monday morning, July 9. Miss King will remain here until the Exposition, when she will appear July 16 with other stars.

Wm. A. Brady sent a telegram to Aaron J. Jones last week, inviting him to serve as a member of the opera-tion committee of the National Association of the Motion Picture Industry, as suggested by President Wilson. Mr. Jones accepted, and will represent the state of Illinois.

Lillian Walker accompanied by Lester Parks, vice-presi-dent of the Odgen Film Corporation, for which the well-known player is now working, made a brief stopover between trains in this city, Friday, July 6, on her way to New York. Miss Walker will return to Chicago to appear at the Exposition with a number of prominent stars, Monday, July 16.

Jones, Linick & Schaefer have signed a contract with the Goldwyn Pictures Corporation through F. M. Brockell, Chi-cago manager of the company, for the first-run showing of the company's product in the "Loop."

Ben W. Beadell, who for nearly three years has been Chi-cago representative in the distributing field for Essanay, was recently appointed special representative of the Edmund M. Allen Film Corporation and manager of the company. Mr. Beadell will be solely interested for the present in the exploitation of "The Garden of Allah," in the territory for which state rights have been purchased by the Edmund M. Allen Film Corporation. Mr. Beadell is well fitted, both by experience, acquaintance and a sound knowledge of the business, for the position.

Alice LaMont

A NEW motion picture star has burst upon the firma-ment, securely backed by her own company, guaranteed to establish her in what her friends believe to be her proper position in Sceneland. Alice LaMont is the young lady's name—for she is but twenty-three years of age and quite comely, as the accompanying engraving shows. Here-tofore Miss LaMont has played ingenue leads in stock companies on the Pacific coast. In pictures she has appeared with William S. Hart, under the direction of Richard E. Garrick and Eddie Lawrence. In pictures and pictures she is said to have regis-tered no small measure of success.

Miss LaMont is dark in complexion and admirably fitted to depict Latin types; she is also quite versatile. It is the intention of her backers to star her in a company bearing her own name, the LaMont Feature Film Company, Inc., the brand being known as La-Mont Features. The officers of the new company are Clyde Colt, president and general manager; George Hansen, secre-tary and treasurer. The other officers with Miss LaMont constitute the board of directors. The offices of the company are at 119 West 42d street, New York, occupying the entire floor.

It is the purpose of the new company to surround Miss LaMont with capable support and to select stories of clean character for screen production.

LARRY TRIMBLE A GOLDWYN DIRECTOR.

Larry Trimble, who recently produced "The Auction Block," a Rex Beach story, has joined the Goldwyn director-al corps.
Lasky Completes Coast to Coast Jaunt
Vice-President of Producing Corporation Arrives in Los Angeles After Strenuous Auto Trip from New York.

SUNBURNT and with hands seared from continual driving, Jesse L. Lasky, vice-president of the Famous Lasky-Morosco companies, completed his continental trip. The journey was made in a specially built roadster, and Mr. Lasky was accompanied by George Moos-er, general manager for Oliver Morosco, and a driver. Before leaving New York Mr. Lasky made a wager that he would drive the car all the way across the continent without help. Immediately upon his arrival at the studio, Mr. Lasky collected from Mack Sennett a check for $500, which was turned over to the Red Cross Committee at Hollywood. Mr. Lasky, upon his return to the studio, was met with the improvement made during his absence, and predicted that still greater improvement will be shown within the next six months in the producing department.

Mrs. Lasky has been on the coast for about a month and has in that time seen to the renovation of the new Lasky home. Now that they are comfortably situated Mr. Lasky intends to stay at least two months at the West Coast studio.

More Land for Culver City
Announcement Is Made That All Productions Will in Future Be Filmed on West Coast.

THE executives in charge of Triangle's Culver City, E. H. Patterson and O. L. Cellars, announce that they have purchased sixteen acres adjoining the studio to be used for additional stages, so that eventually this organization will be able to house many producing companies. They state that this move presages the concentration of all Triangle producing activities at Culver City.

Marine Returns from Santa Barbara.
Manager M. Phillip Hansen, of the Marine Film Company, returned from the Santa Barbara Islands this week, with his players, consisting of the star, Tyrone Power; Franz Burnham, Gypsy Abbot, Jay Belasco, John Oaker and Director Henry Otto. Mr. Hansen stated that he was very well satisfied with the results achieved by Director Otto, and that he believes the feature entitled "Lorelei of the Sea" will be even a greater hit than Mr. Otto's production of similar type, "Undine." Apart from the fine work of Tyrone Power and other artists, some especially artistic effects have been obtained in the bathroom of the sailors who are nymphs of the sea. We are informed that the production, which was written by Richard Willis, will be released upon completion as a state rights feature.

Ince Arrives in Los Angeles.
THOS. H. INCE, who recently announced his affiliation with the Artcraft and Paramount Programs, arrived in Los Angeles last week, and immediately plunged into the work of reorganizing his old Biograph studio at Pico and Georgia streets, which Mr. Ince has leased for the use of his companies, until such time as his new studio plant is completed.

A group of his co-workers tendered Mr. Ince a banquet upon his arrival here, among whom were Willian S. Hart, Mr. and Mrs. E. H. Allen, Miss Enid Bennett, Charles Ray, Miss Mary Harte, Victor Schertzinger, Mr. and Mrs. C. Gardner Sullivan, Melbourne MacDowell, Miss Sylvia Bremmer, Miss Marion Bennett, Jack Livingston, Robert McKim, and about twenty-five others.

Ellia Hall to Marry Emory Johnson.
The announcement is made by Miss Ellia Hall, the petite star of the Universal Film Company, that she is to wed Emory Johnson, one of the leading men of that organization, who has been playing leading roles opposite Miss Hall in many productions. Miss Hall is widely known through her work in Bluebird photoplays.

Los Angeles Brevities.
Under the direction of William Bertram, Baby Marie Osborne is busily engaged at the Horsleys in smilling her way through an entire pairing tangle, "Baby Pulls the Strings," produced by the Lasalida Films, Inc., for the Pathé program.

Frederick Vroom has been signed by David Horsley to direct forthcoming five-reel pictures. Mr. Vroom's dramatic career opened in 1885, when he played with Barrett and Booth in Shakespearean dramas. In 1890 he left the stage, journeyed to Alaska and entered into mining. He returned to the United States in 1910, when he joined the Thanhouser Company at New Rochelle.

Lorimer Johnston has been engaged by David Horsley to direct the Crane Wilbur productions. Mr. Johnston will be assisted by Carl Stearns Clancy.

The Helen Holmes Company this week began the production of the third episode of their serial, "The Lost Express." It is to be "The Wreck at the Crossing," and while it will possess all the melodramatic thrills that have characterized previous serials, it is also present a strong thread of humor which removes it to a certain extent from what has generally come to be expected of Helen Holmes productions.

Through Doubleday-Page and the Little-Brown publishing companies J. P. McGowan is negotiating for the purchase of several novels for possible future production. It is unlikely any attempt will be made to produce any one of them until after the completion of "The Lost Express."

To aid the Red Cross Mary Pickford has arranged to be the hostess at a dance to be given at the Midwich Country Club in Pasadena. Only 500 couples have been invited and the charge will be $10 a couple. Little Mary has recently bought 10,000 photographs which she is now autographing to be sold for the benefit of the Red Cross. Her production of "Rebecca of Sunnybrook Farm" is rapidly nearing completion.

Wallace Reid has been granted a few days vacation before he resumes work as leading man for Geraldine Farrar in her forthcoming production for the Artcraft Program.

Theodore Roberts' ambition was too great for his physical strength, and in consequence the grand old man of the Lasky studio has been confided to his home. In spite of all advice Mr. Roberts insisted upon training with the Lasky Home Guard, participating in every drill. A recent skirmish at the ranch on a sultry day was too much for him, however, and he was transferred to less arduous duties.

Julian Eltinge, feminine impersonator, is now having his first tilt with the moving picture camera under the direction of Donald Crisp.

At the Christie studios Director Al E. Christie has completed a comedy revolving around the national game and the difficulties encountered by a clerk who feigns illness in order to spend an afternoon at the ball park. The leading roles are taken by Margaret Gibson and James Harrison, while the supporting company includes Ethel Lynne, Eddie Gibbon and Harvey Rattenberry.

Director Christie is at work on another one-reeler entitled "As in Days of Old," a dream picture involving the use of medieval settings and the clanking costumes of the middle
ages. This comedy features Betty Compson and James Harrison, with Eddie Gribbon prominent in the support.

On the afternoon of July 4 Miss Dorothy Phillips, of Bluebird, presented a silk battle flag, the gift of the motion picture people, to Colonel Charles F. Hutchins of the Seventh California Infantry, the presentation taking place at Eden-}


dale. San Marino of the regiment and several hundred film folk were present.

"The Greater Sacrifice," a five-reel drama dealing with the American Secret Service and international intrigue, is nearing completion at Universal City under the direction of Francis Ford, who also plays one of the principal roles, with Duke Worne, Mac Gaston, Beatrice Van and William Horne in the cast. Jessie Love wrote the story, and the film version was prepared by William Parker, of the Universal scenario staff.

Pricilla Dean, Eddie Polo, Harry Carter and Emory Johnson are the principal players in "The Grey Ghost," the thirty-}


tree serial being filmed at Universal City by Director Stuart Paton. The tenth episode is under production at the present time. The film version was prepared from the novel, "Loot."

Harry Carey, the Universal "western" actor, is playing the principal role in a five-reel drama being filmed by Director Jack Ford. The story was written by George Hively of the Universal scenario staff and is entitled "The Round-Up." Carey is supported by Edith Sterling and many of the cow-}


boys.

Dorothy Phillips' next Bluebird will be "Bondage," a five-}


reel drama, which is under production at the Bluebird studios by Ida May Park. William Lowell plays opposite, and the supporting cast includes Jean Porter, Gretchen Lederer, Eugene Owen and J. B. McLoughlin.

Miss Peggy Custer, one of the actresses at Universal City, was married at San Diego a month ago. The news of the wedding has just leaked out. Miss Custer that was and who now is Mrs. Jack MacKenzie, is a grand niece of the late General Custer. She has appeared in many motion pictures during the past two years. Mr. MacKenzie is a camera operator and has had a wide experience in this country and abroad.

"Bitter Sweet" is the title of a five-reel drama under pro-

duction at the Bluebird studios by Director Harry Sother. The story features Ella Hall, who enacted a dual role, that of a mother and sixteen years later that of a daughter. The story was written by J. Grubb Alexander and Fred Myton of the Bluebird staff.

Universal Director Craig Hutchinson is filming "Max Comes from the West" in one reel. This is another of the Max Asher comedies, with Max in the title role. Gladysyn plays opposite. The story was written by R. A. Dillon of Universal.

Director Jack Wells is filming the tenth chapter of "The Perils of the Secret Service," in which Kingsley Benedict plays the featured role throughout the Universal serial. In this chapter Claire Du Brey, M. K. Wilson and Clyde Benson support Benedict.

Grace Helen Bailey's story, "Sirens of the Sea," is nearing its completion at Santa Cruz Island, off the coast of California, under the direction of Bluebird Director Allen J. Holbrook. The production is expected to be a prominent one. The principal roles in the production are played by Louise Lovely, Jack Mulhall and Carmel Myers.

Ruth Clifford and Mora Hall are playing the principal roles in "The Desire of the Moth," a five-reel production being filmed at the Bluebird studios under the direction of Rupert Julian.

Ruth Stonehouse is the featured player in "A Gentle III Wind," which Louis W. Chaudet commenced filming this week. She is supported by Lloyd Whitlock, who plays opposite; Jack Dill, Lydia Yeamans Titus, M. W. Testa, Betty Schade and Harry Dunkinson. The scenario was written by Harvey Gates from the story by Maude Pettus.

Director George Cochrane has under production a five-reel photo play entitled "Gladsome," in which Ben Wilson and Neva Gerby play the featured roles. Hayward MacK has an important part in the production.

Chester Withey, according to a telegram received yesterday, has been engaged to direct for Greater Vitagraph. Mr. Withey was formerly with Fine Arts. Mrs. Withey and his former cameraman, David Abel, will join Mr. Withey in New York next week.

Accompanied by ten aids, Johnny Meighan, assistant to Director Oscar Apfel, left for a point between Los Angeles and San Diego this week to complete details for the filming of the stirring battle scenes in "A Man's Man," the novel by Peter B. Kyne in which J. Warren Kerrigan will make his first appearance in Parada Plays.

The life of Fred LeRoy Granville, the original of "Gabby" LeRoy Tozier, of Charles E. Van Loan's stories of motion picture life and a close friend of that author, hung by a thread for a time on a recent afternoon. For more than an hour surgeons at the receiving hospital worked to prevent the spread of rattlesnake virus through Granville's body. Granville is a cameraman at Universal City.

Myrtle Stedman, the former Morosco star, is making a tour of the motion picture theaters of the Western coast, preparatory to her returning to a new affiliation with a well-known Los Angeles company.

The last film turned out by Henry King for the American Film Company, with Gail Kane as star, had its preliminary showing at Santa Barbara this week, and it may be written down as among the best features Miss Kane has done in pictures. Director King introduced another little actress in this, Ruth Everdale. It was her first appearance and King is of the opinion that she is a "find."

Dwight Whiting, general manager and treasurer of the Rolin Film Company, has just returned to his work, after being on the sick list for a week or so.

Toto, the famous former clown of the Hippodrome, New York, through the courtesy of the Rolin Film Company, where he is now being featured, appeared at the big benefit for the Children's Hospital, held recently in Berkeley Square, Los Angeles. Toto's part of the entertainment proved very satisfying to the vast assemblage of grown-ups and kiddies.

George Holt of the Vitagraph company, while in swimming at Santa Monica last Sunday, proved himself a hero by rescuing Henry Wadsworth of Hollywood from drowning.

"The End of the Run," a two-reel railroad drama featuring Helen Gibson, is being produced at Universal City, under the direction of James D. Davis. Val Paul plays opposite Miss Gibson, who as usual performs a number of thrilling "stunts" in the production.

The settlement of the controversy over the Fox Film company's plant in Hollywood goes over as a legacy to the new council. On motion of Councilman Connell Wednesday the council unanimously voted to deny the film company's petition to operate a 350-horsepower electric generator without prejudice to the company, and with the understanding that the petitioner and proponents try to get together on a plan with respect to the settlement of their differences. A hearing of the matter had been set for Wednesday, but attorneys for the film company pleaded that they had not been given sufficient notice and asked for more time. Marshall Simmons headed a delegation in opposition to the ten per cent version. The principal roles in the production are played by Louise Lovely, Jack Mulhall and Carmel Myers.

At Sawtelle, California, the Chamber of Commerce is considering favorably an application of the Mathews Feature Film Company for a studio location in that city. The proposition entails that the city of Sawtelle shall provide, without charge, a five-acre tract of land for the property of the company at the expiration of five years.

Dorothy Dalton, leading woman in Triangle Features, accompanied by her director, Charles Miller, and leading man, Melbourne Macdowell, appeared in person upon the stage of Clune's Auditorium theater during the run of her latest feature, "The Flame of the Yukon."
The inclination to keep outsiders from studio grounds is growing, and out at the Fox studios, where they are filming Theda Bara in her new Cleopatra cinema, they have had to take radical means to exclude some of Old Sol's beaming visitors that and the building will be two new gardens built over the stages, one of which will cost $5,000 and the other $12,000.

In an application on file with the Industrial Accident Commission, eight-year-old Victoria Magana of Hollywood asks the commission to determine the extent of injuries sustained by her while in the employ of a local film company as a dancer, and to make an award of compensation. The application was filed through the girl's mother, Angella Magana. On February 20, while dancing before the camera, she was kicked in the abdomen by a horse which was appearing in the picture. She has not yet recovered from her injuries.

"The Whip" has entered its fourth and last week at Quinn's Rialto theater. Mr. Quinn states it has been one of the greatest hits ever played in any theater under his auspices.

During the absence of T. L. Tally in New York, on business connected with the National Exhibitors' Circuit, of which he is vice-president, his son, Seymour Tally, is managing Tally's Broadway theater.

Manager Edward Holland of the Woodley theater is selling another one of the double bills for which his house is famous, including a Triangle drama and a Keystone comedy.

The Symphony theater under the management of Charles Gates has Ethel Barrymore drawing crowds to its doors in the latest production entitled "The Greatest Power."

William Menhennet has taken over the control of the Orpheum theater at Mesa, Arizona, having purchased the interests of E. P. Grover and Ernest Menhennet.

Harry E. Crosby has sold his interest in the Lyric theater of Oxnard, Cal., to his partner, Guy Douthwaite, who will in the future be the sole manager of that theater.

Sherwood MacDonald has been re-engaged by E. D. Horkheimer for the direction of Jackie Saunders, following the latter's return from her Hawaiian trip.

**Screeners to Put on Minstrel Show**

At the First Reel Also There Will Appear Stars of the Screen and of the Legitimate and Vaudeville Stages.

The First Reel Club at the Casino Theater on Sunday evening, July 29, will introduce to the public what will amount practically to a Lamb's Gambol and a Friar's Frolic combined. In addition to many leading men and women of the screen, stars of the legitimate and vaudeville stage will appear through the courtesy of the theatrical managers and the United Booking Office.

There will be a twenty-minute minstrel show of about forty men of prominence in the film world. Then and the remainder of the show will be staged by Edward C. White. There will be available for the performance about 2,100 seats in the orchestra and balcony and an additional 200 which the boxes will accommodate. The boxes will be auctioned off at the close of the show. The orchestra and balcony seats will be sold at $2.50 each.

The Screen Club has requested Shepard and Van Loan to issue the program and take charge of the publicity for its first entertainment. The program will contain a history of the film industry from the financial, manufacturing and production aspects. There also will be a history of the club, photographs of its members, biographical sketches and cartoons, and a list of the membership.

**Virginia Pearson May Head Own Company.**

Since it became generally known that Virginia Pearson's contract with William Fox is about to expire, the popular star has received several flattering offers from well-known producers who are seeking her services for pretentious film productions.

Although Miss Pearson would neither deny nor affirm it, the rumor that she is considering an offer which will place her at the head of her own producing organization, releasing through one of the big distributing concerns, appears to be well founded.

**Blackton to Produce for Paramount**

Former Vitagraph Vice-President to Direct His Own Pictures Under New Arrangement.

A "NOTHER significant change in motion picture production circles became known today with the announcement that Zukor, president of the Famous Players-Lasky Corporation, just prior to his leaving for Chicago to attend the motion picture exhibitors' convention, announced that arrangements have been completed whereby J. Stuart Blackton, former vice-president of Vitagraph, will become an independent producer for the Paramount Pictures Corporation. While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the company and will form his own organization for the purpose of producing the new pictures which are to be known as the J. Stuart Blackton Series of Photographs. There will be at least four large productions during the first year.

Active work upon production is to be begun at once and the first picture is to be released about October 1. The remaining photoplays are to be ready for distribution at intervals of two or three months.

Coincident with Mr. Zukor's announcement there comes a statement signed by Mr. Blackton relative to his future plans, which read as follows:

"I have devoted twenty years of my life to the art of motion pictures, and I am beginning to learn how little anyone knows of its marvelous possibilities. I am quite convinced that great pictures cannot be produced commercially. David Belasco could not produce fifty-two plays a year and keep them up to the Belasco standard. Great pictures cannot be painted, great books cannot be written, nor any great works of art or literature accomplished in a hurry or on a schedule by routine work.

"I am going to apply my experience of long years of practical work added to my vision of future possibilities to the making of perhaps four artistic productions a year. They will be produced independently, and from scenarios to finished product every detail will be under my personal direction. Every production will be built upon the firm foundation of a literary masterpiece.

"The play's the thing" and I have given careful consideration to the vehicles from which my pictures will be adapted. I believe that the writings of Sir Gilbert Parker offer a greater opportunity for picturizations than almost any other fiction of today through their vital, virile action, their unfailing deep note of sentiment and their high quality of that necessary attribute, imagination.

"I have been fortunate in securing practically all of Sir Gilbert Parker's important available work, and my association with him, and his keen personal interest in the picturization of his stories will prove an inspiration that will undoubtedly affect favorably the final result."

Mr. Blackton refused to discuss figures, but it was learned from reliable sources that he has given an option on his Vitagraph stock of over $1,500,000 to the Vitagraph Company to be purchased by payments approximately up to $250,000 a year during a period of years.

**Montreal Now Has K-E-S-E Exchange.**

George Klein's K-E-S-E branch at Montreal has been made a full-fledged exchange, with Mr. Klein in charge, and Mr. Klein will carry at this point hereafter a complete line of film, advertising matter, etc. The K-E-S-E branch in Montreal is at 6 McGill College avenue.
Catalogue of Educational and Selected Pictures
Released Between April 1, 1917, and June 30, 1917.

Compiled by Margaret I. MacDonald.

This list of educational and selected pictures released between April 1, 1917, and June 30, 1917, does not include the various news pictorials issued from week to week, such as the Animated Weekly, Current Events, the Mutual Weekly, the Hearst-Pathe News, the American War News Weekly, and the Selig-Tribune. It does, however, include in classified form subjects that have appeared in the film magazines, namely, Real Life, Universal Screen Magazine, Paramount-Bray Pictorials, and World Library. Included in this catalogue will be found a list of dramas, comedies, comedy-dramas, and melodramas of the more wholesome type, and adaptations of literary works, all of which have been selected with a view to lessening the difficulties of moving picture exhibitors and others who are striving to improve the general character of the moving picture theater program. There will also be found information concerning the addresses of the manufacturing and distributing companies mentioned herein, and the location of the different productions through their brand names.

AGRICULTURE.
Cattle Raising in Texas (Know America the Land We Love)—Pathé-Combine—June 21.
Everglades, Reclaiming the (Real Life No. 59)—Mutual-Gaumont—June 21.
Farming, Modern (Pictograph No. 67)—Paramount-Bray—May 14.
Gardening, Electrical (Real Life No. 58)—Mutual-Gaumont—June 7.
Flocking with a Motor Car (Real Life No. 56)—Mutual-Gaumont—May 14.
Soldiers of the Soil (Pictograph No. 71)—Paramount-Bray—June 11.
Stock Breeding in New Mexico (World Library No. 5)—General Film-Selig—July.
Stock Breeding, Scientific (Pictograph No. 72)—Paramount-Bray—June 18.
Tree Surgery—Pathé-International—April 28.

ARCHITECTURE.
Architecture, Famous (World Library)—General Film-Selig—July.
(Including the Piazza del Duomo of Pisa, Italy, and the famous Campanile or leaning tower.)

ART.
Staining, Making of a Bronze (Screen Magazine No. 29)—Universal—May 22.
Wood Carving, A Lesson in (Pictograph No. 69)—Paramount-Bray—May 27.

BIOGRAPHY.
Lincoln Cycle—Charter Features Corporation-Chapin—June. (Life of Abraham Lincoln idealized.)

ENGINEERING.
Auto-Drawn Train, An (Real Life No. 60)—Mutual-Gaumont—June 21.
Locomotive, Lifting a (Real Life No. 54)—Mutual-Gaumont—May 10.
Submarine's Pipe, Salvaging a (Pictograph No. 64)—Paramount-Bray—April 28.
Tractor, Caterpillar (Screen Magazine No. 15)—Universal—April 20.

GEOLGY.
Tar Pits, Prehistoric (Pictograph No. 62)—Paramount-Bray—April 9.

GYMNASTICS AND DANCING.
Athlete, American Girl (Pictograph No. 63)—Paramount-Bray—May 28.
Athletes, Preparing the Schoolboy (Pictograph No. 63)—Paramount-Bray—April 30.
Ballet, Developing the (Pictograph No. 62)—Paramount-Bray—April 9.
Dancing for Health (Real Life No. 50)—Mutual-Gaumont—April 12.
Jiu-Jitsu, Teaching (Screen Magazine No. 24)—Universal—June 18. (Shewing how a woman may defend herself by this method.)
Physical Education (Real Life No. 59)—Mutual-Gaumont—June 7.

HISTORY.
Independence Hall, Historic (World Library No. 5)—General Film-Selig.
Robespierre—Expert and Import Film Company—June. (Seven-part drama of the French Revolution.)

HOME ECONOMICS.
Paper Bag Cookery (Screen Magazine No. 17)—Universal—May 4.
Time Savers in the Kitchen (Screen Magazine No. 13)—Universal—April 20.

INDUSTRY.
Abalone Industry, The—Pathé-International—June 3.
Abalone Pearl Fishing (Pictograph No. 62)—Paramount-Bray—April 16.
Armorer Plate for Battleships, Making (Screen Magazine No. 25)—Universal—April 25.
Automobile Manufacturing (Screen Magazine No. 17)—Universal—May 4.

Barrels, Making Hand-Made (Real Life No. 57)—Mutual-Gaumont—May 31.
Basketry, Indian (Real Life No. 50)—Mutual-Gaumont—April 12.
Basketry, Making in Florida (Real Life No. 52)—Mutual-Gaumont—June 7.
Bread in the Modern Way, Making (Real Life No. 49)—Mutual-Gaumont—April 15.
Bunton Making—Pathé-International—April 15.
Caviar, The Russian Delicacy (Real Life No. 56)—Mutual-Gaumont—May 24.
Cigarettes are Made, How (Screen Magazine No. 16)—Universal—April 27.
Clam Dredging—Pathé—May 6.
Coke, Manufacture of (Screen Magazine No. 24)—Universal—June 18.
Concentrated Food Products (Screen Magazine No. 14)—Universal—April 13.
Coffee Planting in Costa Rica—Rex Beach Producing Company—May.
Copper Industry, The (Know America the Land We Love, No. 10, Pathé-Combine)—May.
Crab, The Toothsome (Real Life No. 55)—Mutual-Gaumont—May 17.
Cut Glass, Making (Screen Magazine No. 10)—Universal—May 18.
Dental Harvest, The (Pictograph No. 65)—Paramount-Bray—June.
(Demonstrating results of burbank's cultivation of the caesia.
Fishing Through the Ice (Real Life No. 51)—Mutual-Gaumont—April 19.
Folklor, Modern (Real Life No. 51)—Mutual-Gaumont—June 7.
Furs, Beating the High Cost of (Real Life No. 55)—Mutual-Gaumont—May 17.
Glass Industry, The—Dare Films Corporation.
Grape Juice, Making (Real Life No. 54)—Mutual-Gaumont—May 10.
Hemp Industry in Baumania, The (Real Life No. 20)—Mutual-Gaumont—June 14.
Hosiery Knitting (Real Life No. 69)—Mutual-Gaumont—June 21.
Ice Cream, Making (Screen Magazine No. 25)—Universal—June 25.
Irokes Indian, The—Educational—June.
Ireland, Manufacturing in (Real Life No. 51)—Mutual-Gaumont—May 11.
Jewellery, Butterfly, Making (Real Life No. 61)—Mutual-Gaumont—June 28.
Lace Making (Pictograph No. 65)—Paramount-Bray—April 30.
Leaves That Refresh Millions (World Library No. 1)—General Film-Selig—June—(Tea Industry).
Legs for Soldiers, New (Real Life No. 54)—Mutual-Gaumont—April 19.
Magazines Turned Out by the Millions (Real Life No. 52)—Mutual-Gaumont—June 11.
Maple, Tapping the (Pictograph No. 68)—Paramount-Bray—May 21.
Metal Spinning (Real Life No. 52)—Mutual-Gaumont—April 26.
Oil Field, A Submarine (Real Life No. 54)—Mutual-Gaumont—May 10.
(Oil Coast of California, the.)
Ostrich Ranch, An (Screen Magazine No. 17)—Universal—May 4.
Plea of the Postal Cards of Japan (April 8).
Perpois Fishes (Screen Magazine No. 13)—Universal—April 6.
Red Clay Workers of Barbados (Real Life No. 52)—Mutual-Gaumont—April 28.
Rockwood Pottery, Molding (Screen Magazine No. 15)—Universal—April 27.
Rubber Plant Cultivation in Brazil (Real Life No. 49)—Mutual-Gaumont—April 5.
Shells, Making (Screen Magazine No. 13)—Universal—April 6.
Sponge Fishing—Pathé-International—April.
Sugar Industry in Barbados, The (Real Life No. 50)—Mutual-Gaumont—May 24.
Tobacco, Marketing Raw (Real Life No. 61)—Mutual-Gaumont—May 17.
Ukalele Builders (Pictograph No. 60)—Paramount-Bray—May 28.
Whaling Industry, The (World Library No. 4)—General Film-Selig—May 1.
Wine Making in France (Real Life No. 59)—Mutual-Gaumont—April 12.

LITERATURE.
BABCOCK (Ralph Henry).
BROADHURST (George).
Today (with Florence Reed)—Harry Rapf—June—(5 parts).
BURROUGHS (Edgar Rice).
Lad and the Lion, The (with Vivian Reed and WH Maclyn)—K-E-S-E-Selig—May 14—(5 parts).
CARPENTER (H. B.).
Wild and Woolly (with Douglas Fairbanks)—Arco-Craft—June 17—(5 parts).
COMSTOCK (Harriet T.).
Son of the Hills, A (with Antonio Moreno, Greta Vitagliante)—June 25—(5 parts).
CURWOOD (James Oliver).
Fiddling Man, The ("Her Fighting Chance") (with Jane Greer)—Hall-Jarvis—May—(7 parts).
DASH (Richard Harding).
DITRICHSTEIN (Leo).
Divorce Game, The (with Alice Brady)—World Film-Bradly—June 25—(5 parts).
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DONELLY (H. Grattan).

Darkcot Russia (with Alice Brady)—World-Feature—April 30—(5 parts).


EVANS (Harry).

Conanah ("The Silent Lie")—(with Miriam Cooper)—Fox—May 28—(5 parts).

FRANKLIN (Edgar).

Lady Barnache (with Viola Dana)—Metro-Columbia—June 4—(5 parts).

GARLAND (Hamlin).

Captain of the Gray Horse (with Storey and Antonio Moreno)—Greater Vitagraph—May 7—(6 parts).

GOLDING (Edward).

Silent Partner, The (with Blanche Sweet)—Paramount-Lasky—May 10—(5 parts).

HAGGARD (H. Rider).

Jone ("Heart and Soul") (with Theda Bara)—Fox—May 21—(5 parts).

Cop and the Anthem, The—General Film-Broadway Star—May 26—(5 parts).

Gold That Glittered, The—General Film-Broadway Star—June—(2 parts).

Green Door, The—General Film-Broadway Star—May—(2 parts).


Madame Du Peep—Triangle—May 27—(5 parts).

Marlonettes, The (with J. Frank Glendon)—General Film-Broadway Star—May—(2 parts).

Service of Love, A—General Film-Broadway Star—June—(2 parts).

Vanity and Some Sables—General Film-Broadway Star—June—(2 parts).

HORNUNG (E. M.).

Further Adventures of Stinney (with True Boardman)—General Film-Kalem—June—(serial of 15 episodes).

HOYT (Charles).

Brass Monkey, A (with William Farnum and James Harris)—K-E-S-E—Selig—June 11—(2 parts).

Day and a Night, A (with J. Harris and Amy Dennis)—K-E-S-E—Selig—June—(2 parts).

Hole in the Ground, A (with William Farnum and James Harris)—K-E-S-E—Selig—May—(2 parts).

IBSEN (Henrik).

Doll's House, A (with Dorothy Phillips)—Blanchard—June—(5 parts).

Hedda Gabler (with Naizi O'Neil)—Mutual-Powell—May—(7 parts).

JACKSON (Fred).

Annie-For-Spite (with Mary Miles Minter)—Mutual-American—May—(4 parts).

KING (Basil).

Inner Shrine, The (with Margaret Illington)—Paramount-Lasky—June—(4 parts).

KUMMER (Frederick Arnold).

Song of Sixpence, A (with Robert Connes and Marie Wayne)—Art Drama-Van Dyke—May 21—(5 parts).

MACK (Willard).


McCOY (William).

Jaguar's Claws (with Sessee Hayakawa)—Paramount-Lasky—June—(5 parts).

MERRIN (Samuel).


MIZNER (Wilson).


OHEIN (Georges).

Iron Master, The ("American Methods")—(with William Farnum)—Fox—April 30—(5 parts).

OPPENHEIM (E. Phillip).

Court of St. Simon ("The Silent Master")—(with Robert Warwick)—Selznick—May—(6 parts).

OUIDA.

Moths ("Her Greatest Love")—(with Theda Bara)—Fox—April—(2 parts).

PAYSON (William Farquer).

Periwinkle (with Mary Miles Minter)—Mutual-American—June—(5 parts).

PORTER (Gene Stratton).


REINZENSTEIN (Elmer L.).

On Trial (with Sidney Ainsworth and Barbara Castleton)—First National Exhibitor's Circuit-Essanay—June—(5 parts).

ROCHE (Arthur Somers).

Lost ("The Grey Ghost")—(with Priscilla Dean, Eddie Polo, Harry Carter and Emery Johnson)—(serial commenced June 25)—Universal.

ROWLAND (Henry C.).

Filling His Own Shoes (with Brinton Washburn)—K-E-S-E—Essanay—June 11—(5 parts).

SALVATORI (Fausto).

Christus (with Giovanni Pasquali and Lydia Gys)—Historic Features Clune—May—(multiple reel).

SMYER (Roth).

Primrose Ring, The (with Mae Murray)—Paramount-Lasky—May—(5 parts).

SEAWELL (Molly Elliott).

Sixteenth Wife, The (with Peggy Highland and Marc MacDermott)—Greater Vitagraph—May 14—(5 parts).

SHELTON (Edward).

Eyetn ("The Call of Her People")—(with Ethel Barrymore)—Metro-Columbia—April 30—(6 parts).

SHERMAN (Charles).

Inducements of Molly, The (with Gail Kane and Douglas McLean)—Mutual-American—June 25—(5 parts).

SHIPMAN (Mary Raymond).


SMITH (J. Hookinson).

Kentucky Cinderella, A (with Ruth Clifford and Rupert Julian)—Bluebird—June 25—(5 parts).

STEVENS (Robert Louis).

Kidnapped (with Ray McKeel and Joseph Burke)—K-E-S-E—Edison—May—(4 parts).

STOCKLEY (Cynthia).

Poppy (with Norma Talmadge)—Selznick—May—(8 parts).

THREEMORE (Albert M.).

Flashlight (with Dorothy Phillips)—Bluebird—May 21—(5 parts).

URNER (Mabel).


VANCE (Louis Joseph).

Lone Wolf, The (with Hazel Dawn and Bert Lytell)—Selznick—June—(5 parts).

VEILLER (Bayard).

Within the Law (with Alice Joyce and Harry Morey)—Greater Vitagraph—May—(8 parts).

WALTER (Eugene).

Easiest Way, The (with Clara Kimball Young)—Selznick—April—(7 parts).

WILCOX (Ella Wheeler).

Rover in a Station House ("The Beautiful Lie")—(with Frances Nelson)—Metro-Rolfe—(Charles L. Holmes).

WOLHEIM (Louis R.).

Greater Power, The (with Ethel Barrymore)—Metro-Rolfe—June 18—(5 parts).

MILITARY.

Army, Bullet-Proof (Screen Magazine no. 21)—Universal—June 28.


May 18.

Coast Defense Emplacing One of Its Great Guns (Reel Life No. 59)—Mutual-Gaumont—June 14.

Forty Traveling (Photograph No. 71)—Paramount-Bray—June 11.

April—Mechanical Drawing by J. F. Lenthal.

Gun Shops, Uncle Sam's (Screen Magazine no. 28)—Universal.

Heroic France—Mutual-Rothacker—June—(parts).

Horsets of the Sea—Pathé-Inter.—April—29.

How Uncle Sam Prepared—Harvey—(5 parts)—May.

Mine Layer, Submarine (Photograph No. 67)—Paramount-Bray—May—Official War Pictures—Pathé—May.

One-Man Submarina, A (Reel Life No. 49)—Mutual-Gaumont—April 5.

Our Fighting Forces—Pathé—April—(2 parts).

Rifle for Trench Warfare, Atlantic (Reel Life No. 52)—Mutual-Gaumont—April—20.

Sailors of France—Beacon Film Corp.—June—(3 parts).

Sleeping Bags for Soldiers (Reel Life No. 54)—Mutual-Gaumont—May 10.

Submarine, Periscope of a (Screen Magazine no. 23)—Universal—June 11.

Tanks in Action, British—Pathé—June.

Torpedo, A Flying (Reel Life No. 50)—Mutual-Gaumont—April 12.

Trench Blinds—May—(14 parts).

Trench Warfare, Modern (Screen Magazine no. 23)—Universal—June—(showing manufacture of hand grenades and their use in modern war).

Uncle Sam Afloat and Ashore—General Film-Selig—June.

War, Three From Over—Selznick—Kleinbaum—April—(6 parts).

—Scenes taken with the Australian army and navy.


PATRIOTIC.

American, The Little—Artorama—July 2—(5 part patriotic drama).


Patrons, Maudine, Our (Reel Life No. 62)—Mutual-Gaumont—May 3.

Red Cross, Mobilizing the (Photograph No. 61)—Paramount-Bray—April 2.


Womankind the Glory of the Nation—Greater Vitagraph—April.


PHOTOGRAPHY.

Submarine Eve, The—Williamson Brothers—June—(drama introducing under-water photography).

RELIGION.

Christus—Historic Features Corporation—May—(Multiple reel production treating of the life of Christ).

SCENIC AND TRAVEL.

(Scenes Taken in the United States and Other Countries)

America, Little Frequent Spots in (World Library No. 1)—General Film-Selig—June.

American Ruins (World Library No. 3)—General Film-Selig—(Including the Alamo, San Juan Mission and Elapsed Mission, Tex.).

Apple Tree, Along the (Know America, the Land We Love, No. 7)—Pathé Combines—May.


Arizona (Know America, the Land We Love, No. 4)—Pathé Combines—April 8.

Arizona, Central ("Know America, the Land We Love")—Pathé Combines—May.

Arizona, The Granite Dells of (World Library No. 1)—General Film—Selznick—June.

Arizona, Old Spots in ("Know America, the Land We Love")—No. 9)—Pathé Combines—May.

Austria, Galicia (Mutual Tours Around the World No. 31)—Mutual-Gaumont—June 5.
San Blas Islands, Indians of the—Rey Heach Producing Co.—May.
San Diego, in and around—Land We Love, No. 6.
San Francisco, Film Trip Through the—General Film-ESSANAY—April 28.
Santa Barbara, Life in (Real Life Movies)—Spain, Cada (Tours Around the World No. 29)—Mutual-Gaumont—May 12.
Spain, Saragossa (Tours Around the World No. 31)—Mutual-Gaumont—June 3.
Suez, Egypt—of—Pathé-Gaumont—April 9.
Sweden, Goteburg (Tours Around the World No. 26)—Mutual-Gaumont—May 18.
Switzerland, Zoricht (Tours Around the World No. 27)—Mutual-Gaumont—May 8.
Texas, Southwestern ("Know America, the Land We Love,") No. 12—Pathé-Combstone—June.
Tours, Royal Residence of (Tours Around the World No. 32)—Mutual-Gaumont—June 12.
Tours, The Four Parts of—Coral-Film—June 12.
West Indies, Antigua (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
West Indies, Island of St. Kitts (Tours Around the World No. 31)—Mutual-Gaumont—June 3.
West Indies, Barbados (Tours Around the World No. 28)—Mutual-Gaumont—May 15.
West Indies, Martinique (Tours Around the World No. 29)—Mutual-Gaumont—May 22.
West Indies, Isle of St. Croix (Tours Around the World No. 22)—Mutual-Gaumont—April 3.
West Indies, Virgin Islands (Tours Around the World No. 22)—Mutual-Gaumont—April 9.

SILENCE

As They Looked in the Beginning (Real Life No. 61)—Mutual-Gaumont—April 3—(Scenes photographed at the Institution for the Improved Instruction of Deaf Mutes in New York City).
Dynamiting a Hillside (Real Life No. 57)—Mutual-Gaumont—May 31.
Life's Simplest Children (Screen Magazine No. 19)—Universal—June 4—(Microscopic study of a drop of water).
Magazine of Real Life No. 57—April 12.
Metals, Curious Secrets of (Screen Magazine No. 25)—Universal—April 25.
Noses—A. Kay Company—June—(Lesion in the reading of character by the size and shape of the nose).
Our World As It Appears to the Ant—Educational—May—(Microscopic Study).
Physical throws him, Are You (Screen Magazine No. 22)—April—(Scenes at Life Extension Institute, New York City).
The Spoken Word in Relic Life No. 55—April 11—(Installing telephone system across country).
Super Reel of Paramount-PRAY—May 7.
Sterilizer, Vest Pocket (Relic Life No. 51)—Mutual-Gaumont—April 19.

SOCIOLOGY

Birth Control—Mess-Message (5-part)—(presenting Mrs. Sanger and explaining her work and theories).
Builders of Castles—K.E.R.E.Edison—April—(6-part drama on evils of child labor associations).
Doll's House, A—Rible—June 11—(5 parts).
How to Break the Shackles of Child Labor—May—(6-part birth control drama).
Pied Piper, Frank H. Seng—June—(7-part production touching the question of heredity and of parental influence on the character of child after birth).
Should She Obey?—Arizona Film Company—May—(7-part drama on the divorce question).

SPORTS AND HUNTING

Ccoon Hunt, Ye Old Time (Photograph No. 631)—Paramount-Bray—April 16.
Bicycling Hunt (World Library No. 31)—General Film-SEIZE—July.
Golfing on Wheels (Relic Life No. 56)—Mutual-Gaumont—May 24—(An reel for a new golfing machine—Swan, Learn to (Screen Magazine No. 14)—Universal—May 11.
Match Fishing on the Water (Relic Life No. 60)—Mutual-Gaumont—May 21.
Training of Eight-Oared Crew (Photograph No. 68)—Paramount-Bray.
Turkey Hunting in South Carolina (Photograph No. 64)—Paramount-Bray—April 25.

TOPICAL

Auto Campers-Out (Real Life No. 57)—Mutual-Gaumont—May 15.
Bunacow, A Tabloid (Real Life No. 52)—Mutual-Gaumont—April 26.
Cage Guard, On Duty With (The Photographic No. 72)—June 18.
Child, The Most Perfect (Real Life No. 60)—Mutual-Gaumont—June 2.
Cock Fight, On Duty With (The Photographic No. 72)—Paramount-Bray—June 18.
Dairy Dairying (Relic Life No. 51)—Mutual-Gaumont—April 19.
Dynamiting a Hillside (Relic Life No. 57)—Mutual-Gaumont—May 31.
French Creations, Latest—Pathé—May 20—(fashions).
Health Farm, Modern (Screen Magazine No. 16)—Universal—April 27.
THE MOVING PICTURE WORLD

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To Children Count—(Series of twelve stories featuring little Mary McAllister)—K-E-S-E.

Dolly Delging (Mo-Toy comedy)—Peter Pan.

Father Was Right—(Five-part farce-drama).

Field of Honor, The—Universal-Butterfly (Five-part drama).

Films of His Own Shoes—K-E-S-E-Edison (Five-part comedy romance).

Fires of Youth—Pathé-Thanhouser (Five-part drama).

Flashlight, The—Bluebird (Five-part drama).

Frame-Up, The—Mutual-American (Five-part comedy-drama).

Framing—Paramount (Five-part farce-drama).

Further Adventures of Stingaree—(Serial of fifteen two-part episodes)

General Films—(Five-part comedy).

Girl in the Garret, The—Universal-International (Two-part drama).


Girl Home, The—American-Famous (Five-part drama).

Giving Becky a Chance—Paramount-Lasky—(Five-part drama).

Glass Day Dream—(Five-part comedy).

Goldie Locke and the Three Bears (Mo-Toy Comedies)—Peter Pan.

Good Little Bad Boy, A—Universal—L-K—(Comedy).

Happiness—Triangle-Scottish (Five-part drama).

Heart's Desire—Paramount-Famous Players—(Five-part drama).

Heart of Gold—Universal—Edison—(Five-part comedy-drama).

Her City Boum—Universal-Victor—(Comedy-drama).

Her Metropolis—Metro-Drew—(Five-part farce).


His Naughty Thought—Triangle-Keystone—(Farce-comedy).

Hole in the Ground, A—K-E-S-E-Edison—(Two-part comedy).

In the Jungle (Mo-Toy comedy)—Peter Pan.

In Again-At war Again—Artcraft—(Five-part comedy-drama).

Wanted—Claw's Law, The—(Five-part drama).

Jimmy Gets the Pennant (Mo-Toy comedy)—Peter Pan.

Kentucky Cinderella, A—Bluebird—(Five-part drama).


Mariner Cycle, The—(Two-part adventure story).

character of Lincoln and follow closely historic facts.

Little Bo-Peep—Universal—Vitaphone—Comedy.

Little Miss Nobody—Bluebird—(Five-part comedy-drama).

Little Orphan, The—Bluebird—(Five-part comedy-drama).

Little Senor Magde—Triangle—(Farce-comedy).

Magnificent Meddler, The—Greater Vitagraph—(Five-part comedy).

Marcellini Millions, The—Paramount-Morocco—(Five-part drama).

Martins in Society—Paramount-Victor—(One-reel comedy).


Midnight Frolic (Mo-Toy comedy)—Peter Pan.

Missionaries of No. 47, The—(Five-part comedy-drama).

Naked Soul, A—World-Brady-International—(Five-part comedy-drama).

Night and Day, The—Workmen's, The (Five-part newspaper story).

Nothing to Wear—Metro-Drew—(Comedy).

Old One-Eyed Young Man, The—The Arts—(Five-part drama).

One of the Family—Metro-Drew—(Comedy).

Out in the Rain (Mo-Toy comedy)—Peter Pan.


Pin Money, The—Bluebird—(Five-part comedy-drama).

Primrose Ring, The—Paramount-Lasky—(Five-part drama).

Prudent Young Lady, The—Universe—(Five-part comedy-drama).

Rabid—Bluebird—(Five-part comedy-drama).

Robespiere—Export and Import Film Co.—(Seven-part historical drama).

Romance of the Redwoods, A—Arteria—(Five-part drama).

Rough House—Paramount-Arakell—(Two-part farce).

Sanction—Paramount-Famous Players—(Five-part drama).

Safety First—Metro-Drew—(Comedy).

Sacrifice—Paramount-Lasky—(Five-part drama).

Saint's Adventure, A—K-E-S-E-Edison—(Five-part drama).

School for Husbands, A—Paramount-Lasky—(Five-part comedy).

Silent Lie, The—Fox—(Five-part western drama).

Silent Partner, The—Paramount—(Five-part comedy-drama).

Skinner's Bubble—K-E-S-E-Edison—(Five-part comedy).

Stars—The—Triangle—(Five-part drama).

Story of the Hills, A—Comedy—(Five-part comedy-drama).


Southern Justice—Bluebird—(Five-part drama).

Spring Idyll, A—Greater Vitagraph—(Country life stories).

Star Spangled Banner, The—K-E-S-E-Edison (Five-part drama).

Story of the Willow Plate—K-E-S-E-Edison—(Legend).

Submarine Eye, The—(Five-part comedy-drama).

Trip to the Moon, A—(Mo-Toy comedy)—Peter Pan.

Experiment, The—(Two-part comedy).

Vendetta Girl, The—Paramount-Famous Players—(Five-part drama).

Vanity and Some Sables—General Film Broadway Star—(Two-part comedy).

When Baby Forgot—Pathé-Lasalida—(Five-part drama).

Wolf Low—Triangle-Ince-Kay Bee—(Five-part drama).

Wild and Woolly—Artcraft—(Farfinance—(Five western drama).


Youth Press—World-Brady—(Five-part comedy).

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

(Through communicating with these you may learn the locations of

A Kay Company—729 Seventh avenue, New York City.


Art Films Corporation—26 East Forty-sixth street, New York City.

Art Filmes, Inc.—327 Ninth Avenue, New York City.

Beacon Films, Inc.—230 West Forty-second street, New York City.

Bluebird Photoplay, Inc.—220 West Thirty-seventh street, New York City.

Broadway Pictures—290 Broadway, New York City.

Charter Feature Corporation—Globe Theater, New York City.

Comedy Film Corporation—240 Fifth Avenue, New York City.

Cooney Film Corporation—727 Seventh avenue, New York City.

Educational Films Corporation of America—1604 New York avenue, New York City.

E. I. E. Motion Picture Corporation—203 West Forty-third street, New York City.

Export and Import Film Company—729 Seventh avenue, New York City.

Film Corporation of America—26 East Forty-sixth street, New York City.

General Film Company—140 Fourth avenue, New York City.

Hall, Frank, Productions—1456 Broadway, New York City.
Australian Notes

T HE censorship question here is still far from being settled, and this, together with the shortage of freight space, is causing exchanges much worry. Several films have been censored during the last few weeks, including "The Innocence of Lizette" and "As Man Made Her."

From the beginning of March until this week 404 films arrived in Sydney from overseas. Though only 129 features, 45 serials (episodes), 140 comedies, and 62 documentaries. Of these, 335 have been passed, while five features and two documentaries have been banned. As yet no decision has been given in regard to the remaining 44 pictures.

The Federal Board's remarkable action in connection with the film, "The Mormon Maid," has seriously disturbed importers generally, and caused much controversy in the press. This film was held on the board at the request of the Hon. Simon Bamberger, Governor of Utah, who cabled asking that the Board hold the film till the arrival of a written protest by mail against the showing of the picture in Australia. Of course, however, after some delay, decided that the film was not in any way objectionable, and therefore passed it.

The Sydney press was indignant over the hold-up, and wanted to know if the Governor of an American State was going to be allowed to dictate to the Australian public what they should see.

Considerable activity in moving picture production in Australia is being manifested, and all studios are busily occupied. This has been influenced to a large extent by the entry of American pictures, the photography and settings being very fine indeed.

The theme is similar to "The Battle Cry of Freedom," showing Australia being invaded by a German army, which is eventually repelled. Of course, there is the usual "hot story" running through the picture, though this is not given any great prominence. For the battle scenes several thousand men in the Liverpool camp were placed at the disposal of the producer, and these scenes are therefore very effective. Illustrated subtitles are also used, with a large measure of success. The credit for "Australia's Peril" is due to W. Franklyn Barrett.

While the show was in progress at the Boomerang Theater at Coogee, near Sydney, one night last week, a fire broke out in the operating box at the back of the dress circle, but, although flames showed through the opening in the front of the box, and the glare filled the building, the large audience took things quietly and remained seated. The blaze occurred just before the interval as a result of something going wrong with the machine. The film ignited, and before the flames were subdued with the aid of chemical extinguishers about 4,000 feet of film and the machine were damaged. The damage, which was confined to the interior of the operating box, was estimated at £200. The audience behaved splendidly, there being ample suggestion of panic at any time. When the glare filled the theater, the manager (H. W. S. Bray) went into the body of the theater and announced that a fire had broken out there was no need to alarm, and the operating box was fire-proof. He also told them that they could leave if they wished, but there was no need for them to move. Consequently only four persons went out, the remainder retaining their seats and watching the manager and operator extinguish the flames.

The Film Renters' Association of Queensland has been formed, and includes all the firms and individuals in the exchange end of the business in the northern State. The initiative has been taken by the new association in the interest of enforcing the policy of the Federated Picture Showmen's Association with regard to the passing on to the public of the Amusement Tax.

Owing to the need of money for war purposes, it is very probable that the Amusement Tax will be extended to sixpenny and perhaps even three-penny tickets, according to an announcement by a member of Parliament this week.

The Progressive Film Service, Australian distributors of Mutual films, are at present making extensive alterations at their head office in Sydney, where, in the course of a few days, a very modern "theaterette" has been installed, and the seating of the "theaterette" will be sufficient for about 120 persons.

The first episode of "The Secret of the Submarine" was released this week in Adelaide, South Australia, and opened there to exceptionally big business.

John F. Gavin has finished his 3,000-foot comedy, "An Interrupted Divorce," which features Fred Bluett, a very popular English vaudeville artist. This film will not be released until the beginning of July, owing to the shortage of prints. Gavin has in this case re-distributed the production with the object of making a film for the production of another feature, and work is beginning on this almost immediately.

In the death of Clement Mason, the Australian motion picture industry has lost one of its foremost pioneers. Mr. Mason succumbed to pneumonia at his residence at Watson's Bay, Sydney, this week. For many years he has been a popular figure in cinematograph and theatrical circles, and during the past seven years has been associated with the Mutual Central Cinematograph Company, of which he was the head.

E. J. Carroll, who has been in America for the past few months, has purchased "The Barrier" and "The Deemster." Mr. Carroll writes that "The Barrier" is the finest picture he has ever seen.

Sydney, N. S. W., Australia, May 26, 1917.

PARKE AGAINST MECHANICAL THRILLS.

William Parke, the Pathé-Astra director who produced "The Last of the Carnabys," which is Gladys Hulette's latest Pathé feature, to be released July 22d, gives a tip to photo-play authors in a recent interview. "The old-fashioned stage melodramas went out of existence because they ran out of mechanical thrills," says Mr. Parke. "Everything has been done and if motion pictures are to depend on mechanical thrills, I believe that they will not last. I think a story should be about real human beings, who say and do human things and that optimism and happiness should be the key-note. I firmly believe in the pictures because it is the entertainment of the millions and it has democratised the theater. I think that pictures must go on improving and that in three or four years results will be such as to make the present day films look very cheap in comparison.

KATHLEEN O'CONNOR ENGAGED BY ROLIN.

Kathleen O'Connor has been engaged by the Rolin Company to play opposite Toon, the Hippodrome clown, in Pathé comedies. Miss O'Connor was born in Dayton, Ohio, twenty years ago and gained her theatrical experience by playing in stock on the speaking stage for a number of years.
Export Items

By E. T. McGovern.

MAX GLUCKSMAN, of Buenos Aires, has opened a New York office at Room 320, Worlds Tower Building, New York. His brother, Jacobo Glucksman, is handling the American end of the business, in conjunction with F. H. Knocke, of New York.

The Piedmont Pictures Corporation, formerly the Hawk Film Co., has moved from 1600 Broadway to 729 Seventh Avenue.

The Inter-Ocean Film Corporation report the sale of four prints of their new picture, "The Thirteenth Labor of Hercules," to Latin-American territory.

E. M. Porter, of the Precision Machine Co., has recently installed four Simplex projectors in Cuba.

The demand for novelties throughout Latin-America is very strong at this time. There is a satisfactory volume of business awaiting any concern who is in position to handle this kind of trade.

Watterson R. Rothacker, of Chicago, is making his initial attempt to get business from South America, through our progressive Spanish edition, "Cine-Mundial."

J. M. Aragon, of the Crest Pictures, Times Building, has purchased five pictures featuring Jackie Saunders from Balboa, for exploitation in Argentina.

Bidwell & Larrain, of Antofagasta, Chile, have formed a company to produce pictures with an atmosphere particularly attractive to that country.

Joseph R. Miles has already disposed of seven prints of Billie Burke in "Gloria's Romance" to the South American trade. Mr. Miles is the exclusive sales agent for the Randolph Film Corporation.

E. T. Chapman, of the North American Film Service, is at present in Buenos Aires in the interests of his company.

"Civilization" is being shown extensively throughout Mexico at this time.

The present struggle with Germany seems to tie a stronger bond between the United States and the Latin-American Republics. The fact that the Brazilian navy is now patrolling the east coast, goes far toward lessening the insurance on shipments to this territory.

MARIO MAJERONI IN METRO FEATURE.

Mario Majeroni, who plays the part of Dr. Trow in "A Sleeping Memory," a forthcoming Metro in which Emily Stevens is starred in a native of Italy. It was just twenty-five years ago on the 14th of July that this sterling artist made his initial appearance on the stage in Australia. It was in Sydney, and Mr. Majeroni had a small part. For thirteen years he played in Australia, and then he came to the United States, where he has appeared under the management of Charles Frohman, the Shuberts and John Drew. Four years ago, Mr. Majeroni deserted the stage for the silent drama, and since that time he has appeared almost exclusively in pictures. His first Metro appearance was made in support of Ethel Barrymore in the special production, "The Call of Her People."

HUNT APPLIES FOR ENLISTMENT.

Fred Hunt, city salesman for the Pathé Omaha Exchange, has put in an application to be enlisted in the Navy and expects shortly to be sent to one of the Navy yards.

Pathé Folk Dine

Employees of Charlotte, N. C., Branch Given 4th of July Dinner by Manager.

The Charlotte Branch employees of Pathé Exchange, Incorporated, met on July 4th in the banquet hall of the Selwyn Hotel on invitation of the manager, R. V. Anderson, for a "Line-up at the Feed Trough." The different department heads all made short talks showing how each department could be materially benefited by cooperation one with the other, this benefit being exemplified in better service to all exhibitors. Mr. Anderson is of the opinion that such get-together meetings are of immense good and contemplating having them regularly.

The employees who attended were: R. V. Anderson, branch manager; E. E. Heller, branch booker; J. A. Vance, branch cashier; C. Alexander, shipping clerk; D. B. Bostain, poster clerk; Azile Gill, stenographer, sales control; Bryte Long, billing clerk; Miriam Foil, stenographer; Lillie Knox, chief inspector; Dora Shue, inspector; G. V. Atkinson, traveling representative; A. H. Livezey, traveling representative.
IMPROVISING (Part II, Continued).

By Clarence E. Sinn.

In Example 29 and 29½ we see a dominant 7th of the key of F converted to a diminished 7th (by raising the fundamental C to C sharp—a half tone), and how by lowering a half tone any other note in the resultant chord we may obtain a dominant 7th of some other key. To complete the circle we will now give two other examples, viz.: Example 31 and Example 32. Example 31 is in the key of C, and the first chord shown is the dominant 7th of the key of C. You will notice that this chord is built upon “G” (the dominant of C) and, counting upward, reads “G, B, D and F.” This last note being a seventh above its fundamental (G) gives the chord the name of the “dominant 7th.” Now by raising the fundamental “G” a half tone we get a diminished 7th, exactly as we did in Ex. 29, but in another key. By lowering the G again we of course will get the same dominant 7th we started with—the dominant 7th of the key of C. Now the notes in the chord being of equal distance (as explained before) we can lower any other note in the diminished 7th chord and get some other dominant 7th, exactly as in Ex.

![Chord Diagrams]

EX. 31. 29%. Ex. 31 shows, first the top note “F” lowered a half tone (to E natural), and the resultant chord which is a dominant 7th of A. The resolution is here given as the chord of A major, but it can resolve to A minor as well. The next alteration of the same diminished 7th shows the note “D” lowered a half tone. It now becomes D flat, and (with the enharmonic change illustrated—in brackets) becomes a dominant 7th of the key of G flat (or G flat minor). The other two alterations in Ex. 31 give us modulations to the key of E flat and the key of C again—the original key.

Example 32 is in the key of B flat, the dominant 7th of which is built upon the note “F.” By diminishing this chord

![Chord Diagrams]

EX. 32.

as in the preceding examples we get another chord of the diminished 7th with its four modulations.

Now as I said before, these examples are simple matters to students of harmony, but interesting for all that. To readers not familiar with these chords and their possibilities, I will say that a mere cursory reading will benefit you not at all. You must play them and work them out and make yourself thoroughly familiar with their sound. You must learn to instantly recognize a dominant 7th of any key when you play it, no matter what its position may be. And their chief use to the improvisor will be found, not for the sole purpose of making abrupt modulations (although this has been kept in the foreground), but in the variety of progressions they permit when improvising a connecting phrase—long or short.

Chords Having One or More Notes in Common.

With few exceptions any chord can progress directly to any other chord when the two contain one note in common. For example, the chord of C contains three notes. The first note “C” is also found in the chord of A flat. The chord of F, the chord of A minor, the dominant 7th of the key of G, and the diminished 7th chords shown in Ex. 32. The next note “E” is likewise related to other chords, and through them to other keys. The same can be said of the note “G.” Example 33 illustrates this relationship of the chords.

![Chord Diagrams]

EX. 33.

The single measure above is a tonic chord of the key of C. The group of measures below it show the tonic chords of A minor, F major and A flat major, and the dominant 7th of the key of G. Each of the chords shown contains the note “C,” and you can progress directly to any one of these keys from the key of C without preparation.

GUNKLER COMPLETES MUSICAL SETTING.

Herman Gunkler, a well known musician of this city, who was formerly connected with the Strand Theater of Chicago, has just completed a musical setting for the eight-reel feature, “The Curse of Iku.” Mr. Gunkler has made a very good selection of numbers calculated to enhance the Japanese atmosphere (musically) and permit an enjoyable program as well. With his ability and experience in this line of work, Mr. Gunkler should do more of it.

COLONEL WESTGARD REACHES DENVER.

Col. A. L. Westgard, of the Pathé-Combitone Expedition, arrived with his fleet of automobiles in Denver, Colo., recently, and is making that city his headquarters while he is engaged in filming the chief points of interest readily accessible to that city. The Expedition has already covered 13,000 miles in the States of Colorado, New Mexico, Arizona, California and Texas, all by motor car.

To date about 60,000 feet of film have been made of the chief points of interest in the territory covered. Col. Westgard plans to take about 30,000 feet in the State of Colorado alone, the best portions of which only will be released. At the present time he is devoting much attention to the Pike’s Peak region and also to the National Parks and similar points of national interest around Denver. Not only will the chief scenic regions of the section be taken, but he has mapped out a comprehensive itinerary which includes the most notable agricultural and industrial sections of the State.

VICTOR MOORE STARTS WORK AT KLEVER STUDIOS.

Victor Moore (Paramount release) and his comedy players started work on Tuesday, July 10, at the new Klever Pictures Studio which has just been completed at Baldwin, Long Island. Thomas J. Gray is writing the scenarios. The company includes D. L. Don and Emma Littlefield.
Grinding the Crank

With Thornton Fisher

S

FUNNY, but you've got to grind a crank to get a picture in, and grind another one to get it out.

We always wonder what it's all about when somebody talks about the "psychology of the photoplay." We like pictures whether they hang a psychology on the wall or stand it on the mantle-shelf, or if they don't use it at all.

The Film Foolosopher

SAYS "THEY SEND A GUY TO THE ELECTRIC CHAIR FOR MURDER—BUT THEY CAN'T THINK UP A STUNT HARD ENOUGH FOR THE GOOF WHO SPENDS FOUR JITS TO HOLD A CONVERSATION WITH HIS 'LADY FRIEND' IN A MOVIE THEATRE FOR TWO HOURS."

In the dim and distant past it wasn't difficult for us to visualize the movie actor as a man who hit the big White Trail as assiduously as a hound chasing a hare. Since those halcyon days of yore we've spent many evenings with the film fans' favorites. Now we know that about all most of them do after supper is to hang around wishing it was nine o'clock so they could go to bed.

A moving picture star makes a "Personal Appearance" at a theater and people hang on to the eaves to see him. Bill, the ticket taker, makes a personal appearance every night at 6:45 p.m. and nobody gets excited.

A corn on the toe is a terrible thing. So is the person who sits behind and whistles with the orchestra.

Getting into the theater late and seeing the last three hundred feet of a picture is like reading the last chapter of a novel before beginning it to see how it ends.

We saw a good split reel picture the other night. The rest of the other four and a half reels of the same picture weren't so good.

We have often wondered what the cameraman is thinking about while he is turning the crank.

Let's sing.

Little Bo-Peep has lost her sleep
And don't know how to find it,
The picture was bad, so now she is mad,
And all up in the air about it because if the director had given her a fair chance she would have walked away with the part.

Have you noticed that the bird who says he "can't see what intelligent people see in slap stick" is always the goof who laughs his head off at one?

We heard of an amateur author the other day who simultaneously sent four crips of the same story to four different studios, and each accepted it. Now the poor hick is busier than a one-armed paper hanger with the hives trying to make three of the editors let go of it.

Our Own Little News Reel

BIRD OF SENSORS OF PINEVILLE COVER A PARK STATUE SCULPTED BY ANGELO O'BRIEN, THE ITALIAN SCULPTOR.

Whenever a man says "The moving picture industry is only in his infancy," he is not giving it proper credit for having reached the age of long pants. Infancy means incapacity for thought, and the industry is thinking like a full blown man, with a vision for the future, coupled with a capacity for achievement.

A press agent while hurrying across Broadway was struck by an auto. As he regained consciousness through the efforts of the ambulance surgeon, his first words were, "This new picture of ours will undoubtedly be a criterion for all the producers."

Let's get something to eat now.
Advertising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Country Ads.
LATELY we published a letter from A. W. Ballenger, of York, Neb., who told us that he has a special desk for his advertising work. He sent us a number of samples, which we hold over. York is not a large town, boasting only an afternoon paper, and it is to be presumed that Mr. Ballenger has no particular advantage over others who have to work with small town compositors, though evidently he has the co-operation of a better man than is usually found in a small shop. Mr. Ballenger evidently prefers the left hand corner of a page, apparently the back page, and he almost always takes a six inch space which may be two or three sizes according to the display he wants. He varies his make-up and gets some good effects. The house runs vaudeville two nights a week and the first example shows the double advertising. The one on the left is three sizes and the other two. The trade mark cut is often, but not always, used. We think that the announcement of the Snowflake might have been better. Ballenger gives a lot of generalities about the star, tells that she has appeared in Broadway musical comedies, is less than five feet high and thin, and so on, but he does not tell that Susan Pentland is a girl from the stage who goes back home and shocks the neighbors with her costumes. He does not make the play appeal through his announcement. Possibly he mislaid the material for this subject, but if he did not, he could have told the play in a fashion to make the man who had not planned to come insist that he be permitted to buy a ticket. If advertising keeps up the interest of the regular patrons, it does much, but the ad that pulls in the stranger to the house is a pearl above price and we think that this story rather than the star would have brought the indifferent. The arrangement on the right is a better layout. The same style could be used to advantage for a week's program with the dates in the open boxes. Mr. Ballenger trusts to the running head for his dates, but we think it would be better to announce day and date even if the paper does carry it at the top. Wednesday, July 4, always means more than "today" or "tomorrow.

Another form, which he uses not a little, is not unlike one of Dave Udell's favorites, the catchline that leads up to the play. Two examples are given. These drop less than five inches in the six inch space, giving plenty of margin. Another of these advertisements starts

Feet--Not Face

a four page spread in the original text of "Cinderella," by a chief editor at the head of the table, by John Jessop, a compositor at the foot, and by John Jessop, a compositor at the head. This is a modern Cinderella.

ALICE JOYCE

She has had her moments but never was she more beautiful in all her life. It is in her heart.

Almost Two Years

The advertising agent has two beautiful picture cards. They were made for the best of our clients and could be used as small objects of artistic value. We published them last year and this is a "Glimpse of Alice" and her picture is in such a way that you will get it out of the house.

The corner effect on the left is novel and gives a touch of distinction. Two examples of design work are shown in the next cut. The broken circle on the left is not unlike the design offered by Walter H. Brooks not long ago. The cross formation is rather wasteful of space, but it gives a chance to advertise four features, if desired, and still keeps them all individual. Here but two subjects are advertised and it would have been a little better to have given these the side arms with a mere general talk in the top and the can in the center as it stands. The use of the title of a play released by one company to lead to chat on the production of another organization might be questioned, but it is probable that "The Traveling Salesman" was a re-release recently shown, as the Opera House takes the Paramount service. One advertisement shows a Paramount cut mortised to let in the house title. Mr. Ballenger has some capital ideas on layouts, and evidently his drawing board comes into frequent use in sketching the designs. If he has his work really systematized he probably has a scrap collection of all the makeups from the newspapers and magazines which can be adapted for local use. He has the mechanical side running well. Now he needs to give more attention to phrase-making and the avoidance of trite descriptions. For one picture, for example, he uses this:

"The American Beauty"

is the title of the picture, and the beauty referred to is played by a real beauty, Myrtle Stedman. There are many things to make this story worth while, but one of which we will mention is the great amount of money expended in its staging. If lavish expenditure is all that recommends a picture, it must be a poor picture indeed. It sounds as though Mr. Ballenger has not yet carried his system to the point where he can get the facts about any play at a moment's notice, yet a number of simple schemes have been used by the department, and are repeated in Picture Theatre Advertising.

Lost!

We miss the personality page with Miss Dolly Spurr's house organ. The program is as large as ever, but she reprints editoral matter.
From Philadelphia.

Jay Emanuel varies the usual style of program invitation and announces that "The United States Government requests your presence at the exhibition of "American Women" in Philadelphia." He uses some of that ball program stock of his with a relief medal of Minerva and her owl, a "a medal of honor should be awarded to J. Stuart Blackton" as author, a work of right and justly special to those who do not know where Emanuel gets his mails. Blackton wrote a young girl two or three post cards for the Park and Jefferson. Here there is not even the hint of a letter box other than the postmark on the other side. We've got him so dated but he did not sign any part of the postcard. He has been a rebel for so long that it is perhaps time to expect a complete reform all of a sudden, but If he does this again we shall write him a letter to his wife, and tell her about it. Jay's letter slips a bit in one of his programs when he speaks of "the operation of the screen," and later of "It's lyric charm." He must be thinking of the old silent pictures. We did not know that Fox was putting any out.

The York Street Palace seems to have trouble laying out the program announcement. He tells that

William Fox Presents Orin Hawley Where Love Leads

Also the American Girl Miran Sais and our usual pleasing company.

Miss Hawley is presented in Where Love Leads and not given the production and Miss Sais, whose given name is Marin, appears in the American Girl series. Hell's Hinges is given in 24 parts, but Hart's name runs in a five column ad with "Fly Special Request." A study of the value of lines would permit this program to be played up and look twice as important in the same space.

A Compact Record.

C. S. Williams, of 259 Oxford street, Buffalo, sends in a pocket record card for Picture theaters that is both compact and complete. A loose-leaf cover 4½ by 7 inches carries sheets slightly smaller giving the totals for receipts by matinees and nights for a week, lines for the resume of disbursements and is totallier. The back of the sheet is printed for salaries and can be used, if required, as a signed pay roll. At the back are monthly sheets for service and other sheets for checking off the releases used from a specified service, showing what has been paid for with fussy and fanciful trimmings, while giving all necessary heads and release data. The cover is patent cloth with six "flat" rings and refill covering six months. The price is 50 cents and 50 cents a set. The cost of the volume complete is $2.50 post paid.

A Good Campaign Book.

Tarleton Winchester, of the Pathe Exchange, always gets out a worth-while companion book, but he has done unusually well in the book for "The Neglected Wife." There is some good advance publicity and a page of newspaper grade of copy for each of the fifteen episodes. A good scheme is the packing of all advertising premium novelties in two dollar lots, as three or three of elaborate figuring as a "Traditional Unit. You get two dollars' worth or four or ten or whatever you need. Another good feature is a page plate carrying the advertising for the entire series which may be had for only 50 cents. And not a little feature of the book is that of a sort a respectable newspaper editor can be induced to run without the aid of chloroform or a sand-bag.

By the Month.

The Loren theater, Bethlehem, Pa., has dropped its weekly program in favor of a three-fold monthly program running five weeks. They do not give the calendar form that many use, but employ a series of boxes, starting with the Monday preceding the month and running across, a week to a line, this gives them a more practical form in some ways. Special days are run in red and on these days an advanced admission is charged, but there are only two of these days each week. The largest of the five inch inches, is devoted to the larger measurement. To launch "The Neglected Wife" they offer the first two parts as one installment, giving enough to get the audience thoroughly interested. It is this that was this a better scheme than running the first part and repeating this with the second part.

A House Organ.

R. D. Carrothers, of Carrothers and Arculbild, Pocatello, Idaho, sends in some new house organs with this letter:

Under separate cover I am sending you a copy of our "Amusement Program" that we have been using for each week. This has been devoted to our three houses here, and the picture business in general.

We have started compiling a mailing list and up to date have five hundred names, who have personally requested at the box office that we mail them our paper each week. We throw a slip of paper into our pocket each week that will sign their name and address on blank which we have for this purpose at the box office, we will mail the Herald to them each Saturday morning. This system has resulted in obtaining five hundred names in a period of about four weeks, and our list is growing each week. This is a lot of work, but we consider it mighty good advertising. What do you think of it?

From an announcement in the first issue, we gather that this was formerly run as an independent venture and has been taken over by the local management. Instead, it did much business in the house. In Marion Miss Spurr should be a more important star to her patrons than Miss Pickford. She has the personality, but she no longer has the publicity.

Old Friends Again.

The Hardwick Brothers, Clovis, N. M., do not come in very often, but they send an awfully lot of samples when they do come in and they have been coming in so long they are old friends. E. R. Harwick writes:

"Life's in again." Trust that this bunch of "dope" will not put your criticism. We think some of it is good, some not so good. This is some poor. At any rate we "cracked down" to advertise "The Girl Philippa." It is 9 by 12, very small, circulars, also distributing them; second, enclosing the cover of "At the service of America," Stewart with a weekly program to the entire mailing list, this list of newspapers, the readers and locals, fourth, we sent booklets to about three hundred mailing list and friends. You just tell the boys that if they go after the business that they will get it. It is always possible to get it when you hustle. We spent $50 advertising "Philippa" in three towns and cleaned it with.

Our new $25,000 theater is now under construction and one of the things being considered is our own outfitter. If we put it in—look out for us.

You department improves with age. We get many valuable suggestions from it. It is a wealth several times the subscription price of the paper. Good luck to you, and may you continue to keep up the good work. We hope our best wishes. Mr. Hardwick has the formula. Successful advertising is good argument plus persistence. Do you remember when you had to "speak a piece" in school? You read the recitation over and over until, through repetition you had memorized it and then you read it over more and more. With any good. It is the same way with advertising. You keep on talking about something and the more you keep talking about it the better. As we see it, the first time, or it may even be forgotten, but about the fifth time, you cannot help remembering, even if you want to forget. It is for this reason that bill boards should be away from the theater, to follow the possible patron around town. With a job plant, Mr. Hardwick can do more for the same investment or do much more cheaper. The way he was sending "Hell's Hinges" was about right for your own plat. You may act as much as have type as the average
practically all of the credit. This is a great Vitograph, or a wonderful Selig or a splendid Universal, and not one exhibitor in a hundred ever thinks to add that at his own particular house the picture may be seen to its fullest advantage through careful projection, a proper screen, appropriate music and comfortable surroundings. Split it 50-50 with the attraction. Have some pride in your own work and MAKE your audience share that pride. Make them understand that the pictures are good because you run them right. Mr. Hardwick has the right idea, it is author, star, producer and house in combination that makes for good playphotos and we have seen some of the screen classics run off in a manner that spoiled the painstaking efforts of the makers. You are just as good as your pictures and your pictures are just as good as you make them. Have a proper pride.

Bought Bonds

Taking a cue from the Liberty Bond campaign, the U. S. Theater, New York, recently, advertised that its receipts for an entire week would be applied to the purchase of Liberty Bonds. A committee of citizens being appointed to audit the receipts and see that the takings were so invested. This is something vastly more practical than yelling for others to buy bonds. It sets a good example, and it will probably make for better business for many new patrons will appear, feeling that they are helping to do their bit and getting a full return at the same time. The throw-aways are done in red and blue on white, but here there is an excuse for the use of the colors. The essential text reads:

Show your patriotism
by Patronizing
the Theater

Every day during week beginning Monday (date here)

To be known as

Liberty Bond Week.

The proceeds of the entire week will be used to purchase U. S. Government Liberty Bonds.

A committee of Representative Citizens will be appointed to audit our books and see that the entire receipts are used for that purpose.

And to back this up the program which follows is unusually good. The original gives the "Save your" in two lines between flags in colors, with the "Patriotism" running across the page just below.

Telling It.

Many exhibitors have complained that they cannot write good lines for their programs. It is easy enough if it is a Vitagraph, and Picture Theatrical Advertising gives all the points on the subject, but it can be put into brief by saying that you first know what the film is about, pick out the most attractive point, and talk about that simply and as interestingly as possible. We clip this from the program of the Third Street theater, Easten, Pa., not that it is much better than most of the stuff that house turns out, but because it is average for them and in such contrast to the labored efforts of many on the same title:

If you were a little girl and other little girls would not play with you, could you still see the sunny side of life? This one thread of the story is what makes "The Valentine Girl" thoroughly delightful.

It's largely a matter of practice and sympathy with the patrons, and you never hear the Third Street kidding about bad business. They make bad business good, just as any other live wire can.

Smaller Type.

A. L. Middleton, of the Queen in Decatur, Ark., is using a smaller type on his house organ and the result is much better. The use of ten point may save composition costs, but it is not a real saving if the running sheet looks as though it is printed by hand. The size, and the value of the house organ is highest when it most nearly resembles a regular publication. Most persons are prone to regard the printed word as the truth—save in election campaigns—and the printed word does not usually come in ten point. Mr. Middleton is getting out a likely looking sheet now. But he might get the printer to give him a more business like heading. Follow straight newspaper style.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SERGEANT (Conductor of Advertising for Exhibitors in the Moving Picture World)

Text Books and a Hand Book, a compendium and guide. It tells all about advertising, the types and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to throw-aways, how to make your house an advertisement, how to get museum business, special schemes for opening and rainy day use. All practical, it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 7 Madison Ave., New York

Schiller Building
Chicago, Ill.

Hass Building
Los Angeles, Cal.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

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

The article will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Tricks.

CAMERA tricks seem to puzzle some authors as much as they do audiences, and this letter from a correspondent in Juneau, Alaska, strikes a common trouble. The letter runs:

"I'd like to get some definite idea of the meaning of certain things that happen in moving pictures. For example, has a fade out any fixed meaning? Has a diaphragm out any? You may tell me to go and study the pictures for myself. I do, but different companies seem to attempt them on a different idea."

In some Lasky plays that I have seen lately a diaphragm out always meant that time was about to pass, and a diaphragm in always meant that time had passed. Then I'd saw a Pallas picture in which the diaphragm out, or nearly out, meant that you were going to see a close-up of the object last shown. Out of one picture, I've seen the diaphragm used to indicate the meaning of either. It seems to me that the readableness of the play would be increased if the same meaning was always attached to the same stunt, so that people would get into the habit, quite unconsciously perhaps, of anticipating the kind of action that was to come next. In my own work I have been trying to make a diaphragm in or fade out the equivalent of a passage of time, except very occasionally where I want to emphasize some little inobjecitve thing of which I am about to show a close-up. I don't mind if my business is about such things, but I like to do a finished job, and as the pictures I see are about a year old I'd like to get the latest ideas on the subject, if there are any. Fade outs I generally use for changing the action from one location to another when the two actions are synchronous. How does the idea strike you?"

In the beginning the fade really was a dissolve of one picture into the next, and was used almost exclusively to avoid a break in the continuity when it was desired to remove by some character. Later a fade down and fade up was used instead of the fade into, or dissolve, because it involved less manipulation of the camera. It was more quickly done and required no exposure to work in visions in place of the true vision within the frame. Then someone got the idea of putting an extra iris diaphragm in front of the lens tube that does the fade down and fade up. It is not only a more rapid way of changing the light and it is not so expensive to manufacture and to use in pictures.

The majority of directors merely seek to make a pretty picture and they will spend more time fusing things up than trying to realize the author's idea or even their own concepts of a story. They overload all pictures with light effects, camera tricks, freak cuts and the like, and some of them actually seem to give no consideration to the story, regarding the plot merely as a foundation for their own clever effects.

This is all wrong, and the editor can help the average director that an audience is so foolish as to prefer plot to his amnity, and he goes on inventing new and then copying and imitating the next, most recent effects.

The fade and the diaphragm should have distinct and generally accepted meanings. A fade should always mean one thing and the dissolve another, and the diaphragm has a still further distinction, and these meanings should not merely be indications of the softness of the director's alleged brains. A fade down, for example, could be accepted as denoting the passage of time, as used in pictures, the time leader where definite information as to the exact lapse of time is not necessary. The dissolve should be used to denote visions and the diaphragm used to indicate the meaning of a definite meaning.

Then there could exist no confusion in the minds of the spectators. It would be understood that a certain effect had a certain meaning. It means, and the audience knows, only, will it be a diaphragm to sit in the theater and view a film story with pleasure. Now, in most instances, you see a picture start. Comes a fade and you have to find the meaning of that fade in the story, just as one director has been known to do in a scene jump. For the moment the greater part of your interest is diverted from the story to the reason for the effect. You cannot concentrate on the plot, even where the director has left some of the plot in. It is even possible to find stories in which the same effect is used to denote two or more symbols, as for instance, a fade to denote either the passage of time or a vision. The best way for the writer of work to use the fade for a vision and write time leaders to indicate the passage of time. Then let the director do his darndest and upon his own head be the crime. The fade or diaphragm should never be used to denote synchronous action. Action occurring in two places at practically the same moment should be cut one into the other, for this is the primary function of the cut-back. At the same time领袖 the action, one at a time, either as a fade or to reduce the field, for this robs the action of any suggestion of immediate change. Here the use of cutting back is improper, and no other effects should be used.

It is a long way still to perfection, and in the present unsettled condition of affairs it is useless to look for any combination of directors to give definite meanings to the effects, though these might and certainly should be employed as symbols. Some time when the business of making motion pictures really becomes a business and ceases to be a gamble, it will be possible to try to bring about uniformity, but to-day, with a lot of directors in name only seeking to cover up their incompetency as directors with a lot of foolish effects, it is hopeless to expect us to use them in a sensible way. The only thing to do is to write an intelligent a script as possible and leave the rest to fate. Keep away from the purely camera tricks unless you can suggest an effect that will heighten the value of a scene, but remember always that the best told stories do not depend upon effects, but plot, and that you cannot cover up a lack of plot with all the camera tricks that even Carl Gregory knows.

Advice.

A letter this morning is typical of many. A puzzled writer who has sold his story, that about half his friends tell him to send in synopses only and the other half urge that he send in the action. He does not know what to do. Probably all of these advice-man mean precisely what they say, but each advises according to his own narrow experience, and what may be good for his line is bad for another. The only really good advice comes from the editor who has the experience of many years. Many young authors either are too inexperienced or try to cover the fact by giving the editor advice. The best advice the most have had the least experience. The next best thing is to follow this department, which aims to average the experience of many years. Many old editors are wrong today when their experiences are a half century up and still hold a monopoly in action. They cannot visualize. That is one reason why the market is so poor. The incompetent editor decides that the free lance cannot write and so turns to the staff man he knows to be reliable. This class of editor may even call for continuities just to appear to be on the job, but it does no good. Today is the day of the synopsis. There will come a tomorrow with real editors and the free lance will come into his own again.

Get a Punch.

Take up a magazine of fiction—any magazine—and you'll find that what you may like several of the stories there is apt to be one that stands out from the rest because of some points of superiority. It is the same way with stories offered for filming. Some will stand out so much above the rest as to fairly demand attention. These are the stories most apt to be taken for production, and until you can write that sort of story it will pay you to keep out of the market. Conditions are different from those prevailing a few years ago when companies released from three to six stories a week in one reel lengths instead of an average of a dozen pages a week. Of course, companies did not have to such good stories, for a certain number had to be procured. Now only the best material will go, and to offer others is merely to enrich the great magazines.

Just Like Plots.

A graph of the progress in photoplay is not unlike the chart of a plot. It has its alternate elevations and depressions, and the elevations are always higher than the previous ones.

Technique of the Photoplay

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves to the prospective author. This is essentially a script. Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

Published and For Sale By
THE MOVING PICTURE WORLD, 17 Madison Ave., N. Y.
Schiller Bldg., Chicago
Haas Bldg., Los Angeles
July 21, 1917
Projection Department

Conducted by F. H. Richardson.

Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply to the many inquiries that are being sent in with regard to various Jed-66 of machines on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in several dozen handbills. Each of these contains seventy-six cents, either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live pigeon is interested in these goods, so you may be surprised at the number you cannot answer without a little work.

Queer Ideas.

It is indeed strange what queer ideas some men have, and how they will attempt to argue that black is white, or that white is black. It would seem the veriest tyro in the business of operating would understand why he or she had kept away with the re-winding gear of the re-winder, there could be no possible objections to consuming as much as ten minutes in the rewinding of a film, and that, on the contrary, there would be a definite advantage from several points of view. In this, as in other matters, however, we have to deal with the "one idea" man—the man who is a Democrat because his father, grandfather and probably his great-grandfather were Democrats. He doesn’t stop to reason things out for himself. He is one of the crowd who yell hurrah without knowing what two to three weeks before, because the rest of the crowd yelling hurrah, and so, because he has been rewinding reels at the rate of six seconds to the reel all the days of his operating experience, and because other operators are doing the same thing, he continues to do it. In order to have him grasp the idea that there might be advantage in changing his methods, it is necessary to explain a number of mental and physical facts to his thinking machine, and thus the wheels of detour spin him and induce him to do a little reasoning on his own hook.

Mr. Paul Hickman, the operator who arrived at that with slow rewinding the operator would be compelled to devote just that much more time to the process, to the detriment of other work. His single cylinder brain was unable to grasp the stupendous idea that with the re-winder running very slowly, with the motor having the advantage of the gear-down, hence an abundance of power to pull against a good strong tension, it would NOT be necessary to watch the re-winder at all, since, instead of requiring additional time for re-winding, it actually would take very much less. The operator called our attention to the fact that it had been some time since the editor had been actually engaged in operating, and that methods had changed greatly since "our day." True, we fully realized that fact, but quite evidently you have not kept up with the changing of the march of progress. You still insist upon doing things—rewinding for instance—in the "old-fashioned way," utterly regardless of changes for the better which have been brought into existence. It is true the editor has not actually done very much operating (only some special work, such as running the Paul Rahey films in the Governor’s mansion in Albany, in Lake City, in some of the high class clubs in New York City, before the President in Washington, for which he received in six days more than six weeks of the Salt Lake City scale), but he has, nevertheless, kept in extremely close touch with every phase of operating, not only as applies to Salt Lake City and Utah, but every other state in this country, in Canada, Australia, South Africa and other countries, even to China.

I would call the brother’s attention, together with the attention of those other few doubting Thomases, to the fact that this particular editor has been very active in the cause of the industry for at least these many years. He has had, and does now have, many thousands of friends. He has had, and does still have, a comparatively very few active enemies, yet in all those years, even his enemies have found but very little opportunity to "nail him to the cross" by pointing out either errors of fact or judgment. Now don’t you think, gentlemen, that if we were getting by on a bluff, or by "shooting the bull," or by spouting hot air, we would have been found out long ago. A man may get by on a bluff for a while, but after eight years it may, I think, be fairly presumed that he knows his business at least reasonably well.

Entreprising.

The subject of the photo who is seen beside his projector, with the "Operators’ Friend" proudly displayed, is Harry B. Hickman, operator Orpheum theater, Wœcon, Idaho. He traveled a matter of 50 miles

(10 there and back) to meet the editor, and hear him lecture on practical projection. This shows that his face convinces one that Friend Hickman is not one who will be found asleep at the switch.

Sends a Weapon.

Mr. J. H. Oliver, Lucas Theater Supply Company, Atlanta, Ga., sends in a Powers aperture plate, and the following letter:

I am mailing you sample of a "weapon" used by one of the film butchers, of which, unfortunately, there are so many. The aperture plate was on a machine we received to be repaired, I might add that the number of parts necessary to put this particular mechanism into first-class shape would have amounted to more than $20. However, it was not repaired, though I replaced the aperture plate free of charge, in order that you may add it to your collection of relics, or Chamber of Horrors. I cannot understand why it is that film exchange trouble men don’t find these abuses and cancel the service of theaters which practice them. Do you think it is due to negligence on the part of the men film manufacturers have placed in charge of the management of their exchanges, in failing to trace this source of great and unnecessary damage to their property to its source? To my way of thinking there is ignorance in three places, viz.: the manufacturer, the exhibitor and the imitation operator. Please understand me: I don’t mean all of them; there are notable exceptions.

The aperture in question was a Powers, and after having been worn out on one side, it had actually been reversed and used wrong side to for a considerable time. Yes, Friend Oliver, I agree with you that things of this kind are due to imitation operators, imitation theater managers, and to a greater looseness and laxness in the entire moving picture industry, as applied to matters pertaining to projection. It is along the same general lines which permits of a film exchange manager taking a brand new $125 roll of film out of the can and winding it on a poor, old, decrepit, God-forsaken, beat-up wreck of a reel, which only cost 8 or 10 cents in the first place, and which will, beyond any question of doubt, do more damage to the film in one rewinding than would buy a dozen reels. This is a practice which is followed in altogether too many exchanges, and it can be properly classed by one word, and that word is stupid. It isn’t merely bad business. It is wretched business! Remember, the reel itself only cost, at most, ten cents, and the roll of film cost close to $125. At the end of the process of re-winding, the reel will be running probably 2,000 revolutions in a minute, and if it is crooked is likely to strike the edge of the film at every revolution, thus bending and weakening the film track, until finally it gives way altogether in front and the reel of film is either badly damaged or entirely ruined, all in the endeavor to save in the purchase of sufficient reels to replace those which ought, purely as a business proposition, to be thrown into the junk pile.

Yes, friend Lucas, I heartily and thoroughly agree with you. I am, judging by results, inclined to believe that the film exchange "trouble man" exists largely as a figment of the imagination.
A Sale Lake City operator, W. E. Dewitt by name, has invented and patented a very clever and effective device for projecting the carbon tips upon a small screen located on the front wall beside the observation tent. The illustration shows the workings of the device. Lens 16, Fig. 3, projects an image of the carbon tips to minor 22, Fig. 5, light being admitted to lens 22 by a small aperture. A motor, driven by electricity, is then put into action and kept in first-class condition. There are certain features of this machine which are worthy of serious consideration on the part of theater managers. Briefly, they may be named as follows: In the first place the Wotton Twin Rexolux is really two separate and complete motor generator sets, of the upright type, joined together through a common overhead feed, so that their combined capacity may be used at one arc, or separate arcs may be operated by either machine. In the latter case, a maximum amperage of 60 is available at the arc, but by combining the two at once you can get as much as 120 amperes, or anything between 90 and 120. This is, of course, a valuable feature when, as sometimes occurs, very heavy amperage is desirable for the projection of an extremely demanding film. In the second place, the Wotton Rexolux possess the advantage that should one machine break down there is still another one to fall back on, which makes for a perfect trip while the management is off. In the third place, the operating life of a twin machine is, of course, considerably extended, as against the life of a single machine, by reason of the fact that each set is subjected to overload, and this is a matter which deserves serious consideration, because of the number of these shocks which are likely to occur during a given period. When a machine is subject to overload shock, the effect at the commutator is bad. You may not actually see a flash of sparking under the brushes, but it is nevertheless there, and the result is, of course, hardly beneficial to the commutator. The first Rexolux machine installed was put in Brooklyn, and these same machines have been running for more than two years on the original set of brushes installed, which, you observe, makes it plain that a machine is subject to overload shock.

The commutator is one that is subject to a maximum of strain. Fourthly, the operating temperature of a machine which is not subjected to overload is viewed as a whole, very naturally considerably less than the temperature of one which is subjected to overload. Fifthly, and of course, having two entirely separate motor generator sets, one for each arc, the change-over condition is ideal. In the newly-designed Wotton Rexolux, the ventilating air is admitted to each set in the center. The brush area is such that there is only a current density of about 18 or 20 amperes per square inch, and this is very low indeed. As to the matter of price, the Twin 20 Ampere machine is $481.00 complete, including all necessary panels and other things necessary for installation, so that when we come to consider that no emergency transformer equipment is necessary, the price is not much higher than the price of any high-class double arc machine. It gives me pleasure to commend this apparatus to the favorable consideration of department readers. It is a good machine, and has the endorsement of this department and its editor, wholly and entirely because it is a good machine. You cannot possibly set the endorsement of this department, friend manufacturers, on any other basis.

Shutter Slips.

George R. Murphy, Pleasantville, N. Y., has the following trouble: We have been having a great deal of trouble with the shutter on our standard No. 1 machine, and after consulting with members, and others to whom we went to locate the trouble have failed, we come to you as a last resort. The shutter (two-bladed) has a tendency to slip, giving a slight, but most annoying travel ghost. Upon examination, we found the blade to be flat in the collar and immovable, and every time we lift the shaft, yet the shutter seems to be necessary and needed it every other day. If you can solve this problem, you will earn the gratitude of the operator and myself, both of whom are当地时间 every other day.

Well, Brother Murphy, you are putting up a hard one, but I can tell you, I think, how to locate the trouble, which must certainly be due to the brush spring. If you have good and hard brush on that shutter. This gives a tremendous leverage, and if there is anything slipping anywhere, it ought to show up. If it doesn't show up under this treatment, then you will simply have to take the machine to pieces and find out where that loose joint is, because it will be something which only gives under vibration. Further than this, I don't see how I could give you any advice on that particular proposition.

Questions for Examination.

William H. Pahl, Parkersburg, West Virginia, asks:

Do you permit the use of the questions, or some of them, for use in examination? I have the second and third editions of the Handbook, and can truly say they are the finest works in existence on the subject of projection. Would you kindly tell me, through the department, what is the amperage of a 10 watt incandescent bulb? Also what is its candle power? Brother Murphy, if I tell you what is the candle power of an engine having a six foot belt fly wheel? you would require some other data, wouldn't you? With regard to the ten watt bulb, I would have to know whether it is carbon filament, a mazda, or a nitrogen bulb; also what is the supply voltage, before I could either tell you the amperage or the candle power. As to using the questions for examinations, why not? Go as far as you like. The World and the questions are both yours. Many thanks for your kind words with regard to the books.

One of San Francisco's Best.

The New Mission theater on Mission street, owned by Kahn & Greenfield, is one of San Francisco's newest and finest examples of motion picture construction. The building itself is what is known as a "A" construction, which, in San Francisco, consists of concrete on steel. The seating capacity is 2,000, distributed on the main floor, which provides seats for about 1,500, and on the balcony, which is divided into ordinary chair rows and boxes, seating approximately 500. The auditorium is very wide and with its soft-toned decorations and exceedingly well-planned lighting system presents a more than ordinarily pleasing picture to the eye. It has, however, a remarkable projection installation and operating room, which I desire to most particularly describe. The main operating room is 91/2 feet, with a 14-foot ceiling, smoothly plastered and painted. In the front wall is an opening approximately 12 feet wide by 4 feet high, filled with transit board in which are the less and observing posts, the latter of ample size. At the left in a walled cabinet 3 feet wide by 4 ft, high is neatly arranged a switch board with ammeters and voltmeters. Along the front wall run two marble shelves, the full length of the room. On the upper one are the Elbert Speed Controllers, which control the speed of the three simplex projection machines, and immediately below them, on the lower shelf are the motors, which drive the machines. The arcs are controlled by the new Elbert arc-regulator, which is now finally completed and about to be placed on the market. This device will be fully described in the projection department shortly.

At the left of the machine stands a Bausch & Lomb dissolving stereotype. In the ceiling is a 36-inch vent flue controlled by the damper, which may be set at any desired angle. The room is lighted by two large indirect amber-colored lighting fixtures. The switch board is so wired that any machine may be selected at will, being duplicated throughout with rheostats and motor-generators. The main supply line is in duplicate, being served from two independent power stations, controlled by main double throw switch.

The operator has available a hose connected with a vacuum cleaning system for means of which to suck all the carbon dust and ash from his lamp houses as well as thoroughly clean the floor of the room. At the right of the room is a motor-driven windmill which is incidentally open, but not designed for. There, Brother Fairbanks, chief operator, that is a slap on the wrist for you, to pre-

vent you from getting too badly swelled up. The film Link is a very cleverly constructed affair in which each reel is contained in a separate fire-proof department. There is room for eight 2,000-ft. reels. At the left is a room fully eight feet square containing two Westinghouse motor generator sets with the usual paraphernalia which goes with them. At the rear of the machine is a marble table, 18 inches wide by 6 inches long. At the right is a wash room and a toilet room. The cement floor is completely covered with a layer of thick battleship linoleum.

The upper magazines are equipped with an annunciator for the pur-
pose of signalling the ending of the reel, which can be adjusted for both large and small hubs. The object of the annunciator is to warn the operator to prepare the other machine so no delay occurs between parts numbers.

Remarkable as this installation is, it is the intention of the company to perfect it entirely out and install a still better one, in which the operating room walls will be all tile and the room itself considerably larger, also the room will be placed on the main floor, level with the switchboard. The projection room is not sufficient to be seriously objectionable. I don’t think it exceeds ten degrees. This installation is typical of other San Francisco installations, and what we have illustrated is not a matter of fact only about four installations which have the third complete projection machine for every room.

The New Fillmore is a double decker, the side-marked outfit, which is in a separate room adjoining the operating room. This plant is completely equipped in making slides, and is equipped with the New Mission theater. It may be used for enlarging photographs for lobby display; in fact, it is a complete photographic plant.

Mr. Fairbanks, the operator, takes the slides received from the exchange and enlarges them. He also enlarges all the slides from the same pictures for use on the screen. Mr. Fairbanks himself is an operator par-excellence.

The only point which I have failed to mention is the 250 sliding slide projector used for enlarging a picture for the Mission installation; it is, in fact, the best I have ever seen.

The New Fillmore is another house owned by this company, which has a most excellent operating room installation—in fact, it is a duplicate of the New Mission plant, except that the operating room is very much larger. The illustration only shows a small part of the installation in the New Mission.

Testing for Grounds.
Chauncy L. Green, Bijou theater, Grantsburg, Wis., submits the following:

Testing for grounds I used the rig: Get a telephone headband receiver, a headband and a small flat flashlight. Solder a wire to each of the terminals of the battery, one long one to the end of the headband on the opposite side of the headband from the receiver, to the receiver itself, and the other about three feet longer. Attach the headband and the long wire to the receiver and position the long wire so that it will continue this winding so as to fasten the wires to the band clear over the head to the receiver. Connect the shorter wire to the same room for the other three feet of the other wire talk. Fasten a three-foot wire to the remaining telephone receiver post, and, slipping the set over your head, you can look up anywhere and ends together, whereupon there will be a click in the receiver, and the receiver will click, no matter how high the resistance may be, if there is any electrical connection between the two wires. As a matter of fact, practice will enable you to determine by the sound intensity the probable nature of the short or the ground. It is cheaper than a magneto, less liable to break; also it is more sensitive than either a lamp or magneto. Of course it cannot be used on live wires, but if a J shape bar is bent with leadership connected to the receiver so as to cut out the battery, a live wire can instantly be detected through its insulation. If the current in the wire be D. C., hooking and unhooking the bar will cause a click. If it be A. C. there will be a buzzing sound. I am only about seventy-five miles from St. Paul, and intend to be there with my wife and three little girls in three days from today, and hear your lecture when you arrive in the Twin City next summer, else I will bust my one poor lonesome neck in the endeavor to get there.

It seems to me that if this will really work as well as the brother says it will, it would be worth while for the operator to add this particular thing to his tool kit. What I cannot understand is, how a one-volt battery is going to make connection through a high-resistance ground. If it really will, then this particular thing ought to be what is commonly termed a pet idea. I shall glad to meet friend and hear your lecture when you arrive in Minneapolis, but that is, as yet, several miles over the horizon. I arrive in the Twin Cities Saturday, July 7, and leave the following Monday.

A New Man.
G. O. Davis, Tunkhannock, Pa., says:

I am a new man in the business, but a reader of the World and the department. Have built an addition to my theater so that we now have a 90-foot throw, with a 12-foot picture. Our current is 110 volts, and they are run with an 8500 w. 25 to 45 r. H. S. rheostat. Am having trouble with projection. I am getting amperes enough for the throw? What kind of a rheostat would I need in addition?

The rheostat you are using is an excellent one. I could not give you any intelligent advice from the data you supply. One hundred and thirty-three-cycle current is much better for projection purposes than one hundred and thirty. If you can get the one hundred and thirty-three-cycle current, and get a good condenser and a good shutter. You say you are “having trouble with your projection,” but you don’t tell me what the trouble consists of. I would strongly advise that you send $4 to the Moving Picture World immediately and secure a copy of the third edition of the Motion Picture Handbook for Managers and Operators. See advertisement at the end of this book.

Reflectoscope.
John A. Hardison, C. S. S. Kentucky, ordering his letter "somewhere at sea" says:

I have a little piece of work to do, and need your help, which I trust I will receive. I need a reflectoscope for showing slides and post cards. Have everything to work with, and trust you will give me directions for building same. I find my handbook to be very convenient here as well as in New York City. I am a member of Local 306 and hope you will answer before I get all out of ambition for putting this thing through. I feel that such a thing would be for the amusement and benefit of the crew of my ship. Say I will like to see one of the boys working one of the battleship jobs on a windy night, when the gentle ocean spires blow your ear out. That would be delightful. I have little interest by the way of a canvas hood over the lamphouse. I extend the same from the lamphouse by means of wire braces.

Well, Bill, the building of a reflectoscope which would be a really efficient reflectoscope is some job. Of course no one who plans to use it must have a stereopticon lens of large diameter—not less than two and one half and preferably three latches. You place the post card itself in a slightly curved holder, with the card on the inside of the curve. This holder is made by bending the edges of a piece of sheet iron over at top and bottom in order to form a groove about one-eighth of an inch deep, the holder being, of course, just wide enough to accommodate a post card after the grooves have been formed. This holder is set back square with the lens, and at a distance from the lens which will be automatically determined by the focal length of the lens itself. It will be the same as the slide, the lens, and the screen of the stereopticon. The card will lie in one of the conjugate focal points and the screen at the other. Your Illumination, usually incandescent lamps, are placed at mid-way of the lens barrel, one on either side of it. They should be as close to the lens as you can get them without shading a portion of the light away from the card by the lens barrel. This whole layout is then covered by a suitable metal casing, or lamphouse, having ventilation to carry away the heat and the job is done. I think you will find the building of a reflectoscope to be more of a job than you will care to tackle.

When You're in Trouble
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MOVING PICTURE WORLD

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Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not. It has been read by and sent to other readers to the editor of the department, it is printed herewith.

July 28, 1917
THE MOVING PICTURE WORLD 454
Inquiries.

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

Manufacturers' Notice.

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

Fraudulent Lenses.

An ambitious young cinematographer brought in a lens the other day which appeared to be a genuine Carl Zeiss German ground lens, but the sample films which he had taken with it were hazy and out of focus. There seemed to be no reason for the bad negatives until he mentioned that he had bought the lens from a stranger who said he was a motion picture photographer in hard luck. Upon unrolling the cells the reason was readily apparent; the "lens"' combinations were pieces of glass evidently extracted from a cheap pocket magnifier and held in place in an old Zeiss lens barrel with small wedges of match wood. In buying and selling second-hand photographic lenses it is advisable to exercise the same care in order to make sure that the lens is genuine. It is a well-known fact that in many instances lenses are being sold as the product of some reputable manufacturer, while as a matter of fact the lens has been replaced by cheap rework or by an absolutely worthless piece of glass, the original cells of the manufacturer being made use of to deceive the buyer. If a lens is not sold at face value by a reputable dealer it is always advisable to submit the same to the manufacturer for test, tests which are generally made free of charge.

A specific case of this kind has been reported by the C. P. Goers American Optical Company of New York City. A lens bearing the engraving, Goerz Series III, No. 7, focus 14-inch, No. 42711, was brought to them with the complaint that the lens was not working satisfactorily, and upon test the lens was found to be a counterfeit of the worst kind, and it is to be urged, therefore, that all dealers and photographers be on their guard. Someone had taken the mounting of a Goerz Series III, No. 7 lens and placed an absolutely worthless piece of glass in the barrel, then painted it off as a high grade anastigmat.

Making Optical Glass in America.

The secretary of Commerce makes the following announcement:

The Bureau of Standards of the Department of Commerce, after two and a half years of continuous study and experiment in the making of optical glass, having obtained satisfactory results, and is prepared to produce optical glass. Additions are now being made to the working plant requisite to permit larger production to supply the needs of the Government.

The matter is of essential importance to the military services of the nation. Hereunto this material, of the best grade, has been wholly made in Germany, but the United States is henceforth independent of any foreign supply for this important product.

Optical glass is used in making lenses for field glasses, range finders, periscopes, telescopes, surveying apparatus, chemical laboratory equipment, and many other necessary articles.

Diaphragm Numbers.

Equivalent, F/— and Uniform System Numbers. Rel. exposure required... 1 2 4 8 16 32 64 128 F. Nos. .................. 4 5.6 8 11.3 16 22.6 32 45.2 U. S. Nos. .................. 1 2 4 8 16 32 64 128 Most lenses are now marked with the f/ numbers, although the U. S. numbers are used on Kodak lenses. Also the actual diameter of the diaphragm aperture in millimeters is marked on some makes of foreign lenses.

Answers to Correspondents.

J. C. Brooklyn, asks:

The objects photographed about 5 feet distant from the lens need a larger or smaller iris opening than for distance to 20 feet or over? In regard to light gradation (correct exposure) or minute detail.

Answer:

I figure if correct exposure is desired with good light gradation for close-ups, 5 feet away, diaphragm opening should be wider than for distance of 20 feet or more. If minute detail is desired, I'd leave dim as same as for middle distance, or maybe a smaller stop. Which is correct?

2. When a lens is set at infinity, will a figure photographed be sharp when it is at the hyperfocal distance of the lens?

Answer:

3. In getting a sharp focus I rack out the lens and mark place on scale, then I move lens all the way out and then slowly back again for the sharp focus. Will position or being lever on the distance scale be at the same place or at a different place, distance of the object being one time at 35 feet, again at 10 feet?

4. Using a 2-inch f3.5 lens, could a good focus be obtained in setting the lens at 30 feet for objects 14 feet nearest to camera? Would I get focus on lens set at infinity at 14 feet and beyond? In both cases I want to work at full aperture.

A. Before the light is the same strength, objects very close to the camera require a slightly larger diaphragm opening as the racking of the lens forward to focus on a close object is in effect the same as reducing the size of the diaphragm. This difference is too small to be taken into account in a motion camera except when taking small inserts. As there are generally letters, cards or other objects it is seldom necessary to increase the opening, even for inserts.

2. Yes, but the better way is to set the lens at the hyperfocal distance, then everything beyond half the hyperfocal distance from the camera will be in focus.

3. There is always a certain amount of clearance or backlash in all mechanical movements, so that racking the lens out to focus and then racking it in to focus will give two different readings depending upon the amount of play in the focusing mechanism; this must be taken into account when focusing by eye. Many cameramen have a tendency to make allowances for this play. But sure that your focusing device is rigid and tight; the foregoing applies only to the very small amount of error necessary to allow movement without blurring and still be firm.

4. Allowing 1/2 to 1/4 of an inch as the greatest circle of confusion, approximately 21 feet is the hyperfocal distance, i.e., everything beyond 12 feet (one-half of 24 feet) would be in focus with the lens set at 24 feet. This is rather low.

a. Therefore, a large allowance for motion picture work, although it is the one generally used in published tables. The following table gives the hyperfocal distance for lenses of 2 and 3-inch focus at different apertures, allowing a circle of confusion of 1/4 of an inch or 1/4.

<table>
<thead>
<tr>
<th>f-number</th>
<th>2-inch distance</th>
<th>3-inch distance</th>
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<tbody>
<tr>
<td>3.5</td>
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<td>40</td>
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<td>6.8</td>
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<td>12</td>
<td>15</td>
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Correspondence Club.

The following new names are added now to the roll of the Cameraen's Correspondence Club. There is no charge for membership. Simply send your name and address to this department, stating what is of greatest interest to you in cinematography.

Fred A. Parish, 610 State St., Apt. 5, Madison, Wis.—Free lance work.
R. Kruches, 306 Poplar St., South Bethlehem, Pa.—Educational and scenic pictures.
Chas. E. Marshall, 646 B. Preston St., Louisville, Ky.—News pictures.
S. Stein, 867 Aldus St., New York.
Lester R. Bangsberg, 1311 King St., La Crosse, Wis.—Studio work.
H. C. Durham, Technical Director, David Davidson Studios, 37 Whitman St., Providence, R. I.—Laboratory work.
E. F. Bly, 200 Bush St., San Francisco, Cal.—Cartoon pictures.
Leon J. Benwell, Hotel Twin, 515 W. 7th St., Los Angeles, Cal.—Educational pictures.
J. Berthiaux, 127 Des Pays St., Quebec, Canada.—Amateur.
Chas. Bass, 109 North Dearborn St., Chicago, III.—Cameramen.
M. J. Cramskiw's address has been changed to P. O. Box 194, Camden, Md.—Amateur.
Homer Croy, Forest Hills, Long Island, N. Y., wants items of interest about the early history of motion pictures for publication in a book which he is writing.
D. H. Canady's address is changed to Stillman Theater, Cleveland, Ohio.—Laboratory work and scenic picture work.
Fred M. Delaven, Pt. Pitt Hotel, Pittsburgh, Pa.—News pictures.
O. H. Dickinson, Hiawatha, Minn.—Scenic, topical, advertising.
J. C. Derfus, 3711 North State St., Chicago, Ill.—Laboratory work.
Griffith I. Ellis, 3202 Ferry Ave., Bronx, N. Y.—Studio work.
C. Frank, c/o Reuter & Shobe Co., 1217 K St., Sacramento, Cal.—Advertising pictures.
Guy W. Green, 1210 P St., Lincoln, Neb.—Laboratory work.

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Richardson Reaches Old Home Town

Prior to That He Looks Over Iowa, Greets the Mrs., Then Goes Back to the Farm and Spills Poetry

THE Chicago & North Western Railway took the contract of transporting the writer from Omaha to Sioux City, and performed its end of the bargain thoroughly and completely, in about four hours' time. At the station I really thought the welcoming delegation was a mob, judging by numbers. Where they got them all I don't know. Operators must grow on cherry trees around that fair city. Introductions wore the word brother to a thin, frazzled edge, by its many-times repetition, and glory be, at the Hotel Martin, I found an Irish stenographer of Hebrew descent who actually had enough brains to spell complete that way, instead of compleat. It is a relief to find a girl who thinks more of learning her business than of wearing out a wad of chewing-gum—who doesn't either literally leak commas, or leave them out altogether, who knows there really is a difference between a period and an exclamation point. Believe me, good sisters, if I had to conduct my work for another three months through the average run of hotel stenographers, I would swallow my chewing gum and choke to death with rage.

During the afternoon I paid brief visits to the Plaza, Lyric, Princess and Strand theaters, a few of Sioux City's many. Sioux City operating rooms are, so far as lies within the jurisdiction of the operator, above the average. The walls are black and the lights were out in all of them, but in only one, the Lyric, were the ports protected by glass. The Plaza, J. E. Bryant, manager, seats 900, mostly on the main floor. The screen is bordered by a wide band of black. The auditorium ceiling is very high. The chairs are expensive and comfortable. Brothers W. J. Falling, chief operator, and Carl Gilbert, assistant, are projecting a sixteen-foot picture, with excellent screen results, considering operator's room location. The operating room is eleven by eighteen feet, with a ten-foot ceiling. The ports are of generous size and the walls are black, but there is no glass in the ports, nor is there any exhaust fan, though I spoke to Manager Bryant about this, and think he will install one. The projectors are Simplex. Current is rectified by a motor generator set. I suggested a change in the auditorium lighting, but which, however, is not at all bad as it is, and Friend Bryant was kind enough to say that the suggestion was excellent.

At the Lyric, J. H. McLean and J. Waters, managers, the operating room was small, but the ports were covered with glass, and there was an exhaust fan, so it is not as large as it ought to be. The projectors are Simplex. E. Sternberger is operator. The auditorium lighting of the Lyric is extremely bad. I called Friend McLean's attention to the matter, but he didn't seem very much impressed. His idea, as expressed to me, was that so long as the light didn't strike the screen, that was sufficient. That it glared into the eyes of the audience did not, in his opinion, cut any figure. The Lyric is a 5-cent house.

The Princess seats 1,600. J. E. Schlank is manager, W. K. Dishrow assistant. It is a beautiful house, with fairly good auditorium lighting, from the projection point of view. George is operator. The roof of the operating room is, however, just about 7 inches below the foundation stone of heaven, and the pitch in projection is pretty fierce. The room is small, and has no proper ventilation, the air being taken in out of the auditorium, the circulation being dependent upon the draft of an open vent flue. Two Power's Six A are used.

At the Strand I met Manager L. Well. Mr. Well's father manages the Royal, which I did not have time to visit. The Strand operating room is small, has a very low ceiling, and there is no glass in the ports. The sidelights in the balcony and under the balcony are very bad. The screen is bordered in black. Fred Burr is in charge of projection, with Claude Poole as assistant.

Taken altogether, Sioux City is just about average as regards auditorium lighting, and a little above the average in operating room practice, but there is plenty of room for improvement—yes, plenty.

The Sioux City men, having healthy appetites for the good things of earth, had set their minds upon a banquet, but alas, nary hotel, of class, in all the vastness of the city, would permit of any such ridiculous doings as a banquet lasting until 3 a.m. However, still with an eye to the main chance, the boys said: "Well, by golly, we'll feed anyhow." So when at midnight we greeted an almost 100 per cent. attendance of Sioux City operators and managers in the Union Hall, we grew somewhat impatient at a twenty minute delay in the proceedings, which impatience vanished when we were ushered into the next room and confronted what was, under the circumstances, a very excellent layout of palate ticklers. In fact, so excellent was the spaghetti that if one or two of the good brothers hadn't been pried loose, I think they would have been absorbing it yet. They ate two big platters, and were fixing up to shout for more when we squelched their gastronomical ambitions by starting the语言 mill, which continued to run steadily and energetically until 3 a.m.

The Sioux City men were, I think, just a little bit skeptical as to my ability to tell them anything new. I was amused after the lecture when one good brother stepped up, grabbed me by the hand, and after pumping it up and down for about fifteen seconds remarked, in a soulful tone of voice: "Rich, old man, I'll tell you to your face, I thought it was the bunk. I've been against you, but (one hand went up in the air) never again. I am with you, old man, from now on, and I am with you to a hard-boiled finish!"

After the address, both managers and operators lingered to shake hands, and expressed themselves as highly pleased with what they had heard. The consensus of opinion, as expressed by those present, was that much good would accrue to the industry in Sioux City by reason of my visit, all of which,
of course, was not at all displeasing to your humble servant. Next morning I dropped in at the Royal to say good-bye and found Manager Well Sr., and his staff busily discussing ways and means to change the auditorium lighting to meet my specifications. The boss took me to the location, and the last words were: "Come again, old man, and make it soon."

While in Sioux City I was summoned to the long distance 'phone to hear the voice of Frank M. Olson, operator, Strand theatre, South Falls, South Dakota, expressing regret for his inability to be in Sioux City for the lecture that night. Brother Olson had, on behalf of the Sioux Falls operators and managers, written, under date January 19, inviting me to stop in that city to make the necessary change in itinerary. Sorry, gentlemen, but it could not be done.

**Mason City, Iowa.**

From Sioux City I turned my ship of fortune eastward and breathed Iowa cornfields for a couple of hundred miles, to Mason City, Iowa. On our way north I was familiar with the familiar cream-covered Moving Picture World draped gracefully from his coat pocket.

"And what particular cog in the machine are you?" said I, pointing suggestively to the pocket. "The name of J. Dethleffs by name,—Alton, Iowa,—by location—small town—1,000 population—doing good business—Power's 6-A machines—motor generator set—William Hansen, operator," was his brief but comprehensive reply.

A man in a town of 1,000, not so says, drawing much from surrounding country, doing a good business, having equipment superior to many city theaters. No hard luck grouch there. Brother Dethleffs is the man who stands under the tree with around him a sack, grouchng because Sir Apple does not fall into it kerplunk. Nay, nay, Gladys. He climbs up into the tree, seismic fruit, wrenches it from the bough and descends to the floor gracefully but firmly in the bag, while watching for its neighbor with the other hand.

My Mason City audience, viewed as an audience, was one of the most difficult to address of any on the entire trip. It set about the hearing of the lecture as though it was a solemn rite. It was more like a wake than a gathering of theater men. At one point an operator so far forgot his decorum as almost to smile right out in meeting. Fortunately, however, he recovered himself in time, and thus avoided an unseemly behavior.

And maybe you think it a light task to address an unresponsive, solemn-visaged audience for two mortal hours. Truly I had rather talk to the Omaha men, for instance, for two hours.

After the lecture a very nice dinner was spread in one of the restaurants, and there the crowd loosened up and uncorked a few laughs when a vaudevilleian, whose breath had a desserity-knot-reading aroma, man in a suit of flannel, tricks, which, as he sagely observed, "are damned good tricks —if I only can do 'um!"

The Mason City men had insisted that I include their city in my itinerary; suffering to stand any extra expense I might be put to. To comply with their request had meant a lot of extra mileage and discomfort.

Certainly Mason City needed a lecture on projection. In our own operating room, that of the Bijou, F. X. Cota operator, were the conditions anything even faintly approaching what they should be. Brother Cota had his front shutters suspended by film links, placed on spreaders located directly over the machine apertures. His rewinder was geared down in speed, and on the operating side of the lamp-houses of his Power's Six A machines were heat protectors, consisting of an iron-bound sheet of asbestos, in which was inserted a four-inch square sheet of glass placed opposite the colored glass in the lamp house door.

In general, Mason City operating rooms are poorly ventilated (Exception: The Regent), have white walls and too much light. Auditorium lighting varies from poor to very bad, from the projection point of view.

**Fort Dodge, Iowa.**

Fort Dodge, too, had insisted that I include them in the itinerary, and, having done so, demonstrated their right to be called live wires by getting somewhat busier than usual. With its motor connection to Des Moines, Omaha and Minneapolis, as well as to every exhibitor, exchange man and operator in every city, town and hamlet within a radius of more than sixty miles, they also worked their invitations into their routine.

Local Union 389, Fort Dodge, is the real goods, so far as hustle concerned. There are only three shows running in the city, and only five altogether, yet the Union has about thirty members and expects to have forty by fall. Reason: The Union covers its jurisdiction, which extends, as most union's jurisdictions do extend, over a wide stretch of territory. Local 389 doesn't sit on its haunches and howl, like a dog with a sore tail, about the "operators being unorganized." Not so, Mabel! Instead, it has girded up its loins, gone forth and organized its jurisdiction. Result: A strong, healthy union of thirty members in a city of, as I remember it, 18,000.

At the station brothers John Anderson and Otto Essinger had the welcome mat all nicely dusted off and spread out against our coming. And when supper time came —yum, yum! Some chief, that mother-in-law-to-be of brother Anderson's. Also the M. I. L.'s daughter, with whom Anderson proposes waking in double business very soon, is quite something—well, Anderson is some picker, that's all!

Conditions in Fort Dodge are briefly summed up as follows: Majestic theater has brilliant, but poorly handled, picture light—shadows. The operating room is lighted by arc, and its ceiling is an affectionate one—loved the floor real wide—distance between the two five feet, ten inches. Beside the screen a big exhaust fan lets in day-light—it should be protected on the outside by a light-proof chute, or hood. Bright exit lights right and left of screen.

**John Anderson.**

**Power's 6 A.** Earl Lober is operator.

The Strand Theater has two Power's 6B projectors. The operating room is 10 by 12 feet, with a seven-foot ceiling. There is a fresh air intake duct, though poorly located, and a sixteen-inch exhaust fan. The lamp-houses are piped to the vent flue. There is a neatly inclosed, glass-front marble switchboard. Linoleum of neat pattern covers the floor. The arcs are handled by arc controls. Brother John Anderson has called my attention to a fault I have heard of in other quarters, viz.: That whereas the auto arc control regulates within half an ampere when new, in a few months there is a gradual falling off of accuracy, until it allows a variation of from three to five amperes. A very grave fault, indeed, and one which should be carefully looked into by its manufacturers, the source discovered and eliminated. It may be this fault does not exist in all machines, but that it does in some of them is certain.

**John Anderson's Fountain of Knowledge Adjoining His Operating Room.**

Brother Anderson is a real operator. He uses his brains, as well as his hands. In a room adjoining the operating room is a table upon which are found The Handbook, third edition; Hawkins' books, Moving Picture World and the American Correspondence School set—ample evidence that he is a student of his business. He takes current through a big motor generator set, located in the basement.

Mr. Anderson is chief and Lewis Dickman assistant operat—
At the Lyric there is a small operating room, with one simplex machine. The walls are black, but there is too much light. Auditorium lighting is very bad, consisting mostly of a lot of Chinese lantern sidelights.

I felt sincerely sorry for the Fort Dodge boys. They did a big lot of work, and had set the wheels in motion for a really big meeting, with good prospects for success. A large number of out-of-town men had announced their intention of motoring in for the meeting. But, alas! Jupiter Pluvius got on the job, and there was a literal downpour of extremely damp rain. Those who have speaking acquaintance with Iowa wind will know what that means. But, even so, approximately fifty were present, among them James A. Leese, Charles A. Moverly, and another whose name I did not get, from Waterloo, Iowa, a hundred miles away; L. O. Whipple, Clare, Iowa; Morris D. Burchhalter, Pocahontas, Iowa; F. E. Hughart, M. V. Brown, T. J. and E. F. Pihegault, Grand Junction, Iowa. (P. S.—I don’t guarantee the spellings of those names—it is as nearly as I could decipher them.)

The meeting was a success—how could it be otherwise with such hustle behind it. But the lighting conditions in the theater selected for the lecture were but ill-suited to the purposes of a lecture; also the writer was weary almost to the point of exhaustion, and while the audience expressed itself as satisfied, I was not—with myself, I mean; also, I was literally compelled to leave the table before the banquet, which was served in the commercial clubrooms after the address, had progressed very far, and seek my little straw pile at the hotel. My room in the Mason City hostelry had been a sort of cross between an overworked plaining mill and a good sized boiler factory for noise, and lees had been but a vain hope. Fort Dodge was the goat. It was one point at which yours truly came mighty near climbing into bed and telling all and sundry to go hang.

I shall remember Fort Dodge men as hustling, enterprising boys, who, whatever their shortcomings, do not lack in energy, and who will in the end make good. I might, however, ask what important business it was which kept Manager Legoe, Majestic Theater, secretary Iowa Exhibitors’ League, away. Seems to me it would have looked decidedly better for him to have lent his presence to an affair of that kind, which has the indorsement of other State Leagues.

**Des Moines, Iowa.**

Des Moines, capital city of the Hawkeye State, came next after Fort Dodge. To reach it, one traveled by interurban, which means fairly swift and fairly rough traveling, but at 12:50 P. M. the smile-covered faces of Brothers Ray Harding, D. O. Seaman and R. Caldwell, president Local Union No. 286, hove into view at the station platform, and soon we were installed in one of the pigeonholes Des Moines hotel-keepers call rooms.

The men wanted to gasoline me around the city, but beyond allowing them to take me up to and around the capitol building I refused to be interviewed. Nor did I wish to visit Des Moines theaters. I had been told that the conditions in that city were very, very far from good, and I did not wish any manager to think I was landing on him individually when I, in course of the lecture, condemned things of which he might be guilty. Moreover, this particular traveler was fast approaching the end of both his physical and mental endurance, and rest was not only desirable but absolutely imperative, so we crawled away back into our hole, and pulled the hole in after us, until 1 1/2 P. M.

At that hour we addressed a meeting of operators and managers in one of the theaters, but, while the audience was appreciative, it lacked considerably in point of numbers because the Union, I think, had not been as energetic as it should have been in its endeavor to secure a full attendance. I have observed that almost invariably in those cities where conditions are extra bad there is lack of interest, or, rather, a lethargy and lack of energetic action on the part of the organization. And when one comes to study the matter one sees that this is but the natural sequence of such conditions.

This is not a roast for Des Moines. I really believe the Des Moines men meant well. They did the best they could, but they need a real good shaking up and waking up, for their own good and the good of the moving picture industry.

**Ottumwa, Iowa.**

The train was all too slow approaching Ottumwa, where I lived during the spring and summer of 1886, because Friend Wife, whom I had not seen for 3.5 months, was to meet me there. But all things have end, and at noon we rolled into the Ottumwa station to (curtain—you wouldn’t watch a man kiss his own wife, would you?) Well, the reception committee was on the job—very much so, but unfortunately I failed to note the names, an oversight for which I hope to be pardoned.

The boys joy-rided us around over the city, and did everything possible for our enjoyment and comfort. The various theaters were visited with following results. Strand Theater has a neat front, but its auditorium lighting is, from the projection point of view, simply awful. In all, there are fourteen bright lights and two clocks, to say nothing of six inverted fixtures throwing bright circles of light on the ceiling. The picture was of correct size and the projection light brilliant; speed uncontrolled, but approximately right. Charles J. Hill is operator. He has very cleverly made dissolving shutters which dissolve one motion picture into the next; also he has the same type of shutter on the stereo lens of each machine. These shutters are connected, of course. Brother Hill is doing his work well. The operating room is black and there is an exhaust fan, but no glass in the ports.

The Rex has very had light on piano; also a large fan beside the screen admits daylight; the clock is immediately below screen—bad. Other auditorium lighting is fair.

The Orpheum operating room has three large windows, wide open, thus placing the operating room right out of doors, so far as air—and light—be concerned. Machine and room very dirty, and lamphouse interiors extremely so. Screen result poor—light very yellow.

I did not make notes on the Princess, but both its manager and operator are live wires. Power’s 6B projectors are used, and L. C. Simmons is operator.

The lecture was preceded by a banquet at which very nearly 100 per cent. of Ottumwa managers and operators were present; also J. E. Benton, who had traveled from...
Mary Pickford Starts Ambulance Unit
Complete Red Cross Organization to Be Financed by Film Stars—Mary Donates Second Ambulance.

HAVING presented an ambulance to the local Red Cross, Mary Pickford is now industriously at work arranging to have a number of the popular photodramatic stars each contribute an ambulance to the Red Cross and maintain it during the time it is in France.

Miss Pickford has already engaged her second ambulance and has written notes to Charlie Chaplin, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, Marguerite Clark, William S. Hart and other prominent stars to induce them each to contribute an ambulance. The entire contribution will be sent to France as one complete unit from the motion picture stars.

The expense not only entails the purchase of the ambulance, but maintenance of it in the service, and the Artcraft star feels that if she can purchase and maintain two ambulances, the other prominent stars should do likewise.

Miss Pickford's second ambulance is now in New York and will be sent to France as soon as the donations from other stars are heard from.

Photodramatic stars are as popular in the trenches as they are in America, and it will be a unique distinction for the American Red Cross to convey the wounded in the ambulances provided by their screen favorites.

SELZNICK LIGHTING UP THE WHITE WAY.

"Louis J. Selznick is now the largest single contributor to the whiteness of the Great White Way. The electric signs used to advertise Selznick-Pictures at Forty-second and Broadway, and on the Broadway theater itself totaled the largest number of square feet of illumination used by any one concern. This apex of electrical display was reached with the completion of the big sign at Forty-second and Broadway, opposite the Rialto theater, last week, for the advertising of the new Selznick star, Constance Talmadge. Other sections of the same sign are employed for the announcement of the coming Rita Jolivet feature. At Forty-sixth and Broadway is another Constance Talmadge illumination and one announcing "The Lone Wolf," while the Broadway theater display at present is also devoted to the big Brenon production.

MOLLIE KING IN "THE ON-THE-SQUARE-GIRL."

Beautiful Mollie King, who is becoming very popular, is starred by Pathe on July 29th when "The On-the-Square-Girl," a 5-reel Gold Rooster Play, produced by Astra, under the direction of George Fitzmaurice and written by Ouida Bergere, is to be released. Author, director and star have been identified with many hits and "The On-the-Square-Girl" is characterized as a fast moving, interest-holding feature with a strong story and splendid production combined to make the best picture in which Mollie King has yet appeared. The supporting cast, gathered together by director George Fitzmaurice, includes L. Rogers Lytton, Aimee Dalores, Donald Hall and Ernest Lawford.
“The Stolen Treaty”
Five-Reel Vitograph Blue Ribbon Feature Tells Entertaining Story of Diplomatic Intrigue, With Earl Williams and Corinne Griffith in Leads.
Reviewed by Robert C. McElravy.

ARTISTIC production, in the matter of costumes, settings and social atmosphere, are the outstanding features of this number, which was written by Thomas EdgeLOW and directed by Paul Scardon. A little more tension in plot development would have strengthened the interest at times, but there is at least one surprise and considerable mystery to compensate for the lack of suspense.

Earle Williams appears in the part of Geoffrey Wynne, a secret service agent, Denton Vane as Prince Zarl of Zorania, and Corinne Griffith as the charming heroine, Irene Mitchell. Other important roles are Billie Billings, Bernard Seigel and Robert Gaillard.

The observer first makes acquaintance with the cast at a Fifth avenue reception, where Prince Zarl is the guest of honor. Geoffrey Wynne makes his appearance as a society fop, and attracts considerable attention, but whose connection with the secret service is unknown. He meets the heroine and she makes known to him her desire to have a real adventure. Later he is able to accommodate her, as she plays an important part in rounding up the conspirators.

The nature of the diplomatic intrigue has a certain vagueness about it, which undoubtedly accounts for the lack of suspense. However, the observer is able to gather the important features as the story proceeds. The closing scenes are particularly attractive.

“The Trail of the Shadow”
Emmy Whelen in Five-Part Rolfe Photoplay An Attractive Heroine of Interesting and Well Produced Story—Released by Metro.
Reviewed by Edward Weitzel.

THE English musical comedy star, Emmy Whelen, is the principal player in “The Trail of the Shadow,” a five-part Rolfe production adapted for the screen by June Mathis from a story by Oscar Lund. The plot is romantic, most of the scenes being laid in the West among picturesque locations, and the story, although not at all musical, is continuously interesting.

The character played by Miss Whelen is that of a mysterious girl who lives in a cabin by herself and sells her beadwork to the visitors of a large summer hotel in the vicinity. A wealthy young chap from the East falls in love with her, but she refuses to marry him and will not explain her reason. It develops that the girl’s father had been robbed and murdered by his private secretary in revenge for being rejected by the heroine. The man fled to the West and turned outlaw. Sylvia, the girl, also left the East after her father’s death. One day fate leads the murderer to Sylvia’s cabin. There is a struggle and Sylvia is left unconscious. When she recovers she finds a note that leads her to believe that the man has taken the most terrible revenge possible. The young chap from the East gets on his trail and makes him admit, with his dying breath, that he has lied.

There is plenty of dash and incident in the story and it is well produced. Emmy Whelen’s type of beauty is adapted to the screen. She is not a remarkable actress in serious roles, and there is nothing unusual about her make-up and costumes, and her personality is not prominent. The supporting company is excellent and consists of H. M. Northup, Fuller Mellish, Eugene Strong, Kate Blancke, and Alice MacChesney.

“A Self-Made Widow”
Alice Brady Star of Five-Part Peerless Photoplay That Is Often Amusing and Never Dull—Released by World.
Reviewed by Edward Weitzel.

THE title “A Self-Made Widow” suggests a tragedy, but there is nothing of that nature about this five-part Peerless photoplay from a story by Henry Albert Phillips. The author has started out to write an amusing tale, and never lets anything in the way of improbability interfere with the course of events. To thoroughly enjoy the picture it is only necessary to take everything in good faith and learn to laugh at and understand the strange but entertaining tricks with the lives of some people.

Sylvia Smith, the heroine, is a simple country girl who elopes with a dandy, only to learn that he is already provided with a wife and family. She determines not to return home and be laughed at and immediately stumbles upon a most amazing adventure. This need not be fully explained here, but the manner in which she is enabled to step into a fortune and to announce that she is the widow of the man whose name is on the marriage license she owns, is anything but commonplace. In the latter part of the story, where the dead man comes back to claim his property and ends up by falling in love with his widow, events make a brave attempt to be serious but are as amusingly entertaining as ever.

Alice Brady is capital as Sylvia Smith and wears a number of stunning gowns, after the country girl becomes a widow.
**Pathe Releases**

"The On-the-Square Girl," Five-Part Astra Photoplay Featuring Mollie King as the Star. Some times described as snappy, Anne Blair, the heroine, is a beautiful model in the Fifth Avenue shop of a man milliner. An elderly rose is attracted by her, and the dressmaker arranges matters so that Anne is forced to wound her admirer severely before she can escape from his evil attentions. The man, whose name is Brockton, has a daughter Inez. The girl is engaged to an artist but her liking for fast life makes him turn from her, and when he courts and betrays Anne he knows he has found the right woman at last. Brockton is prepared to resent having his daughter thrown over for this humble little model but when he learns that Anne is his own child he is filled with remorse. Anne's mother was his first wife but had agreed to a separation that Brockton might be spared his father's anger and marry the woman picked out for him by the elder Brockton.

The atmosphere of the story is feverish. Most of the characters are more particular about their wardrobes than their morals and the lives they lead are expensive but unlovely. In building up the scenario the author has seen to it that it maintains a rapid pace in keeping with its subject, and director George Fitzmaurice has given it the benefit of a strong cast and correct settings. Mollie King is pretty and acts well as the model. The remaining principals are L. Rogers Lytton, Almes Dalmores, Donald Hall, and Ernest Lawford.

"The Warning on the Ring."

The rate of speed maintained by the Pathe serial, "The Fatal Ring," through the preceding numbers shows no sign of let up in "The Warning on the Ring," the fourth installment. The fight over the ring is still kept up and Pearl Standish and Knox has a number of thrilling adventures with Richard Carells and the Priests before the end of the two reels. Some of the liveliest action and the best entertainment is furnished by Pearl's dog, after the ring is fastened to his collar and he is chased by the enemies of his mistress. The climax leaves Pearl plunging into a deep hole filled with water.

"Embittered Love."

The principal incident in number twelve of "The Neglected Wife" is near the close of the instalment, when the vailed woman comes to Kennedy's office and tries to kill him with a knife. There is an exciting struggle, but help arrives before the woman can carry out her purpose. She runs to the window and escapes. The three-cornered fight between Margaret, Horace Kennedy and Mary, his wife, is still kept up, but the girl is not permitted to forget that Norwood is her true friend.

**Abrams Out of Cameragraph Film.**

Frank R. Abrams has severed all connections with the Cameragraph Film Manufacturing Company, Inc., being replaced, both as president and general manager, by J. P. Fitzsimmons, for many years identified in the photographic field.

**The Little Boy Scout**

Ann Pennington Featured in Five-Part Photoplay That Makes Excellent Juvenile Fiction—Produced by Famous Players.

Reviewed by Edward Weitzel.

The author of this five-part photoplay, produced by the Famous Players and featuring Ann Pennington, is Charles Sarver. It is difficult to believe that the picture was intended for mature minds. Members of the Boy Scouts will enjoy it hugely. The story is on a par with the regulation fiction for boys and girls in their teens, and from this point of view will pass inspection with flying-colors.

Justin Howard, the heroine, is living in Mexico when the story opens. Her father was an American and her mother a Mexican woman. Both are dead and her mother's brother plans to marry Justinia to his son and so get control of the rich mines that will come to the orphan. Justinia runs away and starts for the home of her aunt, who lives in Lowell, Mass. The girl gets to the border, is befriended by a Lieutenant of the Mounted Police, and arrives safely at her aunt's house. The uncle pursues her and, in order to escape being taken back to Mexico, Justinia disguises herself as a boy scout, and joins a company of the juvenile soldiers, now under the command of her old friend Lieutenant Morton, who has also come to Lowell. When the uncle overtakes the scouts and tries to force Justinia to go with him he discovers that she is Mrs. Lieutenant Morton, the pair having been married five minutes before.

The Boy Scout element is the best thing in the picture. Ann Pennington looks very fetching in her khaki uniform, but the part does not call for any serious efforts in the way of action. Owen Moore as the Lieutenant, Prunie Frahmoltz as Alvarez, Marcia Harris as Elizabeth Howard, George Burton as Luis Alvarez, and Harry Lee as Sergeant Jones make up a competent cast.

"The Poisoned Cup"

Two-Reel Episode of Kalem's "The Further Adventures of Stingaree" Series.

Reviewed by Ben H. Grimm.

In the latest two-reel episode of Kalem's "The Further Adventures of Stingaree" series we are given a further sight into the character of the Australian bushranger. There is little action in the number, and it is not nearly as exciting as have been the preceding episodes, but E. W. Hornung's story is fairly interesting, somewhat making up in interest what is lacking in action.

Stingaree this time gets tired of Howie's cooking and decides to invite himself out to dinner. He invites himself to a wealthy squatter's house. At the point of a gun he is made welcome and by sheer force of personality makes his unwilling host entertain him in a cup of coffee intended for Stingaree, and there is considerable suspense worked up when he is about to drink it. However, he changes cups with his hostess and the poisoning plan is brought to light when she

Scene from "The Poisoned Cup" (Kalem).
"The Range Boss"

A Red-Blooded Western Photoplay Melodrama By Essanay, Featuring Jack Gardner and Ruth King—Adapted and Directed By W. S. Van Dyke.

Reviewed by James S. McQuade.

Charles Alden Seltzer's short story, "The Range Boss" has lent itself so admirably to screen service that the spectator is always keyed up to a high pitch of interest. There was not a moment, with one exception, that my critical faculties were ruffled; the exception being a needlessly lengthened exposure of a scene in the first reel, which shows a hill side with a few cowboys and cattle on it, in the range of the Flying W. However, the action is so lively and exciting otherwise that the exception is overlooked.

One relishes particularly, near the opening of the filmed story, the contrast between the manners of the East and those of the Western plains. We see Ruth Harkness (Ruth King), heress to the Flying W, Willard Masten (Carl Stockdale), her fiancée, and her old aunt and uncle making the last lap of the journey from New York in a two horse buggy. They approach a stream whose depth is uncertain, and nearly come to grief by trying to cross it. A lone cowboy, Rex Randerson (Jack Gardner), who chances to be nearby, shouts a warning. Then he assists each of the party from mid-stream to the bank, a feat in which his pony plays an important part, more especially so in the case of Willard Masten, whom he lands plump in the water by means of a playful bucking jump. The innocent air of Cowboy Randerson as he gains the bank, over the absence of the curt New Yorker, would awaken theibilities of a half-dead man.

It turns out later that Rex Randerson becomes range boss of the Flying W and an intimacy deeper that friendship steadily develops between him and Ruth Harkness. This brings for Rex the enmity of Willard Masten and of the foreman and straw boss of the Flying W, which ends in the death of all three.

Jack Gardner's Rex Randerson is a typical western man of the plains—sensitive, brave and honest. He is a fine horseman, quick with his pony and ready to defend himself or the weak. In his suit for the love of Ruth Harkness he never lowers the pride of his manhood, not even when she wrongfully accuses him of lying. And near the end of the story he saves her from a fate worse than death by a breakneck ride and a pistol flight, in which he kills her assailant.

As Ruth Harkness, Miss King treats the spectator to many nice points in acting. In a look, a gesture, she can convey a world of meaning. And there is an arch suffice of humor at times that is very delightful.

Willard Masten is strongly impersonated by Carl Stockdale, while the minor characters of Old Man Catheron, Hagar, his daughter, Tom Chavis, the foreman, and Jim Pickett, the straw boss, are commendably carried. To the capable direction of W. S. Van Dyke the production owes much of its worth.

The release will be made July 10 through K-F-E-S-E.

Triangle Program


Reviewed by Louis Reeves Harrison.

Sudden Jim" presents an entirely new characterization for Charles Ray, more manly, more typically American, and one calling for an abundance of physical energy, but not quite enough of psychology. Perhaps this is because the man of swift methods does not hesitate long enough to reveal much of his character, but it is attractive and a change from the wearisome roles to which Ray has been so long assigned.

He has been very successful in these difficult parts, very consistent in portraying them, but they are not representative of our national character in spite of the fact that they have been a decided improvement on the old-fashioned hero. Perhaps there is a balance to be struck between them which has not been reached, that of a man who overcomes destructive influences on his character by some form of innate strength or refinement of his early environment.

There are many sensational scenes, massed struggles and burning of railroad property, mechanical stuff of the old-fashioned melodrama so often used in pictures, but it is made consistent and plausible in this case. The most noteworthy character outside of that played by Ray is of a venerable county judge by Joseph J. Dowling, a gem in its way. The most amusing episode is that of a woman in the gallery of a nomination meeting calling out to her corrupted husband below that he had better vote the right ticket if he expects to have peace at home, a joke that is particularly opportune and one which will make a hit with audiences in all parts of the country.

The love story is weak from lack of development of the girl's character, but that is the weak spot of melodrama as a rule. The minor roles are well taken and interpreted to the full extent of their opportunity. As a whole the story is an attractive piece of sensational realism.

"The Sawdust Ring."

"The Sawdust Ring" is a creditable attempt at domestic comedy by an author who is given too much for any one creative writer to do. He has transposed a story for the screen which affords Bessie Love some delightful opportunity and has written a story of realistic humor, with several distinct characterizations, but there is not enough material in it for five reels, and it drags at times from the prolongation of closeups and general attenuation. It presents Bessie Love as the daughter of a washerwoman who has "inherited" a tendency to be a circus performer, no more a matter of inheritance than a tendency to be a washerwoman, the weakest spot in the entire structure. Desire on the part of children to follow this or that occupation of grown-ups results entirely from imitation. Many playwrights could study the subject of heredity to advantage, but the safest rule for them to follow is to avoid that subject altogether.

Now it happens that the mother of Bessie was once married to a ring master and deserted him with her young baby through mistaken jealousy. When she is taken ill, and Bessie runs away with the junk man's son, their adventures land them in a circus. Bessie finds her daddy and takes him to her invalid mother. This is a whole five reels, without suspense and devoid of love interest, but it presents some attractive and amusing views of human nature. Bessie Love is the same conscientiousness always here, and her impersonation is entirely effective—it is simply limited by conditions. The story will suit the younger portions of an audience, but it is not equipped with enough material for mature minds.

"The Cook of Canyon Camp"

George Beban Is Seen in a Picturesquely Staged Story of a French Canadian—Some Fine Touches.

Reviewed by William de Souza.

It is as a "French Canuck" that George Beban is seen in "The Cook of Canyon Camp," the Morose subject released on July 19 through Paramount. Mr. Beban rises finely to his opportunities—he portrays the happy-go-lucky dackpiker artist as only the great character delineator can portray him. Jean is wholesome and whole-souled, a philanthropist who hesitates not to tell a "beeg lie" when to him the ends seem to
justifies the means. He unites the separated couple and unweaves the tangle into which his Pickwickian admission of already being the possessor of a wife had thrown his own love affair.

Donald Crisp is the author of the story and the director of the picture. Mr. Crisp has given his bent for lyrical composition full swing in some of the sub-titles—always in the dialect of the Canadian North—and they are effective. In the working out of the tale, with its fine touches and homely humor, we overlook the employment of the unknown brother whose visit is responsible for breaking up a happy home. The production will be judged as a whole; on that basis it will rate well and leave a most pleasant impression at the close.

We get the atmosphere of the woods in the opening of the story—and it holds to the end. Jean comes down to the shores of a lake, and with a mirror holographs his message of love to Marie on the opposite shore; she with a glass answers back. There are the lumbermen turning out of their bunks in the morning and "falling to" on the Giant flapjacks. And just in this way, these flapjacks—without salt, don't forget—figure so much in the story that a theater where "The Cook of Canyon Camp" is shown is no place for a hungry man.

Helen Eddy is Marie, and in this story, as in the other Beban subjects in which she has appeared she counts heavily—she makes a fine foil for the leading player. She is always good to look upon—she has the intelligence to bring out genuine human qualities and to make those qualities shine amid rough, even unkempt, surroundings. Monroe Salisbury is Silent Jack, the morose tenderfoot lumberman, who had gone to the woods to forget his domestic "troubles," which Jean proves to be of his imagination.

"The Cook of Canyon Camp" is a real Beban picture—and the writer thinks that is saying considerable for any subject.

"The Love That Lives"

Five-Part Famous Players Photodrama Gives Pauline Frederick Fine Opportunities for Forceful Acting.

Reviewed by Edward Weitzel.

There is nothing half-way about "The Love That Lives," the Five-Part Famous Players-Paramount production written by Scudder Middleton. It belongs to the realistic school of screen fiction, and mother love is its theme. A scrub woman with the beauty and refinement to attract the advances of a man of wealth and breeding is not met with every day, even in mimetic life. Granting her existence, however, it is quite likely that she would act as does Molly McGill when she finds temptation in her path. "The Love That Lives" shows Mollie selling her soul for money with which to educate her son. When the man whose protection she accepts grows tired of her, she drifts rapidly downward. After her son has grown to manhood and thinks her dead, the chance is given her to work out her own redemption. She does so at the cost of her life. To accomplish this the author has taken full advantage of dramatic license, but the lesson is made none the less impressive.

Pauline Frederick is the Mollie McGill. The part is an unusual one for her, but she meets the test with well-founded assurance. The three stages in Mollie's life are distinct, and it is in the last stage that Miss Frederick does her most forceful work. She depicts the broken-down, sin-worn woman with pitiful perfection and acts with equal skill. John Sainpolis is finished and satisfying as Harvey Brooks, and Joseph Carroll is unusually well cast as the boy Jimmy. Pat O'Mally, Vic Evans and Eileen Stewart fill the remaining roles with credit. The production is up to the Famous Players standard.

"Two Little Imps"

Jane and Katherine Lee Stars of Lively Kid Comedy in Six Parts—Produced by Fox.

Reviewed by Edward Weitzel.

A BACHELOR uncle with two mischievous youngsters in his charge and the girl of his heart stopping at the same hotel is a state of affairs that is bound to furnish amusement for the onlooker. This is the situation in "Two Little Imps," a six-part comedy written by Mary Murillo to exploit the precocity of Jane and Katherine Lee. "Helen's Babies" was the forerunner of Miss Murillo's work. The comedy, entanglements of "Two Little Imps" are as thick as plum pudding, and most of them are amusing. This serious matter is not nearly so good. There is a young woman who breaks into his father's room in the hotel, but is transformed by his sister, the sweethearts of the "Imps." However, this is not important. It is the pranks of the two youths that furnish the entertainment, and their talent for getting into mischief is abnormally developed.

To say that Jane and Katherine are in their element while being rescued from the ridge of the hotel roof by the fire department or helping to capture a gang of burglars is to do justice to the youngest of the Fox stars. The business-like way in which they do their work is not excelled by any member of the cast. Leslie Austin, Edna Hunter, Edwin Holt, Stuart Sage, Sidney D'Albrook and Wm. Harvey play the adult roles skillfully. The comedy has been well directed by Kenean Buel.

"The Greater Law"

Myrtle Gonzalez and George Hernandez Joint Stars in Five-Part Bluebird Photoplay with Scenes Laid in Alaska.

Reviewed by Edward Weitzel.

The snow and ice of a Klondyke winter form the background of "The Greater Law," a five-part Bluebird photoplay written by Chas. Wilson, Jr., the leading roles being played by Myrtle Gonzalez and George Hernandez. Lynn W.
Reynolds, who produced the picture, is also the maker of the scenario. The plot is simple and direct and a good example of its class. Myrtle Gonzalez plays the part of Barbara Henderso, a young eastern girl whose brother is left in her care by her dying mother. The boy is weak and soon falls into evil ways. He takes his portion of his mother's estate and goes to Alaska in search of gold. He is killed in a dancehall, in a quarrel over a woman, and the hero of the tale, played by George Hernandez, is implicated in the murder. When Barbara goes to find her brother she is told of his death and the rumor of how he was killed. She starts to hunt down the murderer and finds a number of interesting adventures, until she learns she has been following the wrong trail for an avenger, but the right one for a woman whose heart has not led her astray, in spite of the circumstantial evidence against the hero.

The production is generally excellent and both stars create favorable impressions in their roles. Lawrence Peyton, Jack Curtis, Jean Hersholt and Maud Amory are the leading members of an adequate support.

**“High Speed”**

Jack Mulhall Featured in Five-Reel Butterfly Farce Comedy—Story Unoriginal and Action Slow.

Reviewed by Ben H. Grimm.

The only speed in “High Speed,” a five-reel Butterfly farce-comedy, featuring Jack Mulhall, is in its title. The story is unoriginal and very drabby—a two-reel idea has been padded out with monotonous incident to five reels. The picture never rises above a point of merely passing interest.

Scene from “High Speed” (Butterfly).

The photography throughout is excellent, and there are many pretty and some beautiful interiors.

The biggest contributing cause to the picture’s flatness is the story, which tells of the young daughter of new-rich parents who, upon her return from a finishing school, is bored by her father and by about everything else about the house. The father sees to it that she meets a youth called Speed, who has earned that sobriquet through his manner of making every minute of the day count in his business. Speed becomes enamored of the girl, but her mother insists on her marrying a count. Speed and the girl plan to elope, but the girl is caught by her mother. The mother naggs until the girl consents to marry the count. Just as the marriage is about to take place the girl telephones Speed to save her. He breaks up the would-be wedding party by carrying the girl bodily out of the house and into his automobile. The two are aided in their elopement by the girl’s father.

Jack Mulhall does his usual work in the leading male role. Ernest Shields also does his usual part. Some of the very good scenes on the screen are Harry Rattenberry, Lydia Yeamans Titus, Albert McQuarrie and J. Morris Foster. The picture was directed by George J. Berzener.

**“Miss Deception”**

Jean Sothern Featured in Five-Reel Comedy-Drama—Produced by Van Dyke for Art Drama Program.

Reviewed by Benn H. Grimm.

Purely a vehicle for Jean Sothern is “Miss Deception,” a five-reel comedy-drama produced by the Van Dyke Film Corporation and released on the Art Drama Program. The picture is almost a sister to “The Road Between,” an Art Drama picture which was released about two weeks ago. “Miss Deception” is a photoplay that relies upon curls, cuteness and the personality of Jean Sothern to get it over. It is a production typical of that sort of pictures whose stories are made secondary to the exploitation of the charms of the star. Miss Sothern this time is seen as the madcap farm girl whose father, a millionaire, deserted her mother many years ago. The girl has been brought up by her uncle. The father, believing the girl to be wild and untamed, has her come to the city. In reality the girl is refined and well educated, but she decides not to disappoint her father in his belief that she is wild. In her “wild make-up” she comes to the city and indulges in all sorts of pranks. But her disguise is the means of saving her father from marrying an adventuress. Also, through the discovery of oil on her uncle’s and her own property, she is instrumental in saving her father from financial ruin.

The story was written by Joseph Franklin Poland, Eugene Nowland directed. In the company supporting Miss Sothern are Jack Newton, Robert Kegereis, Mary More, Edwin Stanley, Jack Ellis and Hal Peal.

Production details are adequate to the story’s needs.

**“The Reed Case”**

Five-Reel Butterfly Release Tells Fairly Entertaining Detective Yarn, With Story, Scenario and Production by Allen Holubar.

Reviewed by Robert C. McElravy.

Many screen stories have the faculty of holding the interest in spite of numerous drawbacks in their general development, and this five-reel number is one of that type. It has any number of minor faults, and yet the observer’s attention is carried along from reel to reel without perceptible break.

Allen Holubar, who wrote and directed the piece and plays the leading role, has done some very creditable work in shorter productions, but parts of this kind are hardly up to his standard. The introductory scenes, bringing out the early work of Jerry Brennon, the detective-hero, are rather long and unnecessary to a certain degree. Then the Reed case itself is brought into view in an ungainly way. The kidnaping of the girl was done so surreptitiously that the observer scarcely knows what has happened until Jerry finds her in a mountain cabin. This process of development leaves out the element of suspense. Neither is there anything to convince the observer that Jerry is threatened with a nervous breakdown.

The cabin in the woods and the mysterious developments during Jerry’s stay are the strong features of the production. Mr. Holubar has a good eye for atmospheric and artistic settings and this is worthy of a much stronger story. The photography is also unusually attractive. There is plenty of action and considerable suspense in the last two reels, which bring the story to a pleasing close.

Ernest Shields, who has a good sense of comedy, makes the most of his limited opportunities. Alfred Allen appears as Renfroy, the old school detective, and Louise Ladies makes an attractive heroine. Others in the cast are Fred Montagu, George Pearce, Sydney Dean, Nanine Wright and Edward Brady. The minor characters are too completely subordinated in many of the scenes.

**“The Wrong Mr. Fox”**

Klever Komedy Two-Reel Subject Features Victor Moore in Humorous Horseplay.

Reviewed by Arthur W. Courtney.

As the title shows, “The Wrong Mr. Fox,” a Klever Komedy, with Victor Moore, is a comedy of mistaken identity. Victor Moore is Mr. Fox, a down-and-out actor. He tries to commit suicide by gas, but the landlady interrupts by bringing in a letter which offers him a position with a company in Canaan, Vermont. He is so full of gas that when he blows out a match his breath catches fire. The first part of this reel is the funniest part of the picture.

When he gets to Canaan he is met by church members who
Joe Welch in "The Peddler"

Yiddish Comedian Appears in a Screen Amplification of "A Summer Scene"

Reviewed by Arthur W. Courtney.

JOE WELCH'S popular vehicle of nearly a generation ago, "The Peddler," produced by the U. S. Amusement Corpora-
tion, is again seen in the American Theatre of the Moving Image on July 25. If memory serves, this play was at one stage of
its career a variety sketch built about the situation of Joe
Welch discovering his own son robbing the sale. At another
time it was a full fledged Bowery melodrama with lots of
tremulous incidental music. The playphot is merely a screen
staged of the stage play. It is an undramatic story told at
great length. Every hint in the dialogue of the stage play
has been built up into a scene in the playphot. Undoubtedly
many persons will be interested in this playphot, but a trick comedy to
church so that if his preaching fails he can do his bicycle
act.

He begins the service by taking the collection. Then he
debases in what, unfortunately, is represented as Billy Sun-
day's style. He finishes by riding his bicycle up and down
the aisle, etc., etc.

Although this picture will amuse many people, its use of
Billy Sunday's name in this connection will not commend it
to Mr. Sunday's admirers. And they are legion.

"Betty, Be Good"

A Five-Reel Balboa on the Mutual Program Featuring Jackie Saunders.

Reviewed by Arthur W. Courtney.

JACKIE SAUNDERS is featured in a five-reel Mutual en-
titled "Betty, Be Good." It is the story of a rich, mother-
domineering, domineering, domineering, domineering, domineering,
father to be good. She reads in the newspapers of the food
riots at the city hall and decides to bake bread for the hun-

gers. She tosses it out of the window on the butter's head.

This is typical of the humor of the picture.

Each reel is just added to the preceding one. There is no
vital connection between them. As we look back, however, we
realize that Jackie's father refuses to lower the price of
food until the end of the last reel. He is on bad terms with
the mayor and has affidavits sworn to incriminate the mayor
and keep himself out of jail. All the developments of the plot
are kept coming to him to tell him about the most recent affair
affidavits. He hands them to the chauffeur, who places them
beside him in the roadster. Then the father decides to
take the chauffeur with him. The chauffeur gets it, but he asks
in the roadster. Jackie runs away from home with the road-
ster. She is held up by a mule. A trap steals the affidavits.
He leaves the chauffeur. He throws the affidavits in the
insane asylum. Everyone registers surprise and Jackie's
father cries over the loss of the affidavits.

The mayor's son spends his vacation as an officer on the
police force, ignacio. He arrests Jackie for disobeying traffic
regulations. In a sense, she arrests him, for they marry

"The Movie MAel"

Further adventures of this luckless chap afford ample op-
portunity for a cartoon that is among the best ever done by
this versatile artist.

Pathe Program

Schedule for Week of June 29 Features Mollie King, Pearl White and Ruth Roland.

MOLLIE KING in a strong feature directed by George Fitz-
maurice, Pearl White in a thrilling episode of her "Fatal
Ring" serial and Ruth Roland in the romantic chapter of "The Neglected Wife" are features of Pathé's program for
July 26 in addition to two issues of the Hearst-
Pathé weekly which are announced this week as unusually
strong to outdraw any five-reel feature.

"The On-The-Square Girl" is the title of beautiful Mollie
King's five-reel blonde comedy play, produced by the Astra
Film Corporation under the direction of George Fitzmaurice
and written by Ouida Bergerie. The splendid supporting cast
is headed by Parke Cheyney, Roger Ford, Thelma Todd, Roch
Lawford, Roger Ford, and Ernest Lawford. It is a fast-moving, strong story dealing
with the phase of New York nightlife to that side of Eng-
lish society depicted in "Our Butters," W. Somerset Maugham's
play which was produced after the picture was written and
which ran all season on Broadway. In it, Mollie King has the
role of a beautiful Fifth Avenue cloak model and she wears
some of the handsomest gowns ever seen in a motion picture.

Pearl White appears in "The Warning on the Ring,"
the fourth chapter of "The Fatal Ring" serial. It is one of the
most exciting chapters yet. Carnvalke determines to secure
the Violet Diamond, but Pearl, with the aid of her pet dog,
cleverly eludes him. The end of the episode has a strong
carry-over interest to the next which will bring theater pa-

trons back to see it. The "Fatal Ring" is called "another Iron
Claw."

"Embittered Love" is the title of the twelfth episode of
"The Neglected Wife." Directed by W. S. Van Dyke, it is
made by0 following the release of the last chapter. The
wife's apartment this afternoon, remember he ruined my
life and I am going to punish him.

The fourteenth chapter of "A Summer Scene," "Know America" Combine scenes is entitled "Eastern Texas." The release shows very
interesting scenes of Galveston, the immense sea-wall that
300 feet high, over which Charles Ray drives a trailer
of logs just before it collapses to the ground. In the cast
supporting Ray are Arthur Vinton, Mary Kean, Frank
Whitlon, and Georgia Stone. Director Victor J. Schertzinger has charge of the produc-
tion.

The successful "Sudden Jim," starring Winifred Allen, is a
humorous look at the struggle which a young man makes to
earn enough money, so he can marry the girl he adores. When a package of counterfeit bonds is tossed at
him by a young woman in a taxicab he believes that fortune
has blessed him, not detecting their bogus nature. He
keeps the bonds as capital and the bond dealer is so
impressed by their ostensible value that he offers him
is of inestimable value in giving him the courage to win.

The supporting company includes William Riley Hatch, George Renarent, Falls, Whittaker and Lillian Simon. The play was directed by George Shirly and
and by Thomas A. Ross, under the supervision of Allan Dwan.

BADET IN SELIG'S "NO GREATER LOVE"

Miss Regina Badet, the sentimental French actress, is pre-

The late Mrs. David Badet, of the Selig Danziger-Red Seal
Play, "No Greater Love." This K.E.S.-E production was written
by William Le Queux and is a life drama of to-day, being the
story of the woman's (Denise) deciding to sacrifice her
affair whom she wishes to shield from the life she had led.

Pursuing her sole ambition, Sadunah marries a rich financier, and
when he gets into difficulties with the bank she will lose all his money she tempts him to commit a terrible
time. But she, too, is ready to sacrifice all for mother love.

The coming. Regina Badet has long been famous as a stage actress. She not only a strong plot, but beautiful photography, scenic effect, etc.
General Film Company.

The Love Philter of Ikey Schoenstein (Broadway Star Feature).—Bernard Siegel, William Shea and Mildred Mannine head the cast of this O. Henry one-part comedy. It is full of human nature and laughs.

Strictly Business (Broadway Star Feature).—An O. Henry story in two reels very well done. A vaudeville actor meets an actress who agrees to join him in putting on a vaudeville sketch on strict business terms as far as their personal relations are concerned. The story is entertainingly told and ends in a genuine surprise. The titles are very good.

The Poisoned Cup (Kalem).—A two-reel episode of "The Further Adventures of Stingoaree" series. Stingoaree invites himself out to dinner and gets into a few tight places. However, he once more eludes the mounted police. The number does not contain much action and is not as exciting as preceding episodes.

Art Dramas, Inc.

The Peddler (U. S. Amusement), July 23.—Joe Welch's popular play in a six-reel film version. This is a faithful record of the play and will be found entertaining. A long review is printed elsewhere.

Bluebird Photoplays Corporation.

The Greater Law (Bluebird), July 16.—Myrtle Gonzalez and George Hernandez are the stars of this five-part photoplay. It has a clean-cut story adequately produced and acted. A longer review is printed on another page of this issue.

Butterfly Pictures.

High Speed, July 16.—A slow-moving, unusual five-reel comedy-drama, with Jack Mulhall in the leading role. The story tells of how a youth full of "pep" finally won a bored, wealthy girl from a count with whom the girl's mother had arranged a marriage. A review is printed on another page of this issue.

Fox Film Corporation.

Two Little Dips (Fox), July 8.—Kid comedy of an amusing sort runs all through this five-part photoplay, in which Jane and Katherine Lee are the two trouble-makers. A longer review is printed on another page of this issue.

Greater Vitagraph.

The Stolen Treaty, July 16.—A five-reel story of diplomatic intrigue, particularly strong in artistic production, though somewhat vague in plot development. A longer review appears in this issue.

Kleine-Edison-Selig-Essanay

The Range Boss (Essanay), July 16.—This is a western story that always keeps interest on the edge. Jack Gardner, Ruth King and Earl Stockdale appear in the leading roles and they are well supported. The direction has been ably done by W. S. Van Dyke, who also adapted the pho-melodrama from the story of Charles Allen Seitzer.

Metro Pictures Corporation.

The Trail of the Shadow (Roffe), July 2.—An interesting story well produced, with Emlyn Wynlen, the English musical comedy star, as the heroine, this five-part feature has plenty of merit. It is reviewed at length on another page of this issue.

Lost We Forget (Drew), July 9.—The Drews, holding forth in this comedy, do their usual refined class of work. In this number "Henry," having arrived at that stage of matrimonial life where the daily remembrances of candies and flowers for wife have become a source of annoyance, is subjected to a course of absent treatment by "wife," who sends flowers and candy to herself, thus arousing hubby to a jealous rage. The story works out very nicely, with Henry penitent and giving his order for an everlasting supply of daily flowers and candy.

Mutual Film Corporation.

A Match in Quarantine (La Salle), July 24.—In this comedy the son and daughter of two neighbors (widow and widower) elope. In doing so they succeed in having the home of the widower, to which the widow has come to protest against circumstances, quarantined for smallpox. The result is, that both couples are married before the close of the story, after the younger pair have been arrested for speeding in an automobile.

The Railroad Raiders (Signal), July 16.—The eighteenth chapter of this serial is called "The Mystery of the Counterfeiters." The whole gang takes advantage of the opening of a new branch on the K.S.W. to counterfeit railroad tickets for the excursion to Copper City. A dishonest ticket agent sells the tickets and turns the money over to them. They go to the counterfeiters' shack to divide the money. Helen Holmes and her party attempt to capture them by lighting gasoline from the automobile in a trench that runs down to the shack. The burning of the shack is the punch in this episode.

Betty, Be Good! (Mutual), July 16.—A five-reeler featuring Jackie Swansons. On the whole it is pretty poor material. A longer review is printed elsewhere.

Jerry at the Waldorf (Cub), July 12.—In this number of the Jerry pictures we find the hero being turned from a rooming house because of non-payment of room rent. He then takes a room at a large hotel, and by happening in the wrong room, causes such a disturbance that he finally is led away by the police. Only moderately entertaining.

The Life of No. 63 (Gaumont), July 12.—All the subjects contained in this issue are "A Submarine of the Past," "A Square Deal for the Baby," "Whale Meat," "Camp Fire Signal Girls," and a couple of animated cartoon episodes from "Life," entitled "A Haity Pudding" and "Professional Etiquette."

Mutual Tours Around the World No. 36 (Gaumont), July 16.—In this number will be found some excellent views of Havana, Cuba; Algiers; Montreux, France, and some of the ancient cities of Egypt, such as Alexandria, Damietta, Mansura and Tanta. An interesting number.

Mutual Weekly No. 132 (Gaumont), July 18.—Interesting items of this issue are British submarines passing through Golden Gate, British "tanks" in action and American "tanks" in action, Dutch warships visiting the New York harbor and the Congressional ball game at Washington, D. C.

Paramount Pictures Corporation.

The Love That Lives (Famous Players), July 9.—The work done by Pauline Frederick in this five-part screen play will be a surprise to many of her admirers. She plays a fallen woman who is redeemed through love for her son. A longer review is printed on another page of this issue.

The Cook of Canny Camp (Morocco), July 20.—George Beban is one of the stars featured in this story, the Canadian woods. It is a good story, staged by Donald Crisp amid picturesque surroundings, and contains many good touches of light and shade. Helen Eddy and Monroe Salisbur are in the supporting cast.

The Little Boy Scout (Famous Players), June 28.—This five-part photoplay, starring Anna Passington, is an excellent picture for the youthful mind, the Boy Scouts, In particular, Owen Moore is the leading support of the cast. A longer review is printed on another page of this issue.

Pathé Exchange Inc.

New York's Giant Barge Canal (International), Week of July 15.—The half-reel educational showing the working of New York's barge canal from Albany to Buffalo divides interest with an amusing "Jerry on the Job" cartoon entitled "Love and Lunch."

The On-the-Square Girl (Astra), July 20.—The life of a model in a man-milliner's establishment is shown in this five-part photoplay, starring Mollie King. The picture is full of dramatic episodes. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

Seeing Things (Nester), Week of July 23.—A comedy number, featuring Eddie Lyons, Lee Moran and Edith Roberts. Eddie and his valet go to "Lonesome Lodge," in the mountains, and Lee Moran does some good comedy work as a scared colored man. This is well constructed and laughable throughout.

The Soldier of the Legion (Gold Seal), Week of July 23.—This subject, by Maude Spengler Messen and E. J. Clausen, was shown in five reels, but it undoubtedly be cut to three. It tells a story within a story, illustrating a novel being written in a boarding house. The writer, his friend, "Spiky," and the girl slavvy play parts in the later years while the takes place in Algeria. The manner of presenting this is light and fairly entertaining, but the subject as a whole has no special strength, neither episode being entirely convincing. The cast is pleasing and includes Irene Hunt, George Pearce and Leo Pierce.
THE SOUL HERDER (Universal).—A Harry Carey three-reeler, with Harry as a Billy Sunday in a ranch town which he reforms. Elizabeth Jones is excellent in a child’s part. Fritzi Ridgeway is an attractive young actress. This is an excellent musical picture for children and adults. It ought to have a place on church entertainments. It has a strong moral tone. Reviewed at length elsewhere.

CAUGHT IN THE ACT (Victor).—A two-reel subject purchased from a Spoor film company. The story is not particularly strong, but it is not obvious in character and holds the interest as it proceeds. There are also pleasing comedy touches here.

THE SORUBRETTE (Joker).—Week of July 23.—A character comedy, by Tom Gibson, featuring Gale Henry and Milton Sims as a couple of “rubes.” Grace Moore is the lady society leader who lures the young man to the city. His country sweetheart follows and some wild antics occur. Later it all turns out to be a dream. This is well up to the average and moderately proportioned.

CANNING THE CANNIBAL KING (Joker).—Week of July 23.—Bobbie Mack is the king, and Lilian Peacock is the very interesting queen of the cannibals. Francy and Morante arrive at the island and after a narrow escape obtain the principal ingredient of a stew, escape. This is a very interesting comedy, with an elephant and an orange orang outang in the jungle scenes toward the close.

THE BEAUTIFUL IMPOSTOR (Star Featurette).—Week of July 23.—A two-reel comedy, by Catherine Carr, featuring Mary Fuller as an orphan girl. She goes to the city, becomes a dressmaker’s model and then is employed to represent a countess at a social affair, the real countess being ill. She falls in love with a wealthy society man, who remains true even after he learns her story. This is beautifully pictured throughout, and while possessing no particular dramatic strength, has the best social atmosphere. The plot is also quite original.

Triangle Film Corporation.

SUDDEN JIM (Triumph).—July 22.—A comedy of domestic life and business in which Charles Ray interprets a finer character than usual, that of a manly type, with a lot of mass fighting and some sensational fire scenes. Generally good.

THE SAWDUST RING (Triumph).—July 15.—A vehicle for Bessie Love, in which she is both consistent and attractive, but the story is not strong enough for the mature part of an audience. It may please the children and is generally fair.

HIS SPEEDY FINISH, June 17.—A comedy reeled based on the unsuc- cessful efforts of a man to adjust himself to the pace of modern life. It is rated on account of arriving too late for his own wedding. After accidently becoming a hero the girl forgives him. An ordinary number, introducing a band of professional assassins who fashion some of the humor.

World Pictures.

A SELF-MADE WIDOW (Peerless).—July 23.—Alice Brady has a lively part in this five-act photoplay, which has many amusing moments. It is reviewed at length on another page of this issue.

Miscellaneous.

CHARACTER AS REVEALED IN THE EYE (A Kay Co.).—July.—This is the second number of the Terry Human Interest series and gives a comprehensive view of the character of the person by the expression in his eyes. Living examples of the truth of the Jessie Fowler teachings are presented in pictures of Lincoln, Wilson, Pershing and others. A full review of the picture will be found elsewhere. On the same reel will be found scenes taken in Little Italy on New York’s East Side.

WILLIAM FARNUM IN “THE CONQUEROR” (Fox).

The millions of admirers of stalwart William Farnum, the famous Fox Film star, may look forward with keen anticipation to the release date in September of “The Conqueror,” a mammoth photoplay of extraordinary merit. The story is the story of one of America’s frontier heroes, General Sam Houston, of Texas. This big production was directed by R. A. Walsh, producer of the “Fame and Fortune System” and other Fox pictures of extraordinary merit. In the course of its production “The Conqueror” made use of several thousand Indians, Mexicans and live animals for the sequences, in which a hundred cannon were used, are tremendous; the love story is one of infinite charm and the dramatic action builds to a climax calculated to make every hair stand on end.

Farnum steps into the screen in the role of the celebrated Texas hero. In the picturing of Sam Houston is first shown as a diamond in the rough among the Cherokee Indians and indifferent to the call of his white brethren. But when he meets the Tennessee Rose, played by the lovely Jewell Carmen, Houston undergoes a complete reversal of form.

Among the other members of the supporting cast are such famous players as Charles Keaton, Pauline Lord, Jack and Clarke Ward, Robert Dunbar and Owen Jones. The principal Indian roles are played by the Sioux chiefs, William Eagle Shirt and Chief Birdhead.

Lillian Walker Wants Stories


By Ben H. Grimes.

THE most difficult thing to do while interviewing Lillian Walker is to listen to what she is saying. That is because some one becomes so rapt in the pleasure of watching the play of her world-famous dimples, so dazzled by her direct gaze from her big, speecheful eyes, and so caught up in the aura of “personality” that radiates about her, that one’s faculties have enough to do merely to keep from fainting. But it was our duty to carry to the readers of the Moving Picture Weekly the message of the girl who made the dimple famous, so we carried our hardest to listen while Miss Walker told us about “The Lust of the Ages,” an eight-reel picture, produced and directed by Henry Revier and produced in Utah by the Ogden Pictures Corporation, and about several other things.

Walker’s most ardent prayer is for good comedy stories. She is in the present in New York resting before beginning production of her film comedy picture. But between resting periods she and her co-workers are scouring the land for good comedy stories. She could hire the happiest girl in the world if she could get some good comedy stories.

Lillian Walker.

—stories that will hold up for five, six or even more reels. Two-reel ideas are more or less plentiful; but it is not the plan of the Ogden Pictures Corporation to pad a two-reel idea to five or six reels. That was made plain to me when I read Arron Hoffman’s script of “The Lust of the Ages.” That picture, of course, is by no means a comedy—it is a serious picture with a serious purpose. But there are rules that apply to comedy padding apply to drama padding. And I can assure you that there is not one superfluous foot in “The Lust of the Ages.” Parenthetically I might state that I modestly believe ‘The Lust of the Ages’ to be a picture of assured success, because it is a picture built around a factor that plumbs deep into economic existence. And Behind this basic dramatic theme—the lust for money—there is much of the spectacular.

It had no end of amusing and interesting experiences out in Utah during the filming of the picture. This can be easily appreciated when you know that whole flocks of sheep and herds of goats, cattle and horses were used in the making of the picture. The scenes in which the animals appear are those representing the period in the world’s progress in which no money was used—the time when the buffalo were used as a medium of exchange. Mr. Revier, I believe, is to be complimented on his handling these scenes, as well as the innumerable other spectacular episodes. Every single part of the whole subject has been done with the master craftsmanship—but I am not going to boast about the picture; I am going to abide by the precision rendered by the public after the evidence has been presented on the screen.”

Vivaciously then Miss Walker told us of a recent visit to a meeting of Chicago exhibitors. It could be seen from her demeanor no less than from her words that she was overwhelmed by the reception that had been accorded her by the exhibitors. She said that recently she had met many exhibitors and that they all demanded that she make new comedies. It is because of this request, from the exhibitors, Miss Walker said, that she is so anxious to get suitable comedy material.

KITTY GORDON RENEWS WORLD CONTRACT.

Kitty Gordon has signed a new contract with World-Pictures. Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World corporation when Miss Gordon and the pictures. It was six months ago for three pictures to be completed within that space.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plans that Miss Gordon, with Miss Gordon as star are “Forget-Me-Not!, “The Beloved Adventurers” and “The Divine Sacrifice.” the one last mentioned not having been published as yet.
State Rights Department
Conducted by BEN H. GRIMM

Superpictures Film Clearing House
Corporation to Buy Big Pictures and Sell Direct to Important Exhibitors in Different Territories—Collins Outlines Policy.

SUPERPICTURES, INC., has in preparation plans whereby the corporation will become a clearing house for big feature productions. Frederick L. Collins, president of the corporation, in announcing Superpictures' unique policy, states that the firm will proceed to buy the biggest pictures produced and sell them, whenever feasible, direct to exhibitors in different territories. The exhibitor-buyer will in turn book the picture in his territory.

The plan has been reached with a view to eliminating the exchange and cutting the costs of distribution. Overhead expense in maintaining exchanges often entails twice the profit, of the cost of production Superpictures puts forth, and it is by doing away with much of this expense that Superpictures is determined to make it possible for any exhibitor in any territory to sell for a reasonable price the best photoplays made.

"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins says. "They will be more than that—superpictures in quality as well as in name, sold at a fair price and backed by powerful publicity so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success. Exhibitors who show Superpictures will not only take in more money—"they will also make more money.

"We do not expect to become fabulously rich in the motion picture business. We are prepared to lose money on our first production. Generally, we will not deal with a man who makes a Superpicture and the exhibitor who shows it come first. They will take their profit and we will come last."

"But we will give the exhibitors the best possible chance to make any money from these pictures. We'll sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits."

"We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star' companies. And we've made money."

"However, we have decided that the plan nearest perfection is the plan in which the exhibitors pay a fixed price, instead of fixed cost, to pay. We are ready to act as a clearing house for any man who owns a production we believe to be of Superpictures quality. We will sell the big pictures to the big exhibitors who agree to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make money!"

"The exchange system is full of flaws. It cannot adjust itself to varying conditions; it fails to give the proper sort of service. The big exhibitor knows conditions in his vicinity, knows the smaller exhibitors and realizes what prices they can afford to pay and is able to help them select the best possible value out of a picture they buy. One exhibitor would rather deal with another than with an exchange, for the exchange can give genuine service. He has dealt with exchanges and knows, from experience, where they fail to satisfy the man who shows pictures. These faults he corrects in his own selling organization.

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THEI5 BUYS "THE CRISIS" FOR EASTERN PA.

Thei5 Production Company, with headquarters in the Orpheum Theater Building, Wilkes-Barre, Pa., has purchased the Eastern Pennsylvania rights to "The Crisis," starring Miss Flora Selig's "The Crisis." The picture will be given a three weeks' run at the Garrick theater, Philadelphia, beginning August 13. An augmented orchestra and a chorus of thirty persons will be added attractions at this run. After the Garrick showing the picture will be put on tour throughout Eastern Pennsylvania.

PIEDMONT ABSORBS HAWK COMPANY.

Piedmont Pictures Corporation has absorbed the Hawk Film Corporation and has moved from 1601 Broadway to new offices on the tenth floor of 727 Seventh avenue, New York. The activities of the company have been extensive during the past year. The companies acquired and the properties they have acquired since the firm recently closed the "Jimmie Dale" serial for Spain, Portugal, India, Burma, Ceylon, Dutch East India and Porto Rico.

THE MOVING PICTURE WORLD
July 28, 1917

State Rights Department
Conducted by BEN H. GRIMM

Superpictures Film Clearing House
Corporation to Buy Big Pictures and Sell Direct to Important Exhibitors in Different Territories—Collins Outlines Policy.

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"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins says. "They will be more than that—superpictures in quality as well as in name, sold at a fair price and backed by powerful publicity so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success. Exhibitors who show Superpictures will not only take in more money—"they will also make more money.

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The serial was produced by Monmouth and released in the country by Mutual. Piedmont also closed Fox films for Chile, Peru and Bolivia.
THE SOUL HUNDEE (Universal).—A Harry Carey three-reeler, with Harry as a Sally Sunday in a ranch town which he reforms. Elizabeth Janes is excellent in a child’s part. Fritzi Ridgeway is an attractive church organist. This is an excellent picture for children and adults. It ought to have a place on church entertainments. It has a strong moral tone. Reviewed at length elsewhere.

CAUGHT IN THE ACT (Victor). Week of July 23.—A two-reel subject, by Eugene H. Lewis, featuring Herbert Rawlinson and Nona Gerber. The former awakens in the morning, after a big spree. He is informed that he committed a triple murder the night before. Later it develops that he is the Fox. The plot is not particularly strong, but it is not obvious in character and holds the interest as it proceeds. There are also pleasing comedy touches throughout.

THE SORBETTE (Joker). Week of July 23.—A character comedy, by Tom Gibson, featuring Gale Henry and Milton Simms as a couple of "rubes." Grace Maroni is the lively adventuress who lures the young man away from the country sweethearts and some wallops occur. Later it all turns out to be a dream. This is well up to the average and will create numerous laughs.

CAUGHT IN THE KID (Joker), Week of July 23.—Bobbie Mack is the king, and Lilian Peacock the very interesting queen of the cannyans. Francy and Morante arrive in the island and after a narrow escape from being the buckaroos’ ingredient part of an audience. It may please the children and is generally fair.

His SPEEDY Finish, June 17.—A comedy reel based on the unsuccessful efforts of a young fellow to make himself a hero of the cattle town by too late for his own wedding. After incidentally becoming a hero the girl forgives him. An ordinary number, introducing a band of professional assassins who furnish some of the humor.

World Pictures.

A SELF-MADE WIDOW (Peerless), July 23.—Alice Brady has a lively part in this five-part photoplay, which has many amusing moments. It is reviewed at length on another page of this issue.

Miscellaneous.

CHARACTER AS REVEALED IN THE EYE (A Kay Co.), July.—This is the second number of the Terry Humor Interest series and gives a comprehensive view of character by the eye. Living evidence of the truth of the Jessie Fowler teachings are presented in pictures of Lincoln, Wilson, Pershing and others. A full review of the picture will be found elsewhere. On the same reel will be found scenes taken in Little Italy on New York’s East Side.

WILLIAM FARNUM IN "THE CONQUEROR" (Fox). The millions of admirers of stalwart William Farnum, the famous Fox Film star, may look forward with keen anticipation to the release date in September of "The Conqueror," a march of the photographed adventures of one of America’s frontier heroes, General Sam Houston of Texas. This big production was directed by R. A. Walsh, produced by the "M-G-M Motion Picture System" and other Fox pictures of extraordinary merit. In the course of its production "The Conqueror" was used of several thousand Indians, Mexicans active stock; the battle scenes, in which a hundred cannon were used, are tremendous; the love story is one of infinite charm and the dramatic action builds to a climax calculated to make every heart beat.

Farnum steps into the screen in the role of the celebrated Texas hero. In the picture Sam Houston is first shown as a diamond in the rough among the Cherokee Indians and indifferent to the call of his white brethren. But when he meets the Tennessee Rose, played by the lovely (Jewel) Carmen, Houston undergoes a complete change of form.

Among the other members of the supporting cast are such famous faces as Miss Muriel Ostriche, Charles Ruggles, Miss Alice Brady, Miss Clara Ward, Robert Denbar and Owen Jones. The principal Indian roles are played by the Sioux chiefs, William Eagle Shirt and Chief Birdhead.

Lillian Walker Wants Stories


By Ben H. Grimm.

THE most difficult thing to do while interviewing Lillian Walker is to listen to what she is saying. That is because she becomes so animated the pleasure of watching the play of her world-famous dimples, so far apart but at a direct gaze from her big, sleepless eyes, and so caught up in the thrill of "personals" that radiates about her, that one’s faculties have enough to do merely to catch his breath. But it was our duty to carry to the readers of the Moving Picture World the message of the girl who made the dimple famous, so we tried our hardest to listen while Miss Walker told us about "The Lust of the Ages," a twelve-reel picture directed by Harry Revier and produced by the Ogden Pictures Corporation, and about several other things.

Miss Walker’s most ardent prayer is for good comedy stories. She is at present in New York resting before beginning production of her next Ogden picture. But between resting periods she and her co-workers are scouring the land for good comedy stories.

"I would be the happiest girl in the world if I could have some good comedy stories," Miss Walker told us. "You cannot imagine how difficult it is to obtain suitable material to be able to make these films. Two-reel ideas are more or less plentiful; but it is not the plan of the Ogden Pictures Corporation to pad a two-reel idea to five or six reels. That was made evident to me when I read Arron Hoffman’s script of ‘The Lust of the Ages.’"

A picture, of course, is by no means a comedy—it is a serious picture with a serious purpose; the same rules that apply to comedy padding apply to drama padding. And I can assure you that there is not one superfluous foot in ‘The Lust of the Ages.’ Parenthetically I might state that I modestly believe ‘The Lust of the Ages’ to be a picture of assured success, because it is a picture built around a factor that plumbs deeply our economic existence. And besides the basic dramatic theme—the lust for money—there is much of the spectacular.

"I had no end of amusing and interesting experiences out in Utah during the filming of the picture. This can be easily appreciated when you know that whole flocks of sheep and herds of goats, cattle and horses were used in the making of the picture. The scenes in which the animals appear are those representing the period in the world’s progress in which no money was used—the time when the barter system was used as a medium of exchange. Mr. Revier, I believe, is to be complimented on his handling these scenes, as well as the hundreds of other spectacular episodes. From the standpoint of the whole subject has been done with the master craftsmanship—but I am not going to boast about the picture; I am going to abide by the decision rendered by the public after the evidence has been presented on the screen."

Vivaciously then Miss Walker told us of a recent visit to a meeting of Chicago exhibitors. It came from her demeanor no less than her words that she was overwhelmed by the reception that had been accorded her by the exhibitors. She said that recently she had met with a few exhibitors and that they demanded their money back from the comedies. It is because of this request, from the exhibitors, Miss Walker said, that she is so anxious to get suitable comedy material.

KITTIE GORDON RENEWS WORLD CONTRACT.

Kitty Gordon has signed a new contract with World-Pictures Brady-Made covering a full year from the current month. The present arrangement was made for a three-month period only and Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months at a specified salary, and it is this proviso that has been taken up. The three pictures under the old contract, "With Miss Gordon as star are ‘Forget-Me-Not,’ ‘The Beloved Adventurers’ and ‘The Divine Sacrifice.’" the one last mentioned not having been published as yet.
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The plan has been reached with a view to eliminating the exchange and cutting the costs of distribution. Overhead expense in maintaining exchanges often equals twenty-five per cent. of the cost of production Superpictures puts forth, and it is by doing away with much of this expense that Superpictures is determining, as a basis of position, why it can sell at a reasonable price the best photoplays made.

"Productions released by Superpictures will not be merely splendid features, satisfying the spectators," Mr. Collins says. "They will be more than that—superpictures in quality as well as in name, sold at a fair price and backed by public power so that an exhibitor will be positively assured that every Superpicture will be a super-box-office success. Exhibitors who show Superpictures will not only take in more money—they will also make more.

"We do not expect to become fabulously rich in the motion picture business. We are prepared to lose money on our first productions. Really, we expect to lose a fair man who makes a Superpicture and the exhibitor who shows it come first. They will take their profit and we will come last.

"We realize the manifest advantage any exhibitor has in the ability to produce his pictures, he will sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits.

"We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star' companies. And we've made money.

"However, we have decided that the plan nearest perfection is the one where what is sold is at a price for which we are ready to act as a clearing house for any man who owns a production we believe to be of Superpictures quality. We will see to the big exhibitor who is going to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make the big money.

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KING BEE SELLS MIDDLE WEST AND SOUTH

The Standard Film Corporation, of 1305 Walnut street, Kansas City, has contracted for the King-Bee Corporation's Billy West comedies. Mr. Theodore Zambreno, president of the Standard firm, is projecting a big advertising campaign for the comedies in the territory. Mr. Zambreno, president of the Westmen Pictures Corporation, of New Orleans, has purchased the comedies for Louisiana, Mississippi and Tennessee.

Century Comedy Rights Sold

JULIUS STERN, president of Century Comedies, has closed a deal with the Allied Picture Company, granting the latter exclusive rights to handle Alice Howell's comedy features, under the Century brand, throughout the United States and Canada. The Longacre Distributing Company will operate from the Mecca Building, New York, and will immediately begin establishing branch distribution offices throughout the country.

While the deal becomes effective at once, active operations in distributing Century subjects will not begin until about the first of September. Meanwhile the plans for circulating the comedies will be perfected and the branches will be made ready for business. The Century features were established some few weeks ago with Alice Howell the star of every comedy.

"Supercomedies," "Automaniacs," "Neptune's Naughty Daughter" and "Alice of the Sawdust," all personally directed, produced and edited by J. G. Blystone, have been subjects thus far released. The only theater where Century features have been shown is the New York Strand, on exclusive pre-release under arrangement with Managing Director Harold Edel. Therefore the product will be initiated throughout the country when the Longacre Distributing Company begins operations.

ERSTEN BUYS FILMS FOR NORTHERN JERSEY

Frank Gersten, a pioneer exhibitor, has launched into the state rights field with the purchase of two big features for Northern New Jersey. From his newly-opened exchange in the Breslauer Building, Camden, he has made bookings for his territory of "Redemption," with Evelyn Nesbit and her son, Russell Thaw, and George Loane Tucker's "I Bellow." Mr. Gersten announces that he is in the market to buy big features for Northern New Jersey. He is at present negotiating for a number of additional attractions, and he invites exhibitors to keep in touch with him. He states that he will confine his activities to the Northern New Jersey territory, and that each intensive co-operation with exhibitors will endeavor to give them service plus.

ILLINOIS MAN BUYS THREE IVAN FILMS

Frank Zambreno, who has spent the last two weeks in New York purchasing state rights for Illinois, concluded an agreement by which the Unity Photoplays Company becomes exclusive distributor of the new Ivan films, "Dyin' on the Dole," "The Surrender," "Two Men and a Woman," and the new Ivan super-feature, "Babbling Tongues.

The serial was produced by Monmouth and released in the country by Mutual. Zambreno also closed Fox films for Chile, Peru and Bolivia.
**Lincoln Cycle for State Rights**

Benjamin Chapin's Pictures Present Many Angles—Released Under the Master Title, "The Call to Arms."

The problem of state-righting a picture is a difficult one, because most pictures are not made in one way, but there is an occasional feature which allows an almost unlimited amount of repetition and use in many different ways, as well as in many different settings. Such a feature is considered by many to be a model state rights proposition is the Benjamin Chapin Cycle of Lincoln Photoplays, going under the general title of "The Call to Arms."

Five years of Benjamin Chapin's life have been spent in perfecting the Lincoln Cycle, which is meeting such success at the Globo theater, New York. Though Chapin has made efforts to catch many attention before the New York public, it is safe to say that one has not been seen the Lincoln Cycle in any of the cinema subject—years of discouragement and unemployment have been the lot of an undertaking impossible," Mr. Chapin went on unswervingly in his desire to bring the Lincoln character to the screen. His inspiration and guide for the America of future screen is the research of personal story, the idea of personal glory, making a supreme sacrifice in the realization of his life's work. It is an undertaking that this one great picture, Chapin has claims the title of his unwavering devotion to the work by having his creation represent as one of the motion picture's greatest contributions to the world of drama.

Nothing before seen in moving pictures has the same kind of appeal, and the picture's emotional qualities are such that the Lincoln Cycle is of sure value in bringing home the realization that in this land of freedom nothing is impossible—that the poorest boy can rise to the greatest height; and, above all, the character of Lincoln is set as the one high standard of true Americanism.

"The Cycle" consists of four separate features under as many titles—"My Mother," "My Father," "Myself," and "The Call to Arms." Each of these pictures could be regarded as a separate story, yet as a whole, when they are combined in the complete production, "The Call to Arms," the whole fits in together and carries the element of suspense throughout. The psychological aspect of the audience has evidently been taken care of by Mr. Chapin, because they are carried through each emotional phase in a way that makes them ready for the final one—fronting the touching scene of Nancy Hanks' death in the picture and the martyrdom of the master character of President Lincoln is seen through a splendid finish which is right in harmony with the times. As one critic declares, "It is a photography for every American, and every American should see it."

**Sol Lesser Handling King Bees in West.**

Sol Lesser, of San Francisco, has acquired the local state rights of the King Bee Billy West Comedies. He expressed himself as delighted with the quality of the films, which, he says, are among the funniest he has ever seen. Their money-making possibilities, in Mr. Lesser's opinion, are enormous, as the ability and popularity of the comedies are the result of the excellence of the supporting company, and the cleverness of the acting and production have been well established by the releases so far available.

Sol L. Lesser has a two-fold purpose in making his next trip East, which will bring him to New York about August 1. Firstly, to attend the convention of the National Organization of state rights buyers, now being held in Brooklyn by him, which take place on August 7; secondly, to purchase feature productions independently for his All Star Features Distributors, Inc., of San Francisco, Cal.

This develops the fact that Mr. Lesser's connection with the new enterprise in no way interferes with his intention to continue purchasing independently, as well as under the national organization.

**Hall's Sales Show Active Market**

Twenty-Three States Sold for "Bar Sinister"—Most of "Her Fighting Chance" Territory Also Closed.

With the purchase by M. H. Hoffman of a large block of territory for "The Bar Sinister," Frank Hall, who controls the whole East and the Mountain States, has announced that twenty-three states have been disposed of. Territory includes New York, New England, and New Jersey, and the Middle West, including Ohio, Pennsylvania, Virginia, Maryland and District of Columbia in the East; Illinois, Michigan, Indiana, Texas, New Mexico, Oklahoma, and Arizona in the West; Alabama, Mississippi, Missouri, Kansas, Iowa, Nebraska, Wisconsin, North, South and West Dakota, California, Nevada and Arizona are also among the states released. Hall has left no stone unturned in his efforts to sell to this picture. While negotiations are now pending for additional states, New England, New York, New Jersey, the Middle South and the Middle West have all been sold in a short time.

The rapidity with which territory for these two features is being bought, in spite of the Summer season is, according to Frank Hall, conclusive proof of the excellent condition of the market. "My experience while dealing with exchange men regarding the rights for 'The Bar Sinister' and 'Her Fighting Chance,'" adds the distributor, "has led me to the belief that we are entering upon an exceptionally prosperous season and I am laying my plans accordingly. Hall's exchange sales are justified in preparing for a banner year and producers with special pictures of real merit are having no trouble disposing of them at a legitimate profit."
Showing of “Persuasive Peggy” Soon
State Rights Buyers, Exhibitors and Peggy Hyland’s Admirs Write Daily About Mayfair Production.

EVER since M. A. Schlesinger announced his first Mayfair production, “Persuasive Peggy,” with dainty Peggy Hyland as the star, the trade has anxiously awaited the trade showing of this picture. Letters by the score have come to Mr. Schlesinger, president of the corporation, from exhibitors and state rights buyers all over the country, asking about the story under way and making sure that their name would not be overlooked when the invitations for the trade showing were issued. Within the next week or so Mr. Schlesinger plans to announce the date and place of this showing.

“Persuasive Peggy” is now completed and the arrangements for the showing well under way. The waiting experienced by the state rights buyers and exhibitors will be

Scene from “Persuasive Peggy” (Mayfair)
well repaid, it is reported, for every detail of the production has received the greatest attention and nothing has suffered through the haste sometimes prevalent in motion picture saloons.

Maravene Thompson, author and co-scenario writer of the charming story which ran serially in magazine form before being published as a book, has invited many fellow-authors to be present, and although the names of these literary luminaries have not yet been announced, the gathering promises to be a stellar one in every way.

Miss Hyland not only plays the title role in—her first Mayfair production—but as well has given her undivided attention from the day she signed her contract with the corporation. Time and time again she was able to suggest some human touch which, through letters from her admirers, she knows will please. This correspondence, also, has proven just how anxiously the public is awaiting the release of “Persuasive Peggy,” for every mail brings inquiries.

NEW “MUTT AND JEFF” SERIES READY.
The first of a new series of “Mutt and Jeff” Animated Cartoons was released on Monday, July 9, and there will be a new one each week hereafter. Bud Fisher, the creator of these characters, ceased releasing them about three months ago in order to accumulate a reserve supply, thus affording him an opportunity to improve the animation and the humor as well as the quality and finish.

CUMMINS CLOSES JAPANESE DEAL.
Samuel Cummins, of 1476 Broadway, New York, has sold for Hiller & Wilk the rights to Japan for “Defense or Tribute.” The purchaser was Kasauro Kabayaishi of Tokio, Japan. Mr. Cummins has been specializing recently in the foreign field and has met with considerable success. He has also made several domestic sales recently.

ADS PREPARED FOR “GARDEN OF ALLAH.”
The Selig company has prepared a complete line of advertising material to accompany “The Garden of Allah.” There is a complete line of one, three, eight and twenty-sheet posters, press sheets, ad cut sheets, special folders, slides in colors, heralds, lobby display cards and photographs of portraits and scenic cuts, lobby display frames and pictures in colors, etc.

“REDEMPTION” TO RUN IN LOEW THEATERS.
Contracts have been signed for the showing of “Redemption,” featuring Evelyn Nesbit and her son, Russell Thaw, in all the Loew theaters; also the Proctor houses. Coincident with this announcement comes the further information that but little territory is open for the picture, which was produced by Julius Steger and John A. Golden.

Export and Import Gets More Films
Several New Productions—Two With Lyda Borelli—Received From Abroad by Ben Blumenthal.

PLANS that have been held in abeyance for some time owing to the uncertainty of steamship sailings are now ready for market introduction by Ben Blumenthal, head of the Export and Import Company, which is exploiting “Robespierre” and “Ivan the Terrible” in American territory. Last week a steamer brought several negatives in among them being three of seven-reel productions founded on famous literary works. Lyda Borelli, the international star, plays remarkable roles in two of them, and Mr. Blumenthal has at once set to work preparing them for the market.

Among the new attractions to which the concern has acquired the rights is a six-reel drama with Lyda Borelli, entitled “From the Great Beyond.” This is founded on the novel “Malombr,” by Antonio Fogazzaro. It is built on psychic lines, and Lyda Borelli plays the role of a girl with two souls. On the arrival of the print it was placed in work for titling, but the subject of metempsychosis stumped the would-be titlers completely. Other channels were tried out; finally the services of Leon J. Rubinstein were contracted for. He interpolated a set of titles which reduce the scientific elements of the picture to the easy understanding of the layman.

Mr. Blumenthal has been holding a series of conferences with state rights buyers relative to “Robespierre” and “Ivan the Terrible,” and it has practically been decided that both are to go into a Broadway theater for a run. It will soon be announced that they will open the season at first class houses which have never before offered a film attraction. The purpose of this is that both “Robespierre” and “Ivan the Terrible” will be given a run for profit, instead of the common practice of using the metropolitan engagement, at a loss, to inflate the value of territorial rights. Mr. Blumenthal proposes to put both over for a successful run, and the first two weeks will decide about similar engagements in other cities.

CHICAGO LIKES “THE DEEMSTER.”
W. J. (Billy) Dunn, contracting manager for Warren & Clarke, the big out-door showmen who bought the rights to “The Deemster” for Illinois, Indiana and Wisconsin, has signed contracts with Lublenger & Trinz and Alfred Hammer, these two big Cook Company operations. “The Deemster” is now literally sweeping Chicago. Ten prints are working daily in the Windy City.

Mr. Warren, senior of the firm, reports astounding results with this, his first venture in the state rights field, and announces his willingness to buy other big features. Hired organizations equipped to handle the biggest attractions on the market.

“BABBLING TONGUES” (Ivan).
Ivan Film Productions announces the release at an early date of “Babbling Tongues,” with James Morrison, Grace Valentine and Arthur Donaldson in the leading parts. This

Scene from “Babbling Tongues” (Ivan)
Manufacurers' Advance Notes

Paramount "Star Series" Subjects
Subjects Featuring Sessue Hayakawa, Vivian Martin and Louise Huff Are Announced.

The first production in which Sessue Hayakawa, celebrated Japanese actor, will star under the new Paramount "Star Series" selective booking system of release, an adaptation of Wallace Irwin’s popular Japanese school boy stories, has been chosen under the title of "Hashimura Togo." The adaptation was prepared for the screen by Marian Fairfax. William C. De Mille directed the production. The cast which has been selected in support of Mr. Hayakawa includes Margaret Loomia, Tom Forman, Raymond Hatton, Walter Long, Ernest Joy, Mabel Van Buren and Florence Vidor.

"Little Miss Optimist," which was written especially for Vivian Martin by Gardner Hunting, and was prepared for the screen by the author, will be Miss Martin’s first production under the new Paramount "Star Series." Robert Thooby was in charge of the staging of the picture, which will be released late in August. In the cast which supports Miss Martin are Tom Moore, Charles West, Ernest Joy and Helen Bray, who have appeared in previous releases of Paramount Pictures.

"The Varmint," an adaptation of Owen Johnson’s famous Lawrenceville stories of the same name by Gardner Hunting, will be the first production in which Jack Pickford and Louise Huff will appear under Paramount’s new "Star Series." Theodore Roberts appears in the important role of "the Roman." The production was staged at the Morocco studio under the direction of William H. Taylor. Jack Pickford is, of course, John Humperdink Stover, the effervescent and extremely "fresh" young man whose remarkable activities at the Lawrenceville school earned him the incomplimentary name of the Varmint.

Edward Walton and Maggie Breyer, who will be seen in a forthcoming Triangle play now in production at the Yonkers studio under the supervision of Allan Dwan, are both "old-timers" whose character parts have made them famous on Broadway.

"OUR BOYS" (Essanay).
Here’s a short picture especially constructed for a children’s program. It is a Black Cat feature and presents little Ellis Paul, six years old, in the leading role. Nearly 100 children make up the supporting cast. The story takes you back to grade school days, and unfolds a schoolroom romance. It will bring back memories of happy childhood.

Scene from "Our Boys" (Essanay).

"DOUBLE STANDARD" WRITTEN BY BRAND WHITLOCK.
Brand Whitlock wrote the story entitled "The Double Standard," which will be released by Universal on July 23, under the Butterfly brand. A strong cast, headed by Roy Stewart and Joseph Girard, adds effective characterization to a plot that drives home a powerful social message.

The famous American minister to Belgium tells the story of the test that comes to a newly-elected city judge, who has promised to administer the law without fear or favor. He is especially interested in the regulations affecting the dives and cabarets of the city. His wife’s two brothers—one a prominent editor and the other a bishop—have both worked hard to elect John Fairbrother to office. They cannot understand the young judge’s intense interest in these unusually tabooed questions. Still, both agree to stand behind him.

The occasion rises sooner than any of them had expected. On the following day, when Fairbrother takes his seat on the bench for the first time, two young women, taken in a raid on Johnson’s café, a local resort of unsavory repute, are brought before him for sentence. The judge demands to know the names of the men who were in the company of the girls at the time of their arrest. He is shocked to discover that one is the son of the editor, while the other is the nephew of the bishop. He demands that the men shall be obliged to stand trial with the girls. This causes much consternation, but the judge finds a way to smooth out the dilemma and at the same time points out a fairer method of solving the "double standard". Phillips Smalley has produced the story with his customary skill.

Scene from "The Double Standard" (Butterfly).

CONCERNING O. HENRY STORIES.
With the steady production of O. Henry photoplays, the first comprehensive endeavor to film this great American short story writer’s works, is reaching the completion of its first stage. Four releases are just now being filmed for distribution by General Film in August, which will complete twenty subjects of two-reel length as the first series of O. Henry picturizations.

At the studio in Brooklyn two directors are now at work on the last four subjects of the two-reel series, the subjects being "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road." Thos. R. Mills, who has directed most of the O. Henry releases, is being relieved by Martin Justice, whose work is just now being seen in "A Departmental Case" and "Little Specks in Garnered Fruit." Mr. Mills, it is expected, will hasten to the coast to do some of the O. Henry stories that are laid in Western surroundings.
Origin of "Stingaree"

Australian Believes Author Hornung Was Inspired By Famous Kelly Gang of Bushrangers.

THERE'S no doubt in my mind that Hornung, the author of the "Black Beauty" novels, got his idea for the famous Kelly gang, declared Frank Boyd of Melbourne, in commenting on the series to a Kalem official. Mr. Boyd, who thoroughly admired the Australian gold mines, saw an episode of "Stingaree" at a New York theater and, having but a short stay in this country, he called at the Kalem office, where several episodes as yet unreleased were run for him.

"It is not likely that you know the Kelly gang as well as we do here in Melbourne, but they were the most notorious outlaws in all the bushranger-infested country. Their operations took place in Victoria, largely in the Strathbogie ranges, and there was then a large tract in that section known as the 'Kelly Country.'

"These men were not blood-thirsty bandits. In fact, many of them were as gallant as your Stingaree. The leaders were Dan Kelly and Robert "Old Red" Boyd and Steve Hart. Their first lawless act was 'cattle duffing,'

the Australian for misbranding. Cattle owners, however, did not regard the offense as seriously as did your early Westerners who hung rustlers. In this case they called the mounted police, who sent an officer named Fitzpatrick to break up the operation. The police officer was called Mr. Kelly. Ned Kelly appeared and in a fit of anger shot the trooper in the leg. This headed off a feud between the troopers and the Kelly gang. Then the Kelly men became fugitives, with a price on their heads—just as you have pictured Stingaree and Hopewell.

"It is a well-known fact," continued Mr. Boyd, "that the Kelly brothers were unusually chivalrous. Frequently they aided the woman in distress and they were continually suppressed, their men who would take advantage of defenseless station keepers (ranchmen) and travelers.

"No doubt Mr. Hornung, who created Raffles and Stingaree, heard of the Kellys' adventures when he was in Australia, and spun his romances from these incidents, for the Kellys were types entirely different from the vicious Morgan families.

"A series of bandits of Victoria, and at one time Hall and Jardine, were in the Kellys' wake. We had bushranger wars in the bush of Australia, in Australia, and spun his romances from these incidents, for the Kellys were types entirely different from the vicious Morgan families.

Mr. Boyd, who was raised on an Australian ranch and later became a miner, is not unfamiliar with the trips and adventures of the defenseless station keepers (ranchmen) and travelers. He is particularly interested in the second episode of Stingaree. He has been told that when the British high commissioner visited Mr. Kelly, he was entertained. The Kellys were on parole, however, and the commissioner was warned to call on them only in case of emergency. "I knew the jackaroo type well in my early days," he remarked. "The jackaroo is similar to your American tenderfoot and is usually the young and uneducated, in a position to be pensioned off by a wealthy father in England, and at our station the hands were not lacking new pranks to play upon the newcomers."

Mr. Boyd, who is en route to London, having traveled across the United States, is an ardent picture fan, and is one of Melbourne's first advertisers when American theatrical productions come to his city.

UNUSUAL EVENTS IN LATEST ANIMATED WEEKLY

Several topics of unusual news and pictorial effect are covered by "The Animated Weekly," which has recently doubled its circulation among first-run exhibitors.

One of the most striking scenes shows the recent elevated railway wreck in Brooklyn in which twenty-nine people were injured, while forty more miraculously escaped. The cameraman of the Animated Weekly happened to be near at hand when the accident occurred, and succeeded in getting a picture of one of the cars falling to the street.

A scene of remarkable views taken at an American Aviation Camp shows one of our new scout aeroplanes in action. This is the smallest and fastest air-motor that has yet been made. It is shown rising from the ground with a start of less than fifty yards, and is then followed through various fighting tactics by the Universal cameraman who made his pictures from an accompanying machine. The captions explain the work of this latest of Uncle Sam's "speed eagles" are clear-cut and picturesque as they point out the advantages of this brand new aviatorian.

Scenes incident to the reopening of Minneapolis as a commercial deep water port are also worthy of mention. These show the arrival of the U.S. Coast Guard at the station, which have just been cleared for traffic with New Orleans after a period of fifty years.

SELZNIK HAS CLEVER TRAILER.

Lewis J. Selznick has just adopted a new idea for advertising his pictures. He is planning a trailer, similar to the one illustrated above, to present to exhibitors playing Selznick-Pictures, and the series, the first of which has just been sent out to the Selznick exchanges, is called "Little Journeys." The Pictures Studio has been working on it for several months.

This novelty is a unique elaboration of the "trailer," which has latterly been employed by Selznick-Type Studios in flashing a few scenes, to stimulate curiosity in a coming production, the Little Journeys show the pictures being made, the director's personal glimpses of stars, and other little touches of studio life.

QUAINT ISLANDS PICTURED IN GAUMONT'S "TOURS" NO. 39.

Give us "something different" is always the cry of the motion picture spectator. At times the exhibitor is in despair, not knowing how to gratify this insatiable demand. It is here that Gaumont single reels come to the rescue. They are edited with the one idea of giving always "something different" and "something interesting." Take, for example, Gaumont's "Tours Around the World" No. 39, the current issue. It has three highly entertaining subjects, pictures of places that have been practically little more than names to the American people. Yet the curiosity to know these places is pleasurably aroused the minute the names are flashed upon the screen. It is this ability to arouse and hold pleasurable interest that makes these Gaumont pictures so valuable.

The pictures in "Tours" No. 39 are of Marken, an island in the Zuider Zee; Majorca, a Spanish island of the Mediterranean, and La Grande Chartreuse, where for centuries the celebrated liqueur was made. These European places have other customs, other scenery, and other peoples than our own, and upon the screen they prove just the bright spots that exhibitors often need to rescue their programs from dullness. Exhibitors can count upon Gaumont pictures always giving their patrons what they want. They bear repetition, and as those who see them are their best advertisers, it is always well to run a Gaumont single-reel more than one day.

TRIANGLE EXTENDS STUDIOS.

The Triangle Film Corporation has purchased sixteen acres adjoining its plant at Culver City, California, for the purpose of making improvements that will more than double the producing capacity of the studio. Also there have been made additions to the playing force, new directors, performers and cameramen.

According to announcements extensive building operations are planned, and it is reported that Triangle, within a year, will have centered all of its Western activities at the suburb of Los Angeles. The present Culver City plant comprises eleven acres. It contains several great concrete and glass stages, a property building filled with $200,000 worth of furniture and other properties; film factory, planing mill and carpenter shop, wardrobe building, administration building and miscellaneous structures valued at more than $3,000,000, not to mention the 1,800-acre ranch at Hartville, which is used for exterior location work and "Western" productions.

With similar improvements erected upon the recently-purchased sixteen acres ample accommodations will be provided for the ever-expanding companies. The capacity of the present Triangle plant is sixty companies, and the factory can produce 50,000 feet of film daily.

PREPARING SEPTEMBER L-KOS.

General Director J. G. Blystone, of L-Ko Comedies, is finishing a group of comedies for release through Universal exchanges on the program of comedies directed by Dick Smith, Vin Moore and Noel Smith for September circulation. Each of these directors has turned a subject back to Mr. Blystone to be edited and finally approved for release.

"From Ranch to Riches" has been completed by Vin Moore, with Myrtle Sterling, Kathleen Emerson and Al Forbes leading the movement. "The Prop's Revenge" is a theater comedy, deploring the revenge of the property man, who sets out to make life miserable for Gladys Varden, Walter Stevens and Harry Griffith. Noel Smith directed this one. "Street Cars and Carabinees" is a Dick Smith release, featuring Bob McKenzie, Eve Novak, Chester Ryman and Eddie Barry. The August L-Ko's have already been announced.
Mary Fuller in Universal's Latest Schedule

Appears With Herbert Rawlinson in "The Beautiful Impostor"—Stirring Drama and Sparkling Comedy Enliven Features on Big "U" List.

N IN ADDITION to "The Double Standard," a Butterfly picture released July 23, 1917, (seven reel), that has been bingemonies and current events, including the latest episode of "The Gray Ghost," the new mystery serial, "The Hammer of Heaven," a Seaboard thriller with an interesting comedy setting will be released. This picture, directed by J. B. Picture Sullivan, has been well-received and is expected to realize the company's hopes. Forty additional scenes are planned for the series, making it a financial success. The location of the scenes are in beautiful mountainous regions of the western states.

In "The Hammer of Heaven," the hero is a small town blacksmith who becomes involved in a series of adventures that lead him to a position of power and influence. The picture is shot in the picturesque mountainous regions of the western states, providing a beautiful backdrop for the story.

Francis X. Bushman and Beverly Bayne Have Begun Work on "The Compact," a Seven-Reel Feature.

FRANCIS X. BUSHMAN and Beverly Bayne have begun work on a new seven-reel feature for Universal, "The Compact," under the direction of Edwin Carewe, assisted by Harry Franklin. As is the case in all Metro productions of de luxe, this wonder- ful motion picture has been made for exhibition only in selected theatres. The photoplay is Albert Shelby Levin's adaption of Charles A. Logue's original story, "The Compact." The picture, with Francis X. Bushman as VanLyke Moore, with a page in the blue book of New York, but of a type totally unlike the popular conception of a New York society man, for Moore can fight, he can shoot, and he is every inch a type of man that has made the West what it is today. The scene of the story is laid in Red Gulch, Arizona, where the silver mine is located. The majority of the scenes are taken in the open, for "The Compact" is a big open-air story in which the popular co-stars will be seen in roles that will not only hold their old admirers, but will win for them many new ones.

"ONE TOUCH OF NATURE" (K-E-S-E).

John Drew Bennett, godson of the famous actor, John Drew, is starring in "One Touch of Nature," a comedy-drama, produced for release through George Kleine's K-E-S-E organization July 30. The play is from a Yale '08, and aside from being a splendid actor is noted as a baseball player and all-around athlete. He possesses many of the traits and has many of the characteristics of the role he is playing. Manager John McGraw of the Giants is in the cast supporting Mr. Bennett in "One Touch of Nature," and has quite a problem in getting him between baseball games. He has the same chance of being cut as the first baseman, but McGraw gets tired of managing the New York Giants he can always find work as a film actor, judging by his success in "One Touch of Nature."

Vietor Cain has the opposite leading part to Mr. Bennett. She will be best remembered as having scored successfully in "Dorothy," and was a star in "Sir Harry," and "The Glimpses." The latest picture is "One Touch of Nature" and acting the role of Dora in "The Marriage Market," and also Lucy in "The Girl of My Dreams." The production is under the direction of Francis X. Bushman, who has been approved by the Motion Picture Supervision of Universal.

The star, John Drew Bennett, will be remembered by motion picture theater patrons as having played opposite Lillian Walker in "The Blue Envelope Mystery."

LOU MARKS IN SLAPSTICK SERIES.

Lou Marks, recognized in the profession as one of the foremost acrobatic somersaulters, who formerly saw service under many of Mack Sennett's Keystone directors and who achieved fame in that company's laugh producers, is back again by the latest film from Universal Corporation in a series of original slapstick comedies to be directed by Frank P. Donovan, who brought comic marks here from the West.

The first offering is entitled "His Watery Waterloo," written by Jack P. Donovan, and has a cast of lovable people. The story is laid around a seashore resort and the opportunities for trick photography and real funny situations are numerous. The comedies have been contracted for by one of the standard programs, with the first release scheduled for the middle of July.

"SPARKLE" COMEDIES FOR MASBAUM.

General Film won quite a significant little victory in Philadelphia, the evening of the other day when it was announced by the Stanley V. Masbaum board of critics, its "Where's My Nightie?" one-reel comedy was elected for booking. This is the first of the new series of comedies being distributed by General, the Sparkle brand produced by the Jaxon Film Corporation. "Where's My Nightie?" made an instantaneous impression and has been booked solidly for three days at the Stanley theater by Masbaum.

TWO NEW RAY COMEDIES.

The Johnny and Emma Ray comedies are continuing steadily in production. Two new ones are now being listed by General Film and are intended for release in the near future. "A Leap in the Dry Mix-Up" and "A Peaceful Flat" in one Johnny Ray affects the disguise of a Chinaman for lauging purposes and in the other he goes abroad as a mining miss.
Paramount Ready for Big "Star Series" Drive

Adolph Zukor Declares His Organization Has Now Reached Point Where It Is Ready to Begin Work.

WITH the approach of August 5 and the inauguration of the new "Star Series," it is apparent that the current Players-Lasky productions, which goes into effect upon that day, interest centers on the plans which are being formulated and developed by Mr. Zukor and his associates.

Realizing the big value of organization, Mr. Zukor, in preparing for this new arrangement, has surrounded himself with a distinguished cadre in every department. As a nucleus for the newer organization he has added to the existing organization the creative genius of David W. Griffith; the organization of the film laboratory by Thomas H. M. and Mark Bennett, creator of the celebrated Keystone comedies.

The other noted directors active in the studios are J. Searle Dawley, Frank Reicher, Robert Vignola, Joseph Kaufman, Marshall Baur, Romaine, George Melford, William C. DeMille, William H. Taylor, Donald Crisp and Marshall Neilan.

"With the coming of August 5 we are going to embark upon a new era of production and distribution which will be unparalleled in screen history," declared Mr. Zukor, in commenting upon the vast organization which he has been gradually assembling about himself. "We have never had an opportunity to begin real work. Everything that has gone before has been in the nature of preparation. With August 5 we start our real drive, a drive that is intended to put new life into this vast motion picture business and to raise to a far higher plane than that which has been attained hitherto the standards of screen production and presentation.

"THE STREETS OF ILLUSION" (Pathé).

The insistent demand of exhibitors for pictures starring Gladys Hulette has resulted in the release by Pathé of "The Cigarette Girl" on July 8 and the announcement that the latest of the Carnaby" will be released July 22 and "The Streets of Illusion" August 12.

"The Cigarette Girl" is a delightful, original story by Philip Barolomea, the noted playwright, whose first Pathé Gold Rooster play, "The Cigarette Girl," was enthusiastically received.

Like all of Gladys Hulette's Pathé-Astra features, "The Streets of Illusion" was directed by William Parke. A feature of this picture is the inclusion of a number of period touches to Gladys Hulette, William Parke, Jr., J. H. Gilmour, Richard BarhamWelsh, who has made a hit as Marguerite Clark's leading lady in "The Streets of Illusion," is present. Grey, Kathryn Adams and the wonderful child actor, Gerald Halsey.

The picture tells the story of a little girl to whom the world was a beautiful place, who saw only the silver lining of the dark clouds, for she lived in the streets of illusion. It is filled with human interest, comedy touches and highly dramatic moments.

THE WEEK'S WORK IN FOX STUDIOS.

Dustin Farnum is now busily at work on his fourth subject for the William Fox productions. "The Spy," by George Bronson Howard, has been selected as the story. Winfred King, known for his leading parts in Warner Brothers' pictures, Charles Clary, Howard Gaye and William E. Lowry, Richard Stanton is directing.

Mr. William Fox says that Dustin Farnum's four pictures—"The Scarlet Pimpernel," "Durand of the Bad Lands," "North of Fifty-three" and "The Spy" will be released this fall. A remarkably fine cast is under the direction of C. M. and S. A. Franklin. This film has an Arabian theme, and already hundreds of carpenters are at work on the sets in Hollywood. Cars are being erected gigantic interior and exterior settings for the production.

Recently the Foxfilm comedy department announces that William Louis, the well-known heavyweight of a dozen or more features, will be under the direction of Charles Reisner and is thusforth.

Winifred Westover is also an addition to the players in the Sunshine comedies which Harry Lehrman makes. Miss Westover was born in San Francisco, and has spent almost all of her life in California.

Triangle Completes Kiddie Feature

Thelma Salter Starred in Fantastic Fairyland Play, "In Slumberland."

A SPECTACULAR kiddie feature, "In Slumberland," which is said to surpass in elaborate development of scenic and lighting effects any picture ever produced by Triangle, has been completed for release the last week of this month. Thelma Salter, the seven-year-old actress, is presented as the star of this production. She is supported by Georgie Stone, who will be remembered as the leader of the Triangle kiddies in several Fine Arts plays. Several hundred children and a large company of professional dancers appear as elves, fairies and gnomes in the fairyland scenes, for which fantastic sets, representing crystal grottoes, huge tassels and glittering fairy assassins were devised by Director Irvin Willat, who has also originated some new lighting arrangements to provide the ethereal atmosphere desired for those scenes in which Thelma sings theland of dreams.

Scene from "In Slumberland" (Triangle).

GOLDWYN SIGNS BIG BILLPOSTING CONTRACT.

Goldwyn Pictures Corporation has signed contracts for a nation-wide billboard campaign to be made during the summer and fall months throughout the United States and Canada.

The extent of this campaign to back up the local exhibitors of Goldwyn pictures and to further attention upon Goldwyn stars will be understood better by stating that extensive postings will be made in every town and city of 5,000 population or more.

A remarkable twenty-four sheet, pronounced to be one of the most distinctive pieces of paper ever designed and executed in a lithographic manner, will be the basis of the poster. There will be a monthly change of copy with other equally distinctive papers to follow.

The purpose of Goldwyn's new campaign is to work as a group of painters. It is of a type that will become a noteworthy decorative attraction. The posting contract calls for an expenditure in excess of $198,000. The posters will carry artistic likenesses of stars. Goldwyn has yet another advertising phase of nation-wide scope that soon will be exploited.

AMERICAN TROOPS REACH FRENCH FRONT.

The readiness of preparations by American soldiers is almost as surprising to Americans as it is staggering to Germans. The Gaumont-Mutual Weekly No. 133, the current issue, shows a regiment of Americans reaching the French front. That there they are close to the first-line trenches is evident from the care with which they are seen testing their gas masks. A chem will go up every time these pictures are shown, doubling in intensity as the Stars and Stripes are hoisted beside the Tri-Color of France.
Triangle Announces Coming Productions

Outlines Program for July and August—"Sudden Jim" Coming on July 22.

THE month of July has been one of the most notable in the history of Triangle, according to an official of the company. He points to "The Flame of the Yukon," produced under the direction of Charles Miller from an original story by Monte M. Katterjohn, as an example.

"Sudden Jim," not only one of the most widely read stories of the day, but also one of the most convincing pictures of American life, will be released on July 22. It illustrates the company policy to maintain a balance of star, story and production. It was produced by Victor L. Schertzinger. Charles Ray, who has appeared in all of the plays directed by Schertzinger, heads the cast.

"The Sawdust Ring," a story of circus life by L. V. Jefferson, has just been passed on by the executive board. Bessie Love in this picture is said to prove a revelation.

"In Slumberland," a kiddie feature starring Thelma Salter, was released July 23, with elaborate scenic effects.

The stars on the Triangle program for August include Olave Thomas, Louise Glaum, Bessie Barriscale, Bessie Love, William Desmond, Enid Bennett, Wilfred Lucas, Elida Millar, Jack Devereaux and Veta Searl.

The features for the week of August 5 are "The Food GAMBLERS," a drama that drives home some pertinent truths of present day conditions. It was produced under the supervision of Allan Dwan, with Wilfred Lucas and Elida Millar in the leading roles. Olave Thomas, star of "Macadp Mugde," is featured in "An Even Break," written and directed by Albert Hillyer. It is a comedy-drama. Magnificent settings, depicting Broadway roof gardens and cafes, and a company of more than four hundred people were employed in the production.

Louise Glaum in a distinctly new type of part will appear on August 12 in "Golden Rule Kate," produced under the direction of Reginald Barker. William Desmond in "Master of His Home," directed by Walter Edwards, shares honors with Miss Glaum on the week's program. Alma Roschen appears in his support.

Bessie Love will reappear on August 19 in "Wee Lady Betty," a modern story of old Erin, produced under the direction of Charles Miller. Enid Bennett in "They're Off," directed by Roi Nett, will also appear the week of August 19.

"Wooden Shoes," a story of Dutch life, will be a feature of August 26. "The Jinx Jumper," an Allan Dwan production, with Jack Devereaux and Veta Searl, will be on the same bill.

Among the stars of September productions are William S. Hart, Charles Ray, Dorothy Dalton, Margery Wilson, Bell Bennett and Winifred Allen.

WILLIAM RUSSELL IN "THE GREAT STANLEY SECRET."

William Russell appears in a most sensational role in "The Great Stanley Secret." The second and last chapter in a two-chapter drama, the first episode of which—"The Gypsy's Trust"—will be released by the Mutual.

Russell has been starred. Russell and Sloman have developed a high degree of teamwork, the evidence of which has been clear.

The opposite Mr. Russell in "The Great Stanley Secret" is Charlotte Burton, now Mrs. Russell. Their romance has been culminating, and their love-making was at its height during the production. Russell and Sloman have developed a photographic style which is different and unusual, but he executes it with remarkable ability.

The wretched scene has been pronounced one of the most artistic and realistic photographs ever attempted in the field of photography. It took hours to prepare for the smash and the filming of the burning wreckage was a remarkable bit of night photography.

"SKINNER'S BABY" (ESSANAY)

Following the success of "Skinner's Dress Suit" and "Mather's Bubble," Essanay is shortly to release a third picture in this series, the title of which will be "Skinner's Baby."

'Bryant Washburn,' creator of the screen version of Skinner's Baby, again appears in that role. The original cast, headed by Hazel Daly as Honey, forms his support. By special permission of Henry Irving Dodge, the author of the book, the scenario was written by Harry Beaumont, who has directed the former pictures. Mr. Beaumont is producing the forthcoming ones. He, also, ' producer of the present drama, introduces a new member of the famous family.

Filming of "Skinner's Baby" will be completed within a few days and the trade shows the picture timing this run at all branch offices of the Klein-Edison-Selig-Essanay immediately afterward. The picture will be released August 6.

"A DAUGHTER OF THE SOUTHLAND" (SELIG).

"A Daughter of the Southland" is a Selig two-reel drama of the days of 1860-65. It deals with the story of a Southern girl for a Northern naval officer and of her loyalty to him despite the fact that he was with those that were fighting her country. The marked battle between the Monitor and Merrimac is reproduced in the action of this drama. The details are not only of absorbing interest carrying a succession of thrilling scenes, but the interaction between the Monitor and Merrimac was the first engagement between ironclads and revolutionized the naval art of the world. Merrimac vessels and inaugurated the steelclad battle ship. Some very good photography and scenic effects are introduced during the course of the action.

MANAGER MCGRAW IN K-E-S-E RELEASE

John J. McGraw, manager of the New York Giants baseball team, is perhaps the best-known man in sports today. His aggressiveness and splendid leadership in connection with the Giants has won for him extended popularity. This popularity will be an asset to exhibitors who book "One Touch of Nature," released through George Eastman who distributed "The Man of 20," because McGraw has a rather important role in the picture and is numbered as one of the cast. Most of the scenes in which McGraw was filmed were taken at the Polo Grounds, New York City. "One Touch of Nature," was written by Peter B. Kyne for the Saturday Evening Post. The picture was made at the Fox studios, starring the great McGraw, John Drew, the famous actor, is the star, and the woman lead is by Violet Cain.

HERALDS FOR "ALMA, WHERE DO YOU LIVE?"

Something really new in heralds has been provided by the Newfields Producing Corporation for their six-reel super-feature, "Alma, Where Do You Live?" starring Ruth MacTamman. A few years ago the song hit from the original stage presentation had worn out its welcome—everybody could "sing along with" Alma. Sweet Alma, Where Do You Live?" So, as an advertising stunt, Newfields have reproduced words and music of the song on their heralds—so that everybody can "try it on their pianos." This will serve to link up the advertising of the picture with the fame of the musical composition. As nothing could bring a new musical phase of the advertising has been carried out in every particular, and the original score adapted to the film.

COHAN FILM OFFERS NEW TYPE OF STORY.

Artcraft promises something entirely new in way of photo-play stories in its George M. Cohan production, "Seven Keys to Baldpate," just completed under the direction of Hugh Ford. The stage version of the play, which was a "mystery farce" offered a distinct novelty to the theater and that it should have this same effect on the screen is by no means certain. The world of the motion picture and the great demand for novel film stories, is readily apparent. Although the new Cohan picture was originally scheduled for later release, as a result of the many requests for another production presenting this popular actor-author-producer, it will be shown publicly commencing early in August.
Mary Miles Minter Heads Mutual

Featured for the Week of July 23 in "Melissa of the Hills"—Other Subjects Scheduled.

MARY MILES MINTER heads Mutual's schedule for the week of July 23 in "Melissa of the Hills," a five-reel with a Southwestern flavor. She plays the role of the "angel daughter" of the circuit rider. On the same date Mutual will release the first chapter of "The Great Stanley Secret," in which Russell plays the leading role, with Charlotte Burton as his leading woman. The chapter is entitled "The Gypsy's Trust." And in four weeks...

"Melissa of the Hills" contains, besides a thrilling story well told, some moments of high excitement. The feud clans, whose leaders have disappeared, have fallen to pacify, stage a most realistic battle among the mountains, a hair-raising scene. "Melissa of the Hills" follows "Periwinkle," which was laid in the announced production in a decided contrast from her new release. The production was made by the American Film Company, Inc., under the direction of James Kirkwood.

"The Great Stanley Secret" is in eight reels—two four-reel chapters. It is a thrilling drama of intrigue and love with the popular "Big Bill" Russell in the leading role. The first episode opens with a railroad wreck scene of great reality and pretentious proportions, and action is fast and snappy. The famous Stanley jewel, a family heirloom, is stolen from the neck of the tiny heir to the earldom, whose father and mother are both killed in the wreck, and the action of the production is based upon the efforts of a selfish cousin and his accomplices to get the gem from the outsider, who has come to the rescue of a girl in distress.

Two comedies will be released on the schedule of July 23, "A Match in Quarantine," a one-reel LaSalle, on July 24, and "Problem Solvers," one-reel with the direction of George Ovey, which is scheduled for the screen on July 26.

Mutual Tours Around the World, Gaumont's one-reel travel picture, "Seven Days in Sicily," which is destined to appeal to all audiences, is released July 26. It presents a visit to the sacred city of Tunia; Prague, the ancient capital of Bohemia, and to the "Dauphines," a beauty spot of southeastern France. Real Life, the weekly film magazine, released July 25, carries the following subjects: "Juvenile Craftsmen," "A Dangerous Eagle Hunt," "Pedigree Eggs," "The National Symphony Orchestra," "The Circus of the Stars," "The first Canadian cartoon in America," and animated cartoons from Life. Mutual Weekly, the news reel, is released July 25. It contains current events up to within a few hours of release date.

FARRAR STARTS WORK ON FIRST ARTCRAFT

Geraldine Farrar has started work on her initial production for Artcraft at the Lasky studio in Hollywood, Calif. For the next three weeks elaborate preparations for the filming of this new photodrama at the West Coast Artcraft studios will be in progress. Dr. De Mille, who also started Miss Farrar's former Lasky triumphs, Mr. De Mille is giving his personal attention to the direction of the new pictures. The first film will be made entirely in one studio and is a close re-creation of the stage play—"The Natural Law," which ran for eight months at the Republic theater. Its powerful theme has made it possible a picture of supreme dramatic strength, much suspense and many thrills.

Miss Margarette Court is featured in the heroine's role, with the Lasky playing opposite to her. Others of the all-star cast include Maggie Holloway Fisher, who created the role of Mrs. Franklin in the stage play, and made such a hit in it that the author, in the person of Howard Hoxie, who played the strong part of the doctor at the Republic, appears in the same role in the film.

Geraldine Farrar, who directed the film himself, is a well-known producer, and this makes her entry into the independent picture making field.

FRANCE COMPLETES "THE NATURAL LAW".

Announcement is made by Charles H. France, director general of the France Film Co., Inc., that their first super-feature, "The Natural Law," has been completed and shortly be released, though no method of distribution has yet been decided. The story is a picture of supreme dramatic strength, much suspense and many thrills.

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"THE LOST EXPRESS" (Signal).

The entire first episode of the new Signal Film Corporation serial—"The Lost Express"—to be released through Mutual exchanges, has been completed. The cast surrounding Helen Holmes in this new and bigger serial undertaking is superior to any that has appeared with her in the past. J. P. McGowan numbers among his players Leo Maloney, Thomas Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldron, all of whom appeared with Miss Holmes in the past.

Scene from "The Lost Express" (Signal).
Selznick's September List

Completed Schedule Includes a Number of Interesting Subjects Featuring as Many Favorites.

THE schedule of Selznick-Pictures releases for fall has been completed, and forms the most imposing array of attractions that has yet emanated from this organization. The Selznick-Pictures themselves will be represented by Herbert Brenon's production of "The Lone Wolf," now running at the Broadway Theatre. Miss Talmadge in "The Lesson," directed by Charles Giblyn. In addition to these there will be two special productions, one of which will be the vehicle for Eva Le Gallienne's début on the screen, and which has been entitled "Firefly," and the other will be a Rita Jolivet feature, centering about the sinking of the Lusitania.

Owing to the fact that Herbert Brenon has been specially engaged for the production of "The Fall of the Romanoffs," this director will have no other Selznick-Picture than "The Lone Wolf" until late in the fall. "The Lone Wolf," however, from the comments that have been made on it during the Broadway run, is equal to several pictures all rolled into one. It is a frank, out and out melodrama, free from any attempt to teach or preach. Mr. Brenon simply took Louis Vance's rapid fire story and made it into a still more rapid fire picture.

Norma Talmadge has been so industrious in turning out Selznick-Pictures that "The Moth" was finished, with cutting and titles complete, before "Poppy" was released. This production has been deliberately held back because "Poppy" has proved so popular it has in demand on all sides. It is breaking the records made by both "Panthea" and "The Law of Compensation." In "The Moth" Miss Talmadge appears for the first time since she joined the Selznick forces as a conventional society woman, and the gowns which she wears in the production will establish her as one of the best dressed women on the screens that has yet emanated from this organization.

Miss Constance Talmadge, as a star in her own right, has won the admiration of all who have been in touch with Director Giblyn's work on the "The Lesson." With youth, beauty and vivacity all on her side, the Selznick prediction is that she will leap immediately into the highest popularity. Eva Le Gallienne, described as "cyclonic," will have ample opportunity to exhibit her breezy talents in "Firefly." The popular vaudeville star will have the role of a young woman who is disguised as a gypsy youth, who finally escapes and discovers a romance.

The Lusitania picture, in which Rita Jolivet will be starred, will be of timely interest because the incident which was the first of the series of provocations that lead to the present war with Germany.

These pictures will be distributed to the Selznick Exchanges in September, the only exception being "The Lone Wolf," which is being specially booked for ten pre-release runs simultaneously in August.

"FROM RANCH TO RICHES" (L-Ko Comedies).

Vin Moore, under the watchful eye of General Director J. G. Blystone, has turned out a novel comedy for early release on the L-Ko program. While it is admittedly difficult to find new ideas in screen merrymaking, it is believed by L-Ko that "From Ranch to Riches" will come as a novelty, in spite of the scores of L-Ko's that have preceded it. Myrtle Sterling, the leading gal of the Ranch, and Al Forbes will lead a large company through many hair-raising stunts while working out the complications that are depended upon to bring the laughs.

PATRICIA THEATER HOOKS UP WITH GOLDWYN.

From its offices in Toronto, Goldwyn Pictures, Ltd., of Canada, obtained the right to the use of the Patricina Theatre, in downtown, Ont., for the entire first year's output. Manager W. L. Stewart made the contract with N. L. Nathanson and his representative, Sydney Taube.

"THE INNOCENT SINNER" (Fox).

"The Innocent Sinner," an R. A. Walsh production, featuring Miriam Cooper, is the next release on the Fox program, following the presentation of Gladys Brockwell in "To Honor and Obey?" The new picture is somewhat along the lines of the famous Fox picture, "The Regeneration," and this, together with the fact that it is a Walsh production, is sufficient to arouse wide attention among the exhibitors.

The story of "The Innocent Sinner" tells of the downfall of a young girl through a man's treachery and of her upward climb, with the love of a good man. On her way toward regeneration, the girl lifts another sinner, a young crook, who redeems himself by entering the navy and heads a squad of sea wolves! He takes over an all-girl's reserve unit, and dives in one of the greatest free-for-all fights ever screened.

Miriam Cooper is featured in this strong and absorbing picture and has been surrounded by a cast of players well known to all film goers and perfectly chosen as to type. Among them are: Charles Clary, Jack Standing, Jane Novak, Rosita Marzini, William E. Parlin, Johnny Ruse and Jennie Lee.

LOUISE GLAUM IN NEW TRIANGLE PLAY.

Some of the most weird and fantastic settings ever built at the Triangle Culver City studios are being used this week by Director Walter Edwards for the next starring offering of Miss Louise Glaum. Several important photoplay personages have been cast to support Miss Glaum. George Webbe, the most dangerous of the leading male roles, and Hugo B. Koch will appear as the villain. Others in the cast include Thomas Guise, Lee Hill and Dorcas Matthews. The story, which is by Monte M. Katterjohn, is said to be the greatest afforded Miss Glaum since "The Wolf Woman," and the Triangle siren has announced that she will introduce some gowns with a bizarre effect which will out-vampire any of her previous sartorial creations. Miss Glaum's gowns, which have attracted attention in the more exclusive fashion centers, are originated and designed by Ros. Randall, the artist.

Lee Hill, who for several months has been assistant to Director Walter Edwards at the Triangle Culver City studios, has been cast for an important role in the play. This is not by any means Hill's first attempt as an actor. He has appeared in the productions of various companies before, and under Edwards' direction, Hill will appear as Miss Glaum's Hindu servant, and was chosen for the part because he has spent many years' residence in India, and is familiar with the customs and manners of the people.

NEW FAIRBANKS FILM NEXT ARTCRAFT OFFERING.

The next production to be released by the Artcraft Pictures Corporation will be a new Douglas Fairbanks comedy entitled, "Down to Earth." The story for this play was written by the versatile Douglas himself and is relept with typical Fairbanks porpoise. Under the direction of John Emerson the new film is now rapidly nearing completion at the Lasky studio in California and August 15th is the date announced for its release by Artcraft.

Although typically a Douglas Fairbanks picture, this new Artcraft offering is different in that it does not feature the popular actor's athletic thrillers but rather shows why he is capable of performing these hair-raising tricks. While "Wild and Woolly" was more of a thriller, "Down to Earth" gets most of its laughs from incidents concerning life as Douglas sees it. A capable supporting cast includes Eileen Percy, Gustave Von Seyffertitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwine, Florence Mayon, Herbert Starling, David Porter and Bull Montana.
Mutual-Empire Announcement

Charles Frohman Plays—To Appear Early in September—Noted Stars With Strong Support

John R. Freuler, president of the Mutual and of the Empire, gives out the titles of a number of the Charles Frohman pictures to be featured in the following schedule: Ann Murdock in "The Beautiful Adventure," "The Imposter" and the "Outcast"; Julia Sanderson in "The Runaway" and "Old Number One"; Miss Sargenton in "Her Sister Hit." "These stars and plays, chosen from the array of dramatic treasures of Charles Frohman, represent the pick of the Frohman portfolio in a line box office hits, which are to be put into Empire-Mutual pictures," said Mr. Freuler.

According to present plans, the first of the Charles Frohman pictures to be released by the Mutual will be "Outcast," starring Miss Murdock. "Outcast" is Miss Kathryn Calvert, wife of the late Paul Armstong, playwright, who is to appear as "Valentine." Sarah Sargentson is another well-known Frohman favorite who will be in Miss Murdock's support, and others named in the cast are Jules Routhier, who is to costar with Miss Murdock in "Please Help Emily"; Herbert Auling, Richard Hatteras, Reginald Currington, Zola Todman, Gertrude Andrew and Frank Godfrey.

David Powell, the talented player who played last with Clara Kimball Young in "The Price She Paid," will be Miss Murdock's leading man. There will be thirty-six people altogether in "Outcast."

"SIC 'EM CAT" (BRAY CARTOON)

The cartoon section of the 77th release of the Paramount-Bray Pictographs, is from the pen of Leighton Budd whose work on present day political subjects has been recognized by an award in recent order. The cartoon has the usual food control, a thought which is in the minds of householders everywhere, and it is hoped that it may perhaps instil something of an understanding in the minds of theater goers of what President Wilson, through the food commission, is trying to tell Americans.

The most recent one has to do with the tremendous waste of good food in our kitchens. The "producer" who, in the cartoon, is represented by the housewife, is in her kitchen baking a cake. She gets her sugar by who represents the government for and gets a generous piece. She runs off with it and takes a bite, laying the rest on a chair nearby. Her interest in the cake is momentarily detatched by the doll labeled "Karelessness" and with this she plays. In comes a big rat called "waste" which steals the cake and runs off with it. The loss of Jules Routhier's a hot little girl not very much snowed on who knows that she can go back to her mother for more as there is plenty to be had. She gets another piece and goes through about the same performance with the rat stealing the remaining piece again. Finally, the mother, "producer" realizing that the waste has been the least harmful of the losses, means to kill the rat, "waste" and gets a cat which represents "food control." The cat promptly gets busy and put an end to "waste.

Depicted in the imitable manner of the Bray Studios Inc., this cartoon is sure to find strong favor with motion picture dubbed audiences everywhere, and the boy's reaction to it with the "punch" so essential to a strong cartoon. The food control commission of which Mr. Hoover is at the head, strongly endorses this sort of propaganda, and the idea has found favor with this important new branch of governmental activity.

"BEHIND THE MASK" (APOLLO)

In "Behind the Mask," an Apollo production, for release on the Art Dramas Program, March 1, 1917. A new play was written by Hugo Dazey and directed by Frederick Rath.

Mr. Dazey is famous for his play, "In Old Kentucky" and is the author of "The Telephone" and "The Way Out." It is the story of a man who is as weak as any other man, and who is working for a newspaper.

"Manhattan Madness," "The Flower of Faith," "Wolf Lowry," and "The Redemption of Dave Darcy." Like all of this author's work, "Behind the Mask" is highly original and its twists are of the surprise order.

ARTCRAFT TO ISSUE HOUSE ORGAN

At a meeting of the executive of the Artcraft Pictures Corporation last week, it was decided to celebrate the first anniversary of this organization with the initial publication of a House Organ to be devoted entirely to the aid of Artcraft exhibitors. The new magazine will be issued twice a month and will contain ideas and suggestions aimed to assist the exhibitors in the promotion of Artcraft Pictures. "Artcraftism" is the name of the new publication and Norman S. Rose, well known in motion picture advertising and publicity circles, has been engaged as its editor.

THE SHOW-DOWN" (Bluebird).

Scene from "The Show-Down" (Bluebird).

"The Show-Down" was created by Lynn F. Reynolds, who has gained distinction as Bluebird's "nature study" director—he never takes a scene incidentally but can make a vista out in the open serve the same purpose. Myrtle Gonzalez and George Hernandez, stars of the Reynolds Bluebird organization, will have the name prominence in the advertising as they hold in the presenting world.

The scenes incident to the operations of a German submarine in the Pacific ocean will provide sensational features, and the rugged life of the shipwrecked castaways on a verdant island will show how human nature is brought into its true light in the melting pot of experience when all hands get "back to the primitive." Nature variously change and hypocrisy is exposed, while the good traits of the characters are brought to the surface when it comes to "the show-down."

Arthur Hoyt who, with Neva Gerber, will be starred in the next, will be starred in the next Lynn Reynolds Bluebird; George Cheebro, Edward Cecil and Jean Hersholt will have prominent roles in "The Show-Down," supporting Miss Gonzales and Mr. Hernandez. Waldemar Young and Mr. Reynolds prepared the scenario.

LESTER CUNEO IN "THE HIDDEN SPRING" (Metro)

Harold Lockwood's villain, Lester Cuneo, who has figured as the heavy man in a great number of Metro-Yorker plays, appears in "The Hidden Spring" as a rather different character than usual. Up to the production of "The Haunted Pajamas," the last Metro-Yorker feature, Cuneo usually appeared as the typical heavy, who fights with the leading man in nearly every play.

In "The Hidden Spring" Lester Cuneo is Bill Wheeler, the strong man of a mining community, who, through nearly all of the picture, is the staunch ally of Donald Keeth, the young lawyer, portrayed by Harold Lockwood. Bill Wheeler is one of the men in the mining town who has been wronged by the unscrupulous boss of the community, Quentin Hembly. When Donald Keeth takes Wheeler's case and fights it in the court against Hembly, whom everyone fears, Keeth wins the everlasting friendship of the rough-and-ready Wheeler, and the latter tells him, "Keeth, I'm with you from death to breakfast."

From that moment an alliance is established between Keeth and Wheeler, so well portrayed by Lockwood and Cuneo, who in real life are as great bosom friends as they become in "The Hidden Spring."

"EYE OF ENvy" FIRST HORSELY-ART DRAMA

On account of the unanimous demand from exhibitors using Art dramas program, the releasing of the David Horseby productions, starring Crane Wilbur, will be begun immediately, the first one going on the program after "When I Were Young," the Apollo release starring Alma Hanlon.

The title of the first to be released is "Eye of Envy." This is a story somewhat unique, in that while its story is allegorical, it has nevertheless all the intensities of a straight dramatic production. Harold Ingraham directed it, from a story by J. Francis Dunbar.

The principal characters are Ambition, played by Mr. Wilbur, Avarice, played by Jode Mullally, and Innocence, played by Gene Grosby.

The incidents which make up the interesting plot are all pointed and filled with meaning, so that the story impresses a vivid moral as well as furnishes novel entertainment.
Paralta Finishes Two Plays
Kerrigan's "A Man's Man" and Miss Barrescale's "Rose O'Paradise" Ready for Triangle.

The Paralta studios in Hollywood, at which the Bessie Barrescale corporation and the J. Warren Kerrigan company are at work, has been a busy place in the past two months. The proof of this is that Miss Barrescale has completed a big production of Grace Miller White's popular emotional love story, "Rose O'Paradise," and J. Warren Kerrigan and his com-
pany have just finished his production of a screen version of Peter B. Kyne's "A Man's Man."

The Kerrigan production is described as a very important contribution to the screen, showing Mr. Kerrigan in a character which will greatly add to his popularity as a star. While John Stewart Webster, the role Mr. Kerrigan plays, is a fighting man, he is of a different type than any part this star has ever played. Mr. Kerrigan's leading woman is Lolis Wilson, who plays Dolores Ruey. Other important members of his cast are Kenneth Harlan, Ed Coxen, Ida Lewis, Eugene Paljette, Joseph J. Dowling and John Stepling.

In "Rose O'Paradise" Miss Barrescale plays the role of "Jin-nie" Singleton, an orphan persecuted by an uncle to secure her fortune. He escapes, but to die at her side, warning her of her danger. To escape her uncle she takes four little kittens in a water pail and her old violin and makes her way to another town to Lafe Grandoken, an old cobbler, and his wife, and takes up her abode with them. Here the cruel machina-

Scene from "A Man's Man" (Paralta).

Uncle Walt Mason Stories
Will Be Picturized by Filmcraft Corporation—To Release One Rhyme Reel Each Week.

Walt Mason, or Uncle Walt, as he is more popularly known to the readers of nearly two hundred of the biggest newspapers of the country, has finally been backed into a corner by the Filmcraft Corporation. A week ago, at 220 Madison Avenue, New York, and with the assistance of "The George Matthew Adams Newspaper Service," an exclusive contract to produce his short stories and poems which has been signed, Uncle Walt is now announcing that he will begin issuing, a week from today, each week a short two-reel film of these stories and poems in the Filmcraft distribution.
MONTGOMERY K-E-S-E MANAGER AT BUFFALO.

George H. Montgomery, formerly of George Kleine's general offices, Chicago, has been placed in charge of Mr. Kleine's K-E-S-E branch office at Buffalo. K-E-S-E business in Buffalo and surrounding territory has been growing so rapidly that it was decided to make Buffalo a regular branch instead of a sub-New York City branch, and large quarters have been engaged in the Palace theater building. Buffalo branch will carry a full supply of film, advertising matter and everything that has to do with an exchange office.

Notes of the Trade

THE arrangement whereby the Gaumont Company has the exclusive right to animate the illustrations in "Life" is working out admirably. Each issue of "Real Life" carries a section devoted to these clever animations. Report from Mutual Branch managers are unanimous in speaking of the enthusiastic reception these pictures are receiving everywhere.

Announcement comes from the Erbograph Company that a third picture starring Marian Swayne in preparation for Art Dramas Program. Like her two preceding photo plays, this will be a comedy-drama. The title of the coming picture has not yet been disclosed.

The Gaumont Company is specializing upon single-reel pictures at the present time. It is devoting its attention to "Real Life," "Tours Around the World" and the Gaumont-Mutual Weekly. Each of these is issued weekly through Mutual.

The Overland Film Company, owing to an increase in business have been forced to enlarge their quarters, and have moved from Suite 603 to Suite 511, Godfrey Building, 729 7th avenue.

Carl Stearns Clancy has been engaged by Lorimer Johnston as his assistant, in directing Crane Wilbur productions at the David Horsley studios.

William Van Der Veen, who represented the Gaumont Company on a motion picture expedition to the tropics, has returned to New York. Several pictures have already appeared in Gaumont's "Tours Around the World," and others will be released in the near future. Mr. Van Der Veen confined his activities to the islands of the West Indies.

Madge Kennedy has returned from her vacation spent at French Lick, Ind., and will resume work upon her second Goldwyn production which is a farce comedy. Miss Kennedy's first Goldwyn play, "Baby Mine," by Margaret Mayo, will be released in late September.

Franklin Ardell has been added to Roscoe ("Fatty") Arbuckle's staff of scenario writers at the Comique studio.

Catherine Calvert, who starred in two recent U. S. Amusement-Art-Dramas, "House of Cards" and "The Peddler," is busy at the Fort Lee studio on her third, which is as yet untitled. Herbert Blache is directing.

Paul M. Bryan, editor of Gaumont's "Real Life" and "Tours Around the World," has rented the Flushing, N. Y., home of Dan Deard, head of the Boy Scouts, for the summer months.

Frederick Vroom, for long identified with moving picture production, has left David Horsley to direct forthcoming five-reel pictures. Mr. Vroom's dramatic career opened in 1885, when he played with Barret and Booth in Shakespearean dramas. After the Civil War, he emigrated to Alaska and entered into mining. He returned to the United States in 1910 and entered upon motion picture production with the Thanhouser Company in their New Rochelle studio.

Harry King Tootle, publicity manager of the Gaumont Company, has returned from a vacation spent at the Lake Placid Club.

Under the direction of William Bertram, Baby Marie Osborne is busily engaged at the David Horsley studios in smiling and loving her way through "Baby Pulls the Strings," produced by the Lasalda Films, Inc., for the Pathé Program.

Alice Mann is Roscoe ("Fatty") Arbuckle's new leading lady. She will make her debut in Paramount-Aruckle comedies when "His Wedding Night" is released. Miss Mann has appeared in Vitagraph productions in the Lawrence Semon comedies and also with Billy Reeves under the Lubin banner.

Gertrude Selby and Neal Burns are now filming a new comedy for the Selburn Comedy Company at the David Horsley studios. The story deals with the complications met with the attempt of a bride and groom to be quietly and respectably wed.

Ida May Park is nearing the completion at Universal City of the five-reel photodrama, "The Rescue," featuring Dorothy Phillips, with William Stowell as leading man, and Lou O. Chaney as the heroine.

Director John Conway has nearly completed at Universal City, a five-reel comedy-drama entitled "Little Fairy Fix-It." Ella Hall plays the title role, with George Webb, James Mc Cann and Lincoln Steedman in her supporting cast.

The Pathé Philadelphia office has just lost three men who have heard the call of Uncle Sam and enlisted in the regular army. They are: Wm. M. Brann, the poster man; J. J. Keating, the shipping clerk, and Allen J. Spelin. The Pathé organization is now represented in the Army, Navy, Naval Reserve and National Guard by a considerable number of its employees.

The current publication of World-Pictures Brady-Made is Alice Brady in "Materinity." This is the picture in which Miss Brady lost a bunch of hair and gained a number of continuations in the big fire scene. "It was more of a 'roast' than any critic ever gave me," said Miss Alice afterward.

Picture Theaters Projected

HLENA, ARK.—The Elaine Mercantile Company plans to establish a modern moving picture house here.

BERKELEY, CALIF.—A new steel and concrete moving picture theater is being erected here for Icreech and Krome. It will have seating capacity for about 1,200 persons. The structure will be completed about the middle of September.

LEADVILLE, COLO.—The International Amusement Company of Denver, plans to erect a one-story moving picture theater, 36 by 125 feet, to cost $35,000.

WASHINGTON, D. C.—Rialto Theater Company, Ninth and G streets, N. W., plans to erect a one-story theater building, 100 by 141 feet and 70 by 100 feet, fire-proof, flag or composition roof, wood and cement floors, steam heat, electric lights, cement sidewalks; seating capacity about 2,200.

WASHINGTON, D. C.—The Casino theater has reopened under the management of J. W. Jeffries.

ALLERTON, IA.—Fred Mann will erect a moving picture house here.

ATLANTIC, IA.—The opera house formerly conducted by B. C. Calkins has been leased by E. B.郝kenberg.

BURLINGTON, IA.—Martin Bruhl is the new owner of the Grand Opera House.

CEDAR RAPIDS, IA.—The Ideal theater is now being conducted under the joint management of Joseph Pappuck and Rudolph Maresch.

COLUMBUS JUNCTION, IA.—H. M. Giltney has purchased the Majestic theater from J. A. Knight.

COON RAPIDS, IA.—Challan Smith has disposed of his moving picture theater here.

CORYDON, IA.—Victor Newton will conduct the moving picture theater and opera house hereafter, having leased same from Mrs. Wyatt and sons.

GRANDY CENTER, IA.—The Gem theater has opened under the management of B. W. Shepard.

MAREngo, IA.—The Orient theater has been taken over by E. T. Floren and C. E. Hildebrand of Marshall, Ia.

MERRILL, IA.—The Merrill Opera House has been purchased by Robert Crouch.

ONAWA, IA.—Royce Fairchild, owner of the Royal theater, has made extensive improvements to the house.

ROCK VALLEY, IA.—The opera house formerly operated by W. T. Cooerft has been taken over by C. P. Deschner and W. P. Richter.

SARUAL, IA.—P. N. Jorgenson has sold his moving picture theater here.

STRAWBERRY POINT, IA.—A. Beghuin has disposed of his theater in the Lyric auditorium.

WATERLOO, IA.—Frank Mertz, formerly operator at the Family theater, has purchased the Cozy theater on Bridge street, and will conduct it himself in the future.
THE MOVING PICTURE WORLD

NEW YORK, N. Y.—Fleischmann Construction Company, 7 W. 45th street, have the contract to erect a theater building for the Putnam Theatrical Company, to cost about $500,000.

DAYTON, O.—The Dayton Theater Building Company, has purchased the Son & Scheinhut & Wulff, 280 East Fourth Street, for a three-story theater and store building, to cost $225,000.

LORAIN, O.—The Lorain Amusement Company has been incorporated with a capital of $7,500, and plans to erect a first-class moving picture theater on Broadway. George Scheuk is interested.

PUT-IN-BAY, O.—A company has been organized here and have commissioned O'Donnell & White to prepare plans for an one-story moving picture theater, 25 by 150 feet, to cost $13,000.

TOLEDO, O.—A new moving picture theater, to cost about $20,000, is in being constructed here for Charles Tafelski.

HOBART, OKLA.—The Palace theater has opened under the management of Ferris M. Thompson. The house has seating capacity for 560 persons. A $2,000 Wurlitzer orchestra is a feature of the theater.

GILBERTON, PA.—M. J. Kerrigan contemplates erecting a modern fireproof moving picture theater here.

PHILADELPHIA, PA.—A new moving picture theater will be erected on the site of the Grand theater at the corner of Seventh street and Chestnut, to cost $15,000. It will be designed for the present purpose and for vaudeville performances. The present building will be retained and converted into apartments.

GANDER, N.fld.—The New Grand theater has been erected by Mr. W. F. Dunlop, and has been opened to the public.

CANAAN FALLS, N. Y.—The Commercial Club has leased the opera house to the Canaan Falls Opera Association.

CROSBY, MINN.—An addition will be built to the Grand theater. George Morpe is the owner.

CROSBY, MINN.—The Empress theater has been leased by Mertens and Hoff.

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to the United Theaters Company, of Minneapolis. Mr. Dibble will continue as manager.

HUTCHINSON, MINN.—The United theater, formerly the Rex, has been reopened.

LAKEFIELD, MINN.—A new moving picture theater will be erected here shortly by C. and D. Donaldson and T. W. Vaughan.

MAGNOLIA, MINN.—G. O. Trowbridge and F. A. Baker, Jr., have completed plans for the remodeling of their picture business. Mr. Baker will continue the business alone.

NASHWAUK, MINN.—The Unique theater will be enlarged. The owner is Crockett Brown.

BEATRICE, NEB.—Harry and Bert Beystedt of Winona, have disposed of their interest in the Garden theater to Glenn Mickelson of Swift Current, Saskatchewan, Canada.

KANSAS CITY, MO.—Swedish Construction Company have the contract to erect a fire-proof theater building, 48 by 127 feet, for the Overland Amusement Company.

ST. LOUIS, MO.—Federal Construction Company, $12 Olive street, has the contract to alter theater and office building; fireproof materials, composition roof, reinforced concrete floors, install elevator, for Vaudeville Theater Company, 700 Olive street, to cost $27,000.

ENDERLIN, N. D.—The Brand theater, formerly owned by R. C. Harper, has been purchased by James Moran and John Bergsten.

EDISON, N. J.—The moving picture theater formerly conducted by Terry Horton, has been taken over by Harvey Blesbach.

HAMBURG, N. J.—The new Wonderland theater has been opened to the public.

HEBRON, N. J.—J. B. Reed of Stratton has purchased the interest of C. C. Boves in the Elite theater.

HOOVER, N. J.—A moving picture theater has been opened here by Reetz & Sanders.

PALMER, N. J.—L. J. Cooper has taken over the Martha Ellen Opera House and will conduct it as a first-class moving picture theater.

PIERCE, N. J.—A moving picture theater has been purchased here by Edward Hill and Ralph Green.

POPLAR BLUFF, Mo.—Mesdames Hochel, Pompalona, Cliffsdie, N. J., has plans by P. H. Diemer, 128 Humboldt street, town of Union, N. J., for a one-story moving picture theater, 25 by 100 feet, to cost $15,000.

HEDGES, CITY, ILL.—G. W. Mau is having plans prepared for a $15,000 moving picture theater.

PITHIAN, ILL.—A modern air dome will be erected here by Tom Gritton.

DECatur, ILL.—The Lincoln Square is the name of a new modern storefront theater opened here by Nate Erber.

ROCKFORD, IND.—T. H. Mays, Builders' Exchange, Evansville, Ind., has the contract to erect a one-story theater and store building, 45 by 100 feet, for the Spencer Lodge, I. O. O. F.

LOWELL, MASS.—W. A. Beal & Son, of East Boston, priced a two-story, theater, store and office building for the Grand Realty Company, 52 Tremont street, Boston, to cost $190,000.

ANNAPOLIS JUNCTION, MD.—Harry W. Webb, 1318 Field building, has plans, to erect fireproof moving picture theater, with seating capacity for 2,000 persons.

BALTIMORE, MD.—Northeastern Amusement Company has disposed of Maine and American theaters, for an additional moving picture theater at corner of Gay and Hoffman streets, 40 by 52 feet.

DETROIT, MICH.—Kenneth M. De Vos Co., Inc, care R. E. Kondent, and Joseph M. D. Mertens & Vaughan, have opened the R. H. Store building, 711 Empire building, for a theater, store, office and apartment building 12 by 125 feet.

DUNKING, MICH.—Cluade E. Cady, associated with John S. Wilson in the Colonial theater, has purchased Mr. Wilson's interest and will conduct the house as sole owner and manager.

MUSKEGON, MICH.—A one-story brick fire-proof theater building will be erected at the corner of Jefferson street and McKinney avenue, to cost $30,000.

NILES, MICH.—Mae Coad, formerly manager of the Jefferson theater at Goshen, has taken charge of the Strand theater in this city.

ALBERT LEA, MINN.—The Royal theater is now under the management of T. W. Thompson.

ATWATER, MINN.—The Lyric theater which has been closed for some time, has been reopened by Sidney Strong.

CANNON FALLS, MINN.—The Commercial Club has leased the opera house to the Unique theater company.

CHAMPLIN, MINN.—The Gem theater has been remodelled by Hasson Brothers.

CROSBY, MINN.—An addition will be built to the Grand theater. George Morpe is the owner.

CROSBY, MINN.—The Empress theater has been leased by Mertens and Hoff.

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to the United Theaters Company, of Minneapolis. Mr. Dibble will continue as manager.

HUTCHINSON, MINN.—The United theater, formerly the Rex, has been reopened.

LAKEFIELD, MINN.—A new moving picture theater will be erected here shortly by C. and D. Donaldson and T. W. Vaughan.

MAGNOLIA, MINN.—G. O. Trowbridge and F. A. Baker, Jr., have completed plans for the remodeling of their picture business. Mr. Baker will continue the business alone.

NASHWAUK, MINN.—The Unique theater will be enlarged. The owner is Crockett Brown.

BEATRICE, NEB.—Harry and Bert Beystedt of Winona, have disposed of their interest in the Garden theater to Glenn Mickelson of Swift Current, Saskatchewan, Canada.

KANSAS CITY, MO.—Swedish Construction Company have the contract to erect a fire-proof theater building, 48 by 127 feet, for the Overland Amusement Company.

ST. LOUIS, MO.—Federal Construction Company, $12 Olive street, has the contract to alter theater and office building; fireproof materials, composition roof, reinforced concrete floors, install elevator, for Vaudeville Theater Company, 700 Olive street, to cost $27,000.

ENDERLIN, N. D.—The Brand theater, formerly owned by R. C. Harper, has been purchased by James Moran and John Bergsten.

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Liberty Company Building Big House.
Plaquemine, La.—The Liberty theater company has completed contracts for the erection of a new showhouse for moving picture theater here, and it is expected the building will be ready for occupancy in about 90 days. The new theater is to have a seating capacity of 500 and is to be fitted with all of the latest appliances for the proper projection of pictures and for the comfort of the patrons. With the completion of this theater, Plaquemine will have two new and splendid photoplay houses which would be creditable to a much larger city.

Arcade Theater Opens.
Columbia, Miss.—The Arcade theater has just been completed in this city and it is expected that a grand opening will be made in this section of the state. The new theater is to be under the management of Edward Blanchard, who is an experienced showman. The new theater occupies the same location as the old Pearl has done and is of brick and stucco and presents a very attractive appearance, while it is fitted with all the latest appliances.

F. I. L. M. Club Reported Dead.
New Orleans, La.—The local F.I.L.M. club, which started out under such promising aspects a few short weeks ago, is reported dead. Its most ardent friends are hoping that it is only a case of suspended animation.

Boehringer Company Officers to Make Trip.
New Orleans, La.—Ernst Boehringer, manager of the Triangle theater, which ceased to be a motion picture house on July 16, having been purchased by New York interests for the purpose of being turned into a vaudeville and motion picture theater in the early autumn, has arranged for an extended trip of the officers of the Saenger Amusement company to inspect some of the leading theaters of the country with a view to inspecting improvements in the new Liberty theater which is now building, and which is to be opened as a modern motion picture theater next winter. Upon the return of the officials, Manager Boehringer, in company with his publicity manager, Leon Blankenship, will visit the principal cities to study at close range the best methods of operation. The new Liberty theater will be as perfect in construction and appointments as it is possible for modern architects to make it, and it is to be one of the show theaters of the entire South. It will have a seating capacity of over 2,000 and every convenience for the patrons will be installed and maintained.

Lincoln, Neb.—The Colonial Amusement Company of New York and Nebraska, through E. E. Duncan, 852 North Twentieth-street, announces that the Colonial theater, costing $6,000, will be erected at 140-144 O street and will be formally opened on August 27. Plans call for a fire-proof, 50x100 structure with front of pressed brick, stucco and terra cotta. Provision also is made for the installation of a large pipe organ.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Strand’s Opening the Picture Event in South


NEW ORLEANS, La.—The formal opening of the Strand theater on July 4 proved to be the motion picture event in the entire South. No other photoplay theater outside of New York can boast of a greater degree of perfection in every detail than this new temple of pleasure that has been provided for the people of New Orleans by the Saenger Amusement Company. The completion of the Strand had come to be a subject of conjecture with the citizens who were interested in a perfunctory way with the progress of the building, for it is a fact that innumerable annoyances were experienced by the Saenger management through no fault of their own. General Manager E. V. Lichards, Jr., never allowed himself to be diverted from his purpose, however, and the result is that while the Strand was thrown open to the public, it proved to be a wonder to the most of the people who visited it for the first time on July 4.

The Strand has been completed at a cost of close to $250,000 and all of its appointments are of the best and most substantial quality. It seats 2,000 persons and every provision has been made for the perfect showing of motion pictures. Don Philippi, the orchestra leader, has a company of thirty of the most accomplished musicians to procure. Nor has the Saenger management stopped at this musical provision. A magnificent Hope-Jones Unit organ supplements the orchestra and lends additional impressiveness to the program. This organ is the finest one of its kind in the South and is presided over by Prof. Fitch. (A complete detailed description of “The Strand” appears in last week’s issue of The Moving Picture World—July 21.)

The detail of the opening of this magnificent theater were placed in the hands of S. L. Rothafpel, the noted exhibitor who has made the Rialto theater in New York a national byword. Managing Director I. L. Cornelius, of the Strand, with his highly trained staff followed out the directions of Mr. Rothafpel implicitly. Even the orchestra was under the personal direction of the New York exhibitor, Don Philippi having gladly resigned the baton to the motion picture exhibiting genius. Novelties in light effects, in musical accompaniment, in arrangement of program and many other ways were introduced and made a part of the regular daily presentations. All of which contribute to make the Strand distinctive.

Mr. Rothafpel had a great time while aiding in opening this fine new theater. He came from a comparatively cool climate to New Orleans in about its hottest season and any person who watched him mopping the perspiration from his face could realize that it was not all due to hard work. Nevertheless, Mr. Rothafpel was reluctant to leave. He declared that his reception in this city had been a most cordial one and that the people had a way of making one feel at home that is not frequently experienced in other cities. He was enthusiastic over the Strand and profuse in his praise of everybody and everything connected with it.

“The Strand performances are perfect,” he declared, “and I leave New Orleans knowing that at last the South has a real photoplay theater.”
Showing "Nation" Film in Kansas Prohibited

District Court Grants State's Application for Injunction Against Exhibition of "Birth of a Nation"—Order to Become Permanent if Film Company Loses Mandamus Case Pending in Supreme Court.

By Kansas City News Service, 206 Corn Belt Building, Kansas City, Mo.

TOPEKA, KAN.—"The Birth of a Nation" is temporarily barred from showing in Kansas by an injunction issued by the District Court here, Kan. The judges of the two District Courts sat together to hear the case, because it appeared to be the greatest test of the new censorship, law—and several State officials had become involved when an injunction granted against the showing of the picture, the chief ground being that the Board of Regents in Kansas had previously granted for its exhibition. If the case now pending in the Supreme Court, in which the State asks for the return of the permit and its revocation, is decided against the film company in the next thirty days, the injunction will, it is said, automatically become permanent; otherwise a further hearing will be had in the District Court. It is also possible, it is said, that the District Court may take up the matter of permanent injunction before thirty days.

The State's application for injunction against "Birth of a Nation" in the District Court caused several letters to be made public which it had been charged had influenced the judge in giving leave to examine into the picture and order its recall. As previously reported in the Moving Picture World, holders of one of the board of directors, of the board, declared that the letters from the State officials reached her after the board had passed upon the film, but that the picture for another review, the board having decided after the permit was granted that it could properly condemn the picture.

The evidence in the case, however, tended to show that the decision of the board was directly influenced by the letters, since it was a fact that the recall order had been sent out after the letters had been written.

The same letters were introduced by the attorneys for the Sherman-Elliot Film Company, handling "Birth of a Nation," in the mandamus suit in the Supreme Court brought by the State.

One of these was from Governor Capper, dated May 5, and addressed to Mrs. B. L. Short, one of the members of the Board of Review. This letter was as follows:

"I am sorry to learn that the board passed favorably upon the Birth of a Nation. It cannot help but feel that it will be a serious blow to the authorities if this picture be shown in Kansas at this time. It is certain to prejudice and create bad feeling in cities like Kansas City, Topeka and Wichita, which have large colored populations. The picture is unfair to the colored people. It has been turned down in a great many cities on that account and Kansas, which has always been good in the equal opportunity regardless of race or creed, ought not to take a backward step.

"Very respectfully,
ARTHUR CAPPER, Governor."

Charles Sessions, private secretary to Governor Capper, had previously sent the following letter, while the approval of the film by the Kansas city board of censors was pending:

"There is a rumor here that the censor board has passed "The Birth of a Nation." I cannot believe it and I am trying to find the source. That picture is an insult to Kansas and the north. It glorifies the worst gang of criminals ever displayed before the Ku Klux Klan. It also pictures our Union officers and soldiers as the rag tag of criminals, and is a complete travesty of the life and character of our soldiers. The censors have continually refused to permit a board of loyal Kansas women would pass such a picture. I am incalculable to me and I shall be sorry to hear from you personally that such is the case."

A third letter offered in evidence, to indicate the pressure brought to bear on the board, was from Mrs. Prentis, a prominent club woman of Topeka, to Miss Mrs. Miller, chairman of the board. It was as follows:

"CAROLINE PRENTIS

In a postscript Mrs. Prentis added: "Aside from any other argument against it, this is not time to be stirring up feelings which that picture will stir up."


Kansas City, Mo.—Mrs. J. M. Miller, chairman of the board of review of moving pictures here, and also chairman of the Kansas state branch of the Women's Committee of the Council of National Defense, endorsed Censor Board's Work.

Topeka, Kan.—The Kansas Equal Suffrage Association has taken local action in support of the actions of the state board of review. At a recent convention of the board of directors of the state bank, the board was highly complimented, and resolutions adopted endorsing the board's attitude toward the question. The board, so far, Arrangements were made at the convention for the formation of committees which, in such pictures shown there, keep watch as to whether eliminations are made as ordered, and make reports to the board of review.

Three Kansas City Theaters Robbed.

Kansas City, Mo.—Kansas City theaters suffered several burglaries last week. The three touched are located in different parts of the city, and were robbed on different nights. The goods taken varied from the entire receipts of two nights shows to the contents of a candy counter to the amount of the heaviest loser, the owner of the theater had neglected to deposit his receipts of the two nights previous. The Bancroft theater was broken into and robbed as a result of the equally valuable fixtures. The Linwood theater was the victim of a boy's raid as the only thing touched was the candy case, which was completely wiped out.

Bard Re-Leases Rialto Theater.

Kansas City, Mo.—C. G. Bard has re-released the Rialto theater here from W. T. Moore, owner of the lease and theater equipment, Mr. Bard is well known in Kansas City. He is a large film salesman. He is running his house at advanced prices and is advertising heavily. The theater was formerly a five-cent house called the Pearl.

Standard Takes Over Art Dramas Chicago Office.

Kansas City, Mo.—The Standard Film Corporation has taken over the Art Dramas Chicago office. The move action involves an amount of money to the extent of $100,000 and means much to the extent of the Art Dramas Company. The new office, as all the features of the Kansas City administration will be installed there. The entire office and the company will be moved to Chicago, and this change will take R. C. Cropper, the president, and the full staff of the office and others from Kansas City. The new office will bear the name of the Standard Film Corporation. The Standard's territory will embrace the states of Illinois, Indiana, and Wisconsin in addition to the present territory now being held through the other offices. The move has been in Chicago since June 21, and will remain there for active supervision of the change.

Monthly Sales Meetings at Pathe Office.

Kansas City, Mo.—The Kansas City Pathe office today held its monthly sales meeting, all of which the road men are called in for the purpose of discussing methods of improving the service. These meetings are held toward the end of the month in order that the figures can be analyzed and comparisons with previous months made.

Polar at Pathe's Office Augmented.

Kansas City, Mo.—The Pathe Exchange, Incorporated, has added several new men to the force. Fred Stoner, one of the new men, will have headquarters in Oklahoma City, Oklahoma. Andrew Goltko, formerly booker at the Kansas City office, is now traveling in Kansas with Topeka, Kansas, as his headquarters. F. O. Fredrickson, formerly of the Vitagraph Company, has been installed as head booker, and is assisted by another new man, Mr. Van Praag, formerly of the Pathe home office in New York.

Business Notes.

C. W. Young, manager of the local office of the Fox Film Corporation, is in New York City attending a convention of the managers of the different exchanges throughout the country.

William Watt, formerly with the Metro Pictures Service at Kansas City, is now with the Fox Film Corporation, and is traveling out of the Kansas City office.

Charles Knickerbocker, formerly with Bluebird Photoplay Corporation, is now working for the Kansas City Fox Film Corporation office.

Lew Nathanson, manager of the Cozy theater, Topeka, Kansas, has taken over the Cozy. The theater is being now managed by C. A. McGuigan.

Fred Mehl, formerly assistant booker of the Movietone office here, is now the head of the poster, inspection, receiving, and shipping departments of that office.

William James, formerly assistant representative for the Universal Film and Supply Company, was a visitor at the local office. He is a very successful trip and said that there has been a wonderful improvement in the business during the past year. He was formerly an exhibitor at Kirkville, Missouri, and is well known in the territory.
### Minneapolis News Letter

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

**Nothing Siring in Minneapolis**

**Tour** While attending the arrival of the new manager of the Triangle exchange and for development of Minneapolis’ leading Favorite Exchange, film circles here are as quiet as a graveyard. The failure of any one of the amusement centers to cut loose or be added to the ranks has so surprised the exhibitors that they too, are quick to realize that rain has long alternated in helping to cut down theater patronage hereabouts the last few days. While a few police officers have cut down their shows from seven nights a week to four or five, while one has his tablets telling him to keep it even.

Emerson and Elite theaters are reported as having cut down their number of shows now. The Midtown is contemplating such a move. The Zone has closed. The downtown theaters have enjoyed a fair business, but their managers admit a slight falling off of attendance.

### Keough Showing First Run Paraments

Minneapolis.—Manager James A. Keough of the Strand theater announced that he would show first run prominent features following the run of Mary Pickford in “The Life of Emily.” Sunday and Monday Mrs. Pauline Frederick in “The Love That Lives” will be the initial Paramount offering at the Strand.

### “Idle Wives” to Run a Week

St. Paul, Minn.—The Blue Mouse theater has booked a week’s run of “Idle Wives,” the second of three features booked from the Saxie Exchange of Minneapolis at the Blue Mouse’s action in booking three features from one state rights exchange for three consecutive weeks’ showing is something new.

### Recruiting Office Books War Picture

St. Louis, Mo.—The British recruiting office here has rented “The Battle of the Somme” pictures from the Pathé exchange and will display them at the Metropolitan two days at a dollar a ticket. The Minneapolis Britshers have booked the feature for two days also at the same admission prices.

### Wells Resigns from K.E.-S.E.

Minneapolis, Minn.—Charles E. Wells for over a year road agent for the local K.E.-S.E. exchange, has resigned his position and come to the attention of the Cedar Rapids, Ia. Mr. Wells will be succeeded by R. L. White. Mr. White has been seconded by K.E.-S.E. to become an exhibitor within the last two months, William C. Cutter having taken over the reins at the Arcade theater, St. Paul, some time ago.

### Saxie Exchange Handling “On Trial.”

Minneapolis, Minn.—The Saxie exchange is preparing for the release of the first National Exhibitors’ Circuit feature, “On Trial,” directed by James Young, the Saxie, one of the owners of the local exchange, occupies the North side of the path circuit, and has given Manager E. C. Davy instructions to go the limit in border line battles.

### Flickers from Fillmand

Minneapolis, Minn.—William Albert Steffes of the Green & STEFFES exchange here has been down to New York, Washington and Chicago. Mr. Steffes reported to Mr. Green’s last week after a hurried business trip to New York, Washington and Chicago. Mr. Steffes has looked after the removing of the exchange from the sixth floor of the Proctor building to eighth floor. He will attend the Chicago convention and exposition, and incidentally keep his eye and pocket open for good, live feature pictures.

### Indianapolis

**Indiana**—While the picture men have been organizing their forces preparatory to staging a bigger fight against the passage of the bill which would control the storage, handling and manufacture of motion picture films, which was introduced before the council for the first time last week. They contend the proposed measure is entirely too stringent and say it is impossible.

Jacob H. Hilken, commissioner of public works, has said in his motion picture report that no ordinance was drafted, has called a meeting of the owners of motion pictures to be held at the City Hall, at which the motion picture men will be given an opportunity to protest against the provisions of the ordinance. Following this meeting, Mr. Hilken will report back to the council for the first time last week. They contend the proposed measure is entirely too stringent and say it is impossible.

*The Theatorium at Newcassel, Ind., was found to be operated in a basement, which it the council, it would be almost impossible for people to get out. Mr. Friedley ordered the showing of the pictures stopped and made a report to the State Industrial Board, suggesting that it take some action regarding the vaudeville acts which are shown in connection with the pictures.

The Dagga Fine Art theater, at Hagerstown, Ind., was reported by one of Mr. Friedley’s inspectors as a “veritable fire trap”—low ceiling, wooden booth, insulated exits, and in general bad condition. At the Star theater at Frankfurt it was found that the operator’s machine was not enclosed in a booth. Mr. Friedley ordered both booths closed until they comply with the necessary regulations.

Mr. Friedley says that inspections of motion picture show houses throughout the city have been made. He points out that if, which, if permitted to remain, will sooner or later result seriously. He says a great many of exhibitors fail to appreciate the necessity of keeping their booths in clean and first class condition at all times, as well as seeing to it that all loose films, hot carbons, scraps of films and other combustible materials are kept in metal boxes.

### Authorities Try to Stop Establishment of Exchange

Indianapolis, Ind.—Jacob Hilken, commissioner of public buildings in Indianapolis, recently ordered Louis Haag, the Century Realty Company, owners of a three-story brick building at Illinois and Maryland streets, to relinquish their plans for establishing a film exchange on the third floor of the building. Because of the fact that there is no city ordinance giving Mr. Hilken the power to take such action, he asked the fire marshal, to assist him in placing the order into effect.

The proposed ordinance, which was introduced before the council last week, provides that films may not be stored in any building where movie theater or theater equipment is used for public purposes. There is a restaurant on the second floor of the building owned by the Century Realty company, and it was pointed out that if the new ordinance is passed it would compel the men to move the exchange because of the restaurant.

### To Build $40,000 Picture House

Marion, Ind.—This city will soon have another new and modern theater which will be a symbolic step toward a march to futurity. It was announced this week that the Royal Grand-Theater Company had secured an option on the colored church and property across from the Marion hotel on West Fifth street and that a large modern theater will soon be erected there. The work of tearing down the church building will commence.

Miss Dolly Spurr, manager of the Marion Grand-Theater Company, said that the new theater building will be capable of seating 1,000 persons and will cost nearly $40,000. It will be supported by vaudeville and motion pictures will be shown. She added that the Royal-Grand Grand-Theater will continue to occupy its present location until the new theater is completed.
Adopts Resolution Endorsing Sunday Shows

Chattanooga Chamber of Commerce Sanctions Picture Exhibitions on Sabbath as Aid to U. S. Government in Providing Recreation for Soldiers.

By J. L. Ray, 1614 Stahlin Bldg., Nashville, Tenn.

Chattanooga, Tenn.—At a recent meeting of the Board of Directors of the Chattanooga Chamber of Commerce, the question for consideration for the government soldiers at this point was taken up with a view to assisting the Government to beautify and amuse, to the possible extent. Foremost among the topics under discussion was the question of Sunday moving pictures at the uptown Orpheum in Chattanooga, in a khaki gather on their trips to the city. Following the discussion, a resolution was drawn up and adopted, as shown below:

"BE IT RESOLVED: That in view of extreme weather conditions, due to the presence of the soldiers, we believe, if possible, it would be desirable to have the motion picture shows open on Sundays from 1:30 to 10:30 P. M., provided that the shows be well censored before exhibition."

The resolution was adopted, it having been previously shown to members of the board that army officers were strongly in favor of running the moving picture houses on Sunday. The theaters opened again Sunday, with a programme on presentation of any kind from city or county authorities, and it is the general belief in this line of business that such having power will offer no resistance to the Sunday opening plan, due to the fact that the United States government approves the showing policy. Capacity houses were in evidence at all performances during the Sundays when the shows have been open.

Mushroom Town Near Military Camp.

Chattanooga, Tenn.—One of the so-called "mushroom towns" that have sprung up near the scene of activityincident to great industrial, prospecting or military bases, has been established in the southwest corner of the Chickamauga military reservation. This is the town of the Orpheum's "mushroom" investors. Investors and realty companies have taken all the land in that vicinity and amusements of every conceivable character have been included in the "town's" establishment, including a carnival and midway, together with a new theater costing $10,000, electric light plant, etc. The theater will be under the management of the Albert Amusement Company, a recently organized corporation with a capital stock of $25,000. It will be occupied by the chain of managers and corporators of the Albert company as follows: Will Albert, O. F. Penneybacker, W. R. Smith, and F. J. Mehl. It is proposed to make the town permanent, even after the troops are gone, as it will form a fine resort. Moving pictures of course, will come in for a full share of honors in the amusement line.

Memphis Sunday Appeals Passed.

Memphis, Tenn.—Appeals of moving picture theater managers who were recently fined after running theaters on Sunday have been passed for the term in Circuit Court. A number of managers were recently arrested a short while ago for keeping their theaters open on Sundays, an order having been given by Judge, but all efforts to indict the proprietors failed. The agitation was the result of a split in the executive board of the Protestant Pastors' Union, but since it was too late to turn the Sunday receipts over to charity, the theaters have been running without interference.

Orpheum May Substitute Female Help.

Washington, D. C.—Boosting the spirit of male help on account of army enlistment, and the still greater scarcity which will be in existence in the near future, to cope with getting theaters on the Orpheum Circuit are being instructed to employ young women where possible in the places left vacant in clerical, box-office and ushers' positions. Manager Arthur Lane of the local Orpheum interests, has under consideration plans to fill the vacancies by young women make it possible for employees of military age have already left the Orpheum theater here for war service.

That the Orpheum Circuit is being greatly strengthened in the recruitment of new employees is shown by the report recently received by Manager Arthur Lane from the general offices of the Picture House Corporation. A report that over $1,000 was contributed from the booking department alone, aside from individual subscriptions. The Orpheum Circuit operates two houses in Memphis, both of which are showing feature films in connection with vaudeville.

"Tank" Pictures Run Strong.

Nashville, Tenn.—Official Government Pictures, Inc., releasing through Pathé, placed their war feature, "The Tanks at the Battle of the Anera," in Nashville for a two days' engagement theater, where the pictures made a pronounced impression. The Crecent Amusement Company, in charge of the booking, and the newspapers carried extensive advertising for several days.

Manager Lane's Matinee Parties.

Memphis, Tenn.—Manager Lane of the Orpheum Circuit now is taking advantage of the fact that the management believes that the presence of the soldiers at this point will have the Orpheum Circuit in the form of "matinee parties," at which time the patrons to his house are served not only with the picture but also before seeing the show. On the occasion of its establishment, more than a dozen galas were given, and where having power will offer no resistance to the Sunday opening plan, due to the fact that the United States government approves the showing policy. Capacity houses were in evidence at all performances during the Sundays when the shows have been open.

Tennessee News Items.

Chattanooga, Tenn.—Five-reel features are shown at the Officers' Reserve Training Camp, Fort Oglethorpe, on Saturday afternoon series, and are being booked there. The pictures always prove one of the most popular entertainment features of the picture show here. The officers' reserve training camp is an organization for training men for the army, and is under the command of General Pershing, and is considered the most important training camp in the state.

Memphis, Tenn.—The Orpheum theater is furnishing free admission on Saturday afternoon to the Memphis and Shelby charitable institutions. Last week the orphans from the Wesley House were the guests.

Washington News Letter.

By Clarence L. Linn, 622 Riggs Building, Washington, D. C.

K-E-S-E Salesman Joins Army.

WASHINGTON, D. C.—Washington's motion picture film colony has sprung another hero, according to a telegram received by the editor. The Kleine - Edison - Selig - Essanay exchange, tendering the resignation of Joseph L. Young, to the U. S. Army. Shortly after joining the army, Young along the line of business in the interest of several exhibitors who have pooled their resources to secure control of various films under the state rights plan. He is now on the road with "Beware of the Dog" for a short time manager and remaining in charge of the exchange. The offices on Ninth street are now under the supervision of Warner's Features.

It is announced that this exchange has just been dissolved. The Manager of the Robinson Cruze film for Maryland and the District of Columbia. Other territories include Maryland, Virginia, northern North Carolina and the District of Columbia with state rights productions of a high grade.

Cunningham Visits Capital City.

Washington, D. C.—J. C. Cunningham, former manager of the Mutual Film Exchange here, who recently joined the Artcurt Company, left last week following his return from the Pacific Coast, where he had been stationed by the Artcurt company. Mr. Cunningham is now connected with the general offices of that concern in New York.

High New K-E-S-E Salesman.

Washington, D. C.—Wallace High is the name of the new salesman who will call on the dealers in the Southern states country on behalf of the Washington branch of the Kleine-Edison-Selig-Zaugg exchange, now last week. Mr. High, breaking into the game now and meeting the different exhibitors and exchanges, will take the position made vacant by the resignation of W. A. Busch, who has joined the sales force of the K-E-S-E Corporation. Mr. Busch has been with the K-E-S-E office here for the past fourteen months. Manager Barger has not as yet decided upon Mr. Young's successor.

Robb Stricken With Pneumonia.

Washington, D. C.—Arthur Robb, manager of the Tom Moore enterprises in this city, is said to have been stricken with pneumonia after having eaten some sea food. His illness was such as to keep him confined to his home during the early part of the week, and caused him to observe shortened hours at the theater during the rest of the week.

Metro Will Handle Chaplin Films.

Washington, D. C.—It has just been learned on good authority that the distributor of the Charlie Chaplin films, to be turned out for the First National Exhibitors' Circuit, will be handled in Maryland and Washington by the K-E-S-E Corporation, of this city. L. M. Day is the vice president of the company, and it is understood that he is going to give considerable personal attention to the business in this territory. First National Exhibitor member of this organization is Tom Moore, owner of the Garden, Strand and Parkway theaters in this city, and he will open two more houses that will be ready for opening in the early fall. It is reported that he has closed the deal with the Metropolitan Film Service Company, through President Day, as it will be Mr. Moore who will have the pictures for his theaters be Chaplin films, as prime favorites in this locality and it is expected that bookings will be very heavy and will start with putting up a definite sales plan is announced.

Davis Joins Exhibitors' Film Exchange.

Washington, D. C.—Maurice Davis, in addition to his duties incident to the operation of the M Street theater and the Strand, has been put in charge of the management of the recently formed Exhibitors' Film Exchange, Inc., at 420 Ninth street, Northwest. Davis has been managing the business in the interest of several exhibitors who have pooled their resources to secure control of various films under the state rights plan. He is now on the road with "Beware of the Dog" for a short time manager and remaining in charge of the exchange. The offices on Ninth street are now under the supervision of Warner's Features.

It is announced that this exchange has just been dissolved. The Manager of the Robinson Cruze film for Maryland and the District of Columbia. Other territories include Maryland, Virginia, northern North Carolina and the District of Columbia with state rights productions of a high grade.

Marionette Goes to Chicago Triangle Film.
**Philadelphia Film Trade Notes of Interest**

**Mastbaum Will Show Pictures of the Fighting of Our Men in France—Stanley Theater Contracts for Goldwyn Pictures—New Schedule of Express Companies Might Work Hardship With Exchanges—**

**Other Items.**


**Mastbaum to Do His Bit.**

P**hiladelphia.—**Stanley V. Mastbaum, president of the Pennsylvania Theater Company, has been selected by President Wilson as one of the men in the motion picture industry to represent the United States Government in portraying in the film what the soldiers and sailors are doing in this war. Although this is the first time Mr. Mastbaum will have an important part, calls for efficient camera men to accompany him in this work are few. Many of their shots will be for technical use in the War Department. Others will be directed by the Government to show the inspiration of heroic deeds, or the need of help for the boys in the trenches. The food administration is planning to produce a series of films showing the war to save food and the way to waste it.

**Victoria's Orchestra Goes on Vacation.**

Philadelphia.—Dessauer's Orchestra leaves at a considerable expense to be the summer vacation of the members on next Saturday and will return to the Victoria during the absence of the Dessauer brothers will be taken. Mr. Einstein, personnel representative of Philadelphia's best photo operators—Herbert Henderson and William Klaassen.

**Mastbaum Signs for Goldwyn Pictures.**

Philadelphia.—Stanley V. Mastbaum has signed for the entire year's output of Goldwyn pictures for his Stanley theater. It is reported that the Goldwyn production by Mr. Mastbaum practically means that Goldwyn pictures will be presented to the entire city under his direct control. Mr. Einstein, personal representative of Mr. Mastbaum, prophesies that the presentation of Goldwyn pictures at the Stanley and other high-class houses under their control will eventually popularize Goldwyn productions to an exceedingly high degree in this territory.

**Arcade to Close During Alterations.**

Philadelphia.—William B. Butler, proprietor of The Arcade Palace, 2526 Richmond street, after a most successful season, has announced the first of August for alterations and redecorating. Mr. Butler states that he intends to make the Arcade Palace one of the prettiest and finest theaters in the city.

**Bennethum to Open Another Theater.**

Allentown.—George W. Bennethum, proprietor of the Phalanx Theater in this city, has just purchased the Item building, 603-10 First street, for $57,000. The building holds a large theater, which Mr. Bennethum will thoroughly renovate. He also has a new name to arrange which will conform with the very latest ideas of a modern up-to-date house. After the alterations are made, the building will be renamed the Hippodrome, this being a favorite name as he owns a Hippodrome theater in Pottstown and also in York. Pa. The lyprhon fan ventilating system is used in all his theaters, eight fans having recently been installed in the York theater.

**Glenn Called to Colors.**

Philadelphia.—The present war has already taken its toll in this office. Allen S. Glenn, who was lately listed in the Naval Coast Reserves, was called to the colors last Saturday and is now serving as Chief Boatswain's Mate at the Navy Yard. Although a newcomer to the Paramount organization, very soon made a host of friends, and we all wish him success as well as that of all exhibitors who knew him, for a safe return.

**Fielding Directing "For Liberty."**

Valley Forge, Pa.—Several sections of "For Liberty," Captain Edwin Henderson's production of the Canadian Legion of the Canadian Army, are being filmed near Valley Forge. Shells, bullets and other sensational developments of the story are being portrayed in the fields trod by the charge of the Continental Army. The film is being directed by Oscar Fielding for the N-S Films Corporation of Philadelphia.

**Chamberlain Building, 1,800-Seat House.**

Chicago.—L. J. Chamberlain, who controls a chain of theaters throughout Pennsylvania, has an 1,800-seat playhouse under construction in this town. When completed the new theater will be the latest and most improved type of theater that composition is being included in the plans to seat 600, and the main floor will seat 1,200. A magnificent organ will also be installed.

**Takes Pictures of Atlantic City for Publicity.**

Atlantic City, N. J.—A first step in a campaign of publicity for Atlantic City which the originators hope to make nation-wide, were taken Wednesday, when a motion picture panorama of the entire island was filmed from the roof of the St. Charles Hotel. Mr. Robert L. C. MacDonald, and P. W. Humphreys, local representatives of the Universal Motion Picture News, are in charge of this campaign, and the picture made on the Fourth was filmed under their direction and with the co-operation of J. P. A. Pinescan, of the St. Charles Hotel. It will be shown in the near future at the City Square theater. This unique form of publicity will be kept going throughout the entire season. Everything of note which occurs in Atlantic City will be photographed and the colorful broadcast all over the country. The next picture will be a panorama taken from an airship.

**Tolmas Reports Excellent Business.**

Philadelphia.—H. R. Tolmas, manager of the Mutual exchange, recently returned from a tour which covered the coast along Atlantic City, Ocean City, Wildwood and Cape May. He found that the Mutual Service was in popular demand, especially so at the Ritten theater in Wildwood, which was running a Mutual program exclusively. Installation work was accomplished by P. F. Glenn. They both enjoyed the journey immensely. Mr. Tolmas's car was uneventful, which stood up well on its maiden trip.

**New Express Schedule Alarms Exchanges.**

Philadelphia, Pa.—The express companies located in this city have notified the exchanges that beginning Monday, July 23, there will be no deliveries at the 5 P. M. or before 9 A. M. Several of the express men in arms about this sudden change in the schedule of the express companies, believing that it may be temporary.

**Philadelphia.—**Jack Delmar of the Stanley Booking Corporation secured the American Booking Corporation, after having camped out there for seven weeks.
Majestic Institutes Campaign for Second Runs

Disregards Custom of Downtown Theaters Concerning Re-booking of Exclusive First Run Pictures—Begins by Showing Second Run Selznick Productions for Two Days.

By Dorothy Day, Tribune

Des Moines, Ia.—The down town houses in this city, with the exception of the Majestic Theater, have been decidedly averse to exhibiting pictures that had been run in another house. It has been impossible to book a picture second run only in very few instances. Exhibitors have lost out on several mighty fine propositions as a result.

Manager O'Hare, who recently took hold of the Majestic theater, has at last set aside the hard and fast rule, and booked the W. P. A. Theater. This week will show a second run of the Selznick pictures for two days each week. There is positively no doubt that all high class pictures can be shown again at lower prices to splendid advantage.

The Garden, which holds the first run right for Selznick productions, always charges from fifteen to twenty-five cents and makes about the same showing. By charging ten cents the Majestic will catch all the unfortunates who did not see the first run, and many will have the opportunity to see their favorites a second time. Des Moines has been decidedly showy this season. There are one and one two of the other houses could profit heavily on showing other pictures second run, and if the Majestic continues its success in the first showing it's heavy newspaper advertising and the even better word of mouth praise will follow.

Darche Pays Visit to Des Moines.

Des Moines, Ia.—Mr. T. J. Darche, Chicago, general auditor of the Laemmle Film Service, spent four days in D. H. Lederman's office in the Local Loan Exchange. Mr. Darche, accompanied by Mrs. Darche, came from Minneapolis, here for the premiere of "Show Boat," reported business as being in fine shape in Des Moines and immediate vicinity.

Many Houses Closing for Summer.

Des Moines, Ia.—Many of the houses in the smaller towns over the state are closing for the summer. Others are cutting their service down to two or three days a week. Following is a few of the houses that have been closed:

Fellows, at Lytton, who have been operating a picture house in the I. O. O. F. Hall, have closed their offices, a theater in the small town of St. Helena, Ore., but in six weeks the opposition manager and the manager have had to take the Gem out of service. They were immediately to Castle Rock, Wash., and have a. half building, which had been the picture theater; but a fire which started in the projection room burned up the two reels of film that composed the show had caused the manager to bolt. Such was the state of affairs that the theater was closed that town that on the day Mr. and Mrs. Fowler heard their landlord selling one over the counter that they probably would remain only a week or two. They had the building fixed up into a decent looking theater and opened their first show with 15 cents in their pockets, but they could not get a fireman. These slides and two reels of motion pictures composed the show. After they cleaned it up they had to be ready for a call at their landlady's attention to the fact that they were still there. Ten months later they are still there and have made a good price and went to Elmo, where they now live.

Garden Theater Redecorated.

Des Moines, Ia.—D. Damiani has just completed the re-decoration of the Garden Theater. The Garden's walls are elaborately decorated in painted carvings and the color scheme has been changed from the old family colors to a light blue. Damiani has placed an elegant mural landscape in the back, added new hanging of drapes and carpets. The orchestra. The work was done in the early mornings and late into the night, and the house was not closed at any time.

FAIR and Theater Changes Hands.

Des Moines, Ia.—The U. P. A. Theater on the South Side formerly operated by A. W. Nichols, who also formerly owned the Underwood house, the University of Iowa, has been sold to Nick Disalvo. Disalvo's two daughters will operate the Underwood, and a. A. Wexler will operate the Blank offices for Selznick pictures. The Misses Disalvo are two splendid business women, and their success is predicted for their venture.

Blank to Distribute Selznick and National Circuit.

Des Moines, Ia.—A. B. Blank left for New York City to finish up the final arrangements for the releasing of the Charles Chaplin pictures in Iowa and surrounding states. He also arranged for the complete handling of Selznick and productions purchased by the First National Pictures and partner in the business, Mrs. Fowler, whose encouragement has a great deal to do with his success. The A. A. Wexler is a theater in the small town of St. Helena, Ore., and in six weeks the opposition manager and the manager have had to take the Gem out of service. They were immediately to Castle Rock, Wash., and have a half building, which had been the picture theater; but a fire which started in the projection room burned up the two reels of film that composed the show had caused the manager to bolt. Such was the state of affairs that the theater was closed that town that on the day Mr. and Mrs. Fowler heard their landlord selling one over the counter that they probably would remain only a week or two. They had the building fixed up into a decent looking theater and opened their first show with 15 cents in their pockets, but they could not get a fireman. These slides and two reels of motion pictures composed the show. After they cleaned it up they had to be ready for a call at their landlady's attention to the fact that they were still there. Ten months later they are still there and have made a good price and went to Elmo, where they now live.

The Garden Theater in Elmo was opened on August 13, 1919, and Mr. and Mrs. Fowler insist that 13 has always been their lucky number. As it was first opened the Gem seated 190. It has been remodeled and the capacity enlarged to 275, and the Fowlers now own and operate a Gem in the neighboring town of Mecosta, which seats 600, and a new Gem is being built in Montesano to seat 800. The Gem house in Montesano will be closed. This is to be a concrete building and will cost approximately $12,000. The Fowlers also own a smaller booking plant which does all the booking business in Grays Harbor County, and has a complete booking office. They make good use of their bill boards in advertising their shows. Regular newspaper space is also contracted for in the town papers.

Goldwyn Opens Branch in Seattle.

Seattle, Wash.—The Goldwyn company has established temporary headquarters for Goldwyn in Seattle at the corner of Fourth Avenue and Seneca Street. The new building at Third and Virginia Streets will be finished by the first of September, and will carry on the Goldwyn business by the ninth. The personnel of the force as it now stands consists of E. R. Goldwyn, manager; J. M. A. Goldwyn, business manager; Miss F. E. Broadhead, stenographer; W. McCormick, booker; Miss Avis Jackson, and several other members of the staff will be added later.
Goldberg Gives Showing of "God's Palace"

Seattle, Wash.—Jesse J. Goldberg, special representative of the Frohman Amusement Corporation gave a trade showing of "God's Palace" at the Orpheum theater on June 29.

Exchange Personalities

Seattle, Wash.—F. H. Haugue, coast division manager of Vitagraph, arrived in Seattle on July 6 on his regular tour of the Northwest. Mr. Horgen, who has charge with the Seattle Mutual Office is in this city with "The Eyes of the World." This film is now being shown at the Hotel Metropolitan, a legitimate house. J. V. Lynn has turned over his duties on the Spec- tator with R. M. Long to Paul Car lile and is back at the Paramount office in his former capacity of publicity man. L. J. Schlaifer, president of L. J. Schlaifer Attractions, is on a tour of Montana. Guy Navarre, Arctarct road representative, has just returned from a trip to Spokane, where he reports a growing demand for Fairbanks pictures.

Detroit News Letter.

By Jacob Smith, 563 Free Press Bldgs., Detroit, Mich.

Two Detroit Exchanges Merge


Goldberg Managing Selznick Exchange.

Detroit—Harry D. Goldberg, formerly with the World Film Corporation in Al- lantco, and at one time manager of the Casino Feature Film Company, in Detroit, has been appointed manager of Lewis J. Selznick in place of D. Leo Dennison, who will be assigned other territory. Mr. Goldberg is making temporary headquarters at the Hotel Statler. An office will be opened after the legal entanglements between Selznick and Garson are definitely settled.

Butterfield Circuit Augmented.

Detroit.—Col. W. S. Butterfield announces a number of changes in his circuit. Frank J. O'Donnell, manager of the Majestic at Ann Arbor for two years, will go to the Majestic in Kalamazoo next season, while Will Marshall, formerly at the Majestic in Kalamazoo, will go to the Bijou in Battle Creek. It has not been settled as to who will cover Ann Arbor for Mr. Butterfield.

The Majestic and the Palace theater in Flint, which will be devoted to vaude- ville, means that the Majestic will have big vaudeville attractions and the big film attractions. It will be the first time in two years that Flint will have legitimate road attractions.

With his new theater in Flint, one in Canton, another in Bay City, and two more in Battle Creek, the Butterfield circuit will be augmented to nearly twenty playhouses.

Detroit Dos.

Dave Mundstock, of the Strand Features, 84 Griswold street, has purchased the Terry Human Interest reel, also a series of cartoon and picture movies made by the same concern.

"Doc" Owens is back managing the Kinema, Detroit, and Mr. Martin, who has been sent to Kansas City to manage an amusement park for Frederic Ingersoll, of Detroit.

CINCINNATI, O.—The annual meeting of the Officers and Directors of the Chamber of Commerce for the purpose of electing officers was held on Fri- day, July 6, at the Chamber's head- quarters in the Chamber, and the following officers were elected: President, I. W. McMahan, the John H. Dowdlee, vice-president, W. S. Welling, Pathe Ex- change; treasurer, Mr. Penrod, of the Cincinnati Bank; secretary, H. Sorkowich, of the Chamber of Commerce. All the new officers are active members of Associated Film Exchanges, and leaders in film work, and the new president, Mr. McMahan, is wide- ly known as one of the largest owners of the moving picture business in this section. He has the unusual distinction of being not only the largest owner of the McMan & Jackson Film Com- pany, but a prominent exhibitor as well, as the firm controls several big houses, and he is thus closely in touch with both sides of the business.

Cox Interests Purchased by Theatrical Men.

Cincinnati, O.—Details of one of the most important theatrical transactions in recent months are being closed this week in Cincinnati a few days ago in the office of Ben L. Higdonfield, an at- tempting to make sure of his interests in a number of the current exchanges, whereby the interests of the late George Cox in large moving picture and theatrical enterprises, especially the control of his widow to the Messers. Leo and J. J. Chakeres, proprietors of properties located in Cincinnati, New York, Balti- more, Boston, Philadelphia, Kansas City, S. J., Louisvile, Chicago and other cities are in- volved in the transaction, as well as the Cox interests in distributors of theatrical and other producing and distributing companies. Mr. Cox was known to be one of the largest owners of the theatrical proper- ties in America at the time of his death, and these properties passed intact to his estate. The administration of his will is personally present at the closing of the deal, and left at once for Indianapolis and Chicago to inspect some of the properties of which passed to them. The sale is said to have involved an amount running well into the millions, but no figures have been given by any of the interested parties.

Universal Managers Entertain Miss Rodrigues.

Cincinnati, O.—The "Universal Dora" arrived in Cincinnati a few days ago on schedule. On her walking tour of the country in the interest of recruiting service. A de- tail of regulars met her at Chester Park and escorted her to Fountain Square, in the heart of the city, and Miss Rodrigues then took up the program of daily talks in front of the theater, to stimulate interest in recruiting. Members of the Universal entertained Miss Rodri- gues during her stay in the city, and were immensely proud of her excellent work, which did much to enable the First Universal home regiment to secure the additional members neces- sary to bring it to war strength.

Urge Reappointment of Wilson on Cen- sor Board.

Cincinnati, O.—Indicating a striking change from the feeling which existed when Wilson was first appointed, when film men and ex- hibitors felt that the Board's activities would be run on a business, the Motion Picture Exhibitors' League and the Associated Film Exchanges of the Cincinnati Chamber of Commerce have sent letters to Governor Cox urging the retention of Wilson as a member of the Board. The letters express the high opinion of the two organizations of the work of Mr. Wilson, and their satisfaction with his work on the Board, and declare that his services have been of great benefit to the industry and to the moving picture business. Exhibitors all over the State have been asked by Governor Cox to elect members of the trade to take similar action, and indications are that Mr. Wilson will be kept on the Board. The opposition to his re-appointment is known.

Mcmahon & Jackson House to Cost $75,000.

Cincinnati, O.—Some confusion arose by reason of the recent report of the starting of work on the new McMahan & Jackson house on Sixth street, to the effect that the work would cost $22,000. This figure is representative of the wrecking of the interior and the re- construction necessary to put the building into a modern house and new fraction of the total cost of the new theater. The minimum figure set for the building is complete is $75,000 and McMahan & Jackson are beginning to be- lieve that this will be considerably exceeded because all the costs have been added up to them complete. However, they are not stinting their requirements in any degree, as they desire to make the house one of the most attractive in the downtown dis- trict of Cincinnati, and will let the cost take care of itself.

Pershing Picture Shown at Opera House.

Cincinnati, O.—The first moving pictures showing the landing of General Pershing and the first contingent of American soldiers in France were shown recently at the Opera House as a special added attraction, and were re- ceived enthusiastically.

Strand Theater Reopened.

Springfield, O.—The Strand theater, which has been completely remodeled, has been reopened under the management of Philip Chakeres, manager of the Princess, and has made an excellent start under its new management. The Strand is a new attraction which has not heretofore had a first-class house, presenting current features, and Manager Chakeres looks for unquestionable success for it.

Cincinnati Notes.

At a meeting of the Cincinnati Screen League held a few days ago plans were discussed for a membership campaign de- signed to add greatly to the prestige of the organization. It promises to be a hum- mer.

Lou Foster, formerly in the film business in Cincinnati, now a member of the Famous Players' Staff in Detroit, was in the Queen City a short time ago on business, and reported flourishing conditions in the automobile town.

A large show done by Cincinnati ex- hibitors in helping along the Liberty Loan issue, and especially the enterprise of Cincinnati exhibitor and secre- tary, Mr. B. A. McAdoo's motion on the subject to the industry, were recognized by him in a letter of thanks for the work done by H. Sorkowich, secretary of the Exhibitors' League.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the require- ments of every reader.
PITTSBURGH, PA.—Exhibitors of this state have received notice from the Board of Censors of a new rule that prohibits the portrayal of any manner of eliminated portions of film. The order is regarded as an extremely drastic one, and film men are of the opinion that it was decided upon in ignorance.

The latest edict of the Censor Board is as follows:

"Rule Number 27. Every two-reel film is to be submitted with the following agreement of the applicant to make eliminations suggested by the censorship board. The requirement of this condition is that no exhibitor of the film shall, in exhibiting same, produce any eliminated portion of the film. Exhibitor shall be held responsible for a clear understanding of terms, condition, or other means of communication."

It appears that the order is directed against theaters which have eliminated portions of film productions on the stage with living actors. This move on the part of the censorship board is considered as it is a distinct encouragement to the boys in khaki. This gift to the boys of Uncle Sam is certainly appreciated as it is not only a free and free speech and free press. It is also pointed out that the censors' duties are confined to the elimination of objectionable portions of films, and that their jurisdiction ends when this has been carried out.

Free Admission for Soldiers, Sailors and Marines

Pittsburgh.—The patriotism was evidenced last week by L. B. Keester, manager of the East Liberty Camephoree theater, Pittsburgh, when a sign was placed over the box-office, "United States Soldiers Admitted Free: Also Sailors and Marines." The sign was considered by many as it is a distinct encouragement to the boys in khaki. This gift to the boys of Uncle Sam is certainly appreciated as it is not only a free speech and free press. It is also pointed out that the censors' duties are confined to the elimination of objectionable portions of films, and that their jurisdiction ends when this has been carried out.

Cole Joins Leader Film Service

Pittsburgh.—Fred E. Cole, who formerly was with the Pittsburgh Pathé exchange and the Liberty Film Renting Company, has been appointed manager of the Leader Film Service at 804 Penn avenue. Mr. Cole is a film man of broad experience and has a large acquaintance among the theatrical managers.

The Leader Film Service, which has been in existence only a few months, reports trade extremely active. Among other new contracts, the Victor theater, McKeesport, has arranged to show the Leader subjects.

Hippodrome Reopened by J. Mans.

Grafton, W. Va.—The Hippodrome theater, which has been dark for some time, was taken over recently by J. Mans. The house is an attractive one, seating 536, and is offering high-class films. Mr. Mans stated that the theater is being run under the able management of Mr. Mans, who is an experienced exhibitor.

Independent Discontinues Wheeling Branch

Pittsburgh.—The Independent Film Service, Pittsburgh office of the Universal, has discontinued its Wheeling branch in W. Va., and is handling West Virginia business direct from this city. Manager John O. Allen assures patrons that the work of that office will receive the same careful attention as rendered when he was manager of the Wheeling branch.

Goldstein With Independent Exchange

Pittsburgh.—Leonard Goldstein, formerly manager of the Arcadia theater, and for some time on the road for Universal, has joined the recently formed Independent Exchange. Mr. Goldstein is acting an assistant to manager McAlister and will look after the city exhibitors.

Soissons Theater Showing Pictures

Cornellisville, Pa.—The Soissons theater, Waelder, has inaugurated a policy of high-class films for the summer months. Mrs. Fred Robbins, proprietor and manager, who is an able woman, reports that the new arrangement is meeting with much success. Universal pictures are used, including the serials.

Poster Company in New Quarters

Pittsburgh.—The Poster Company, formerly at 804 Penn avenue, has removed to new and a very smart quarters at the Fourth avenue and Ferry street in old "film row." This concern, headed by H. C. C. Cloyd, has enjoyed a rapid growth and found it necessary to expand in order to care for the large demand for the mounted paper on features and serials.

Barney Recovering from Operation

McKeesport, Pa.—H. R. Barney, partner of P. L. Gorrie, owners of the Globe theater, underwent an operation for appendix.

THE MOVING PICTURE WORLD

July 28, 1917

Pennsylvania Censors Issue Drastic Edict

Prohibit Portraiture of Eliminated Portions of Pictures by Utterance or Other Methods of Communication.

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Anton Theater, Remodeled, to Open Soon

Monongahela, Pa.—The Anton theater, conducted by Anton Brothers, is preparing to receive its formerly engaged for remodeling during the past few months. The house has been newly equipped and presents a handsome appearance both inside and out. Feature pictures will be shown exclusively.

Stahl With Wolfberg Attractions

Pittsburgh.—H. E. Stahl, formerly with the V-L-S-E in St. Louis and later representative of Essanay, is now with the Harris P. Wolfberg Attractions, Lyceum building, handling "The Crisis" and "The Deemster." Mr. Stahl has a large acquaintance in this territory, and is meeting many old friends among the exhibitors.

Crandall Transferred to Home Office

Pittsburgh.—The Supreme Photoplay Productions, in the Seltzer Film building, Pittsburgh, has announced that Milton G. Crandall, formerly special representative of the company in western territory, has been transferred to New York. Mr. Crandall has taken charge of the publicity department and is aiding exhibitors in putting out a new campaign in manner the handled by the firm.

Canadian National Features, Ltd., Insolvent

Makes Assignment for Benefit of Creditors and Suspends Operations, $79,633.96; Liabilities, $61,496.67.

By William Gladish, 1246 Gerard St, East, Toronto, Canada.

Paramount and Monarch Changes

T O R O N T O , O N T A R I O.—The Canadian branches of the Paramount and Monarch changes have been made at the headquarters of the Paramount Pictures Corporation, Toronto. Phil Kaufman, formerly manager of the Famous Players Film Service, has become general manager of the Canadian offices of the Monarch Company, which distributes the features of special stars in Canada. Sam Glazier, formerly manager of the Monarch Company, Mr. I. S. Sokin, formerly with the Famous Players Film Company, Limited, New York, has succeeded Mr. Kaufman as local manager of the Famous Players.

Pomeroy Now Manages Photodrome

Toronto.—Harry Pomeroy, formerly manager of the Belmont Theater, Toronto, has become manager of the Photodrome, City Hall Square, one of the best downtown theaters of the city. Mr. Pomeroy has gone in for attractive lobby displays with an electric display sign has also been erected.

Regal Films Company Moves Offices

Toronto.—The Toronto headquarters of the Regal Film Company, Limited, are being removed from 27 Yonge Street to 21 Adelaide Street West—a few doors East of where Regal is now. Nearly all employees are handling World, Goldwyn, Educational, Douglas Fairbanks, Mutt and Jeff and other brands.

Travel Restrictions Help Picture Houses

Toronto.—Since the placing of restrictions upon travel from Canada to the United States, the exhibitors of Niagara Falls, Ontario, have found an increase in patronage. A. A. Huttlemeyer, proprietor of the Queen Theater, Niagara Falls, Ontario, reports splendid business there.
Boston Houses Decorated for Elk Convention

Lavish Displays of Emblems and Banners Give Theaters Festive Appearance—Many Exhibitors Are Members of the Order.

By Joseph Sage, C/O Boston Herald, Boston, Mass.

BOSTON.—In honor of the national convention of the Elks, which was held last week at the Statler, the motion picture theaters "spread themselves" in decorating their houses and in presenting particularly attractive shows.

Down through the motion picture belt on Washington street, out to the corners of Boylston and Massachusetts avenue, at Scollay Square, on Tremont street, at every point where motion picture theaters are located there was a gay display of banners, ribbons and emblems. The welcome sign was in evidence everywhere. The visage cordially received by the motion picture men, and as the delegates entered the theaters they were pleased with the display of Elk heads and other emblems of the order.

More than 35,000 Elks gathered for the convention. They were free spenders, and the motion picture men reaped their share of the harvest of one of the largest shows of out-of-town patrons during convention week were the ladies who accompanied the delegates to town. While their husbands were attending sessions of the convention the women scattered through the city, seeing the playing of films which were shown here convention week. Active in the organization to entertain the delegations of the Elks are local exhibitors who are prominent members of the Boston lodge of Elks.

Muriel Ostichere at Park Theater.

Boston, Mass.—A novel souvenir was given to the patrons of the Park theater on Monday evening when Miss Ostichere appeared in person on the stage. An ice cream plate bearing her picture was presented to every person attending the performance. Many requests for these plates have been received by the management of the theater since Miss Ostichere's visit.

Campbell Appointed Goldwyn Manager.

Boston.—Harry Campbell, formerly manager of the Fox Film Exchange for New England, has been appointed manager of the Goldwyn Pictures, Incorporated, with headquarters here. He is well known in the industry and familiar with all the New England exhibitors.

Vine Now Goldwyn's New England Representative.

Boston.—Frank Vine, formerly connected with the Pathe, the World exchange and at one time manager of the International Film Exchange for New England territory, has accepted a post as New England representative of the Goldwyn Pictures Corporation. Mr. Vine, a veteran in the film exchange business, has made an excellent record as exchange manager, and should prove a valuable asset to the new corporation.

Fendress Leaves Vitagraph.

Boston, Mass.—Of interest to exchange men and exhibitors is the news that W. H. Fendress is no longer connected with the Vitagraph Company of New England.

Business With Eastern Exchange Good.

Boston.—One of the most enterprising and prominent exhibition exchanges is the Eastern Feature Film Company of 57 Church street, Boston, of which Frederick H. Cady is general manager. Ideally located in the very heart of fashionable Tremont street the firm has won the support and good will of practically every exhibitor throughout New England. With its intensive sales efforts, courteous treatment and service beyond the ordinary film are a "One Way for Both," the latest Ivan special, as well as a host of other Ivan releases. The Eastern Feature Film Company, in its "The Woman and the Beast," "The Marriage Bond," "Are Passions Inherited?" "Intimate Life of a Vaudeville Comedies," "The Terry" human interest cartoons and skems, and many other proved box office attractions.

Maritime Province News

By Alice Fairweather, St. John, N.B., Can.

Imperial's Patriotic Display.

ST. JOHN, N. B.—The Imperial theater, always to the fore in patriotic endeavors, arranged a splendid window display in honor of the Fifty Years Celebration of Confederation. Across the door was a banner bearing the words "Canada's Island Country, Fifty Years Old—Today." In the windows were busts and photographs of the Fathers of Confederation (Sir Leonard Tilley being a native of this city). Pictures of the city in the years 1869 and today were on view. The windows were bombed by Lady Tilley, by citizens and by the Natural History Society. Flags, maple leaves and copies of "A Canadian Home," were placed in the window. All day Sunday, July 1st, Canada's national holiday, there were special, streams of passers-by viewed with interest the fine collection, really a picturesque history of one of the greatest events in the life of the Nation.

Manager Golding received much credit both from the public and the newspapers for his patriotism and energy in getting this exhibition together. The window of the Imperial is always decorative with flags and it looked very attractive.

Spencer Takes Over Another Theater.

St. John, N. B.—A new theater has been acquired by Fred G. Spencer, who is at the head of a large number of theaters throughout the province. The New Elks Theater at Fredericton, until recently owned and managed by David Richards, Mr. Spencer took over the management of the new name, the Imperial, which includes the new Edwardian. Other changes are also in the works. An exhibit of various other changes. The Emperor theater in Amherst, under the management of C. W. Lewis, is being prepared for opening the first of September. Mr. Spencer has recently returned from a visit to New York in the interest of his different theaters.

Richards Retires from Show Business.

Fredericton, N. B.—The retirement from the theatrical business of "Uncle Dave Richards," the genial manager of the Gem theater, Fredericton, will be greatly regretted by his many friends. Ill health is the reason.

O'Loghlin Reports Excellent Business.

St. John, N. B.—J. P. O'Loghlin, the travelling representative of the Goldwyn Pictures Corporation, reports splendid business for his firm all along the north shore of New Brunswick. He has been up to the theatres at Newcastle, Campbelltown, Chatham and a number of other places. "The Great Secret," which was recently exhibited, has been booked by W. Dinnock of the Opera House there.

Breadon Working Hard.

St. John, N. B.—J. E. Breadon, the new manager of the General Film Company in St. John, has been extremely busy with the good work. He has just returned from a business visit to Montreal, and this week he goes to Halifax, where he has the promises of several contracts.
Assails Work of Maryland's Censor Board

Miss Turnbull Favors Pictures as Form of Entertainment but Decrees "Indecencies and Immoralities Allowed to Creep In"—Refomers Make Attempt to Prevent Re-apppointment of Censor Harper.

By H. L. E. Williams, 1932 Royal Terrace, Baltimore, Md.

Baltimore, Md.—It seems that when ever the reformers who go about prying into other people's affairs with an idea of ferreting out any evil practices under full period on their hands, they invariably turn to the motion picture to amuse themselves. Of course, they may be in good faith with the action they are taking, but in view of the fact that a censor law has been enacted into law, they are opposed to the Marylanders appointed of high standing to act on the Censor Board, it does not seem like a very good business that their work should be interfered with.

It has now come time for the re-appointment, of the members. Miss Grace H. Turnbull, an artist of Baltimore, says "I am not opposed to any pictures as a form of entertainment for I recognize their place in supplying amusement and diversion through the present day and night. What is objected to and what ought to be corrected immediately is the indecencies and immorality that are allowed to creep in." She goes on to state that the board should not favor of politics and that the incumbrance of the present day would be good to the work and that eliminations should be made by the censors instead of merely recommending changes. Miss Turnbull should read the law carefully; the eliminations recommended, it is shown, are ordered. Beside Mr. Harper, Mrs. Thomas B. Harrison and William F. Stone are members of the Board and have been doing excellent work.

The petition, which was signed by men and women, was presented to the Governor, as follows: "In view of the fact that you are about to make a fresh appointment on the Board of Motion Picture Censors, and that the office is one dealing solely with moral questions, we, the undersigned, most respectfully urge you to request the person thus appointed be one who has already in some subordinates, and that you are in the moral welfare of our community and will devote the whole of his time to the work, the honorable legislation insofar as it is protected by the thousands in our city and State whose lives are so intimately affected by it for the well-being of the community.

Among those who signed the petition are George L. Jones, secretary of the Henry Ward Society; G. T. Bradly, local Boy Scout executive; J. L. Cornell, of the Society for the Suppression of Vice and Eugene and Joshua Levering.

Lewy Conservation Film a Success.

Baltimore, Md.—"Fighting at Home" is the name of the Food Conservation film which is being shown by Harold Lewis, co-proprietor of the Great Wizard theater of Baltimore, and directed by J. A. Barry, formerly with the Triangle Fine Arts. This picture was given a premiere screening at Ford's Theater on Friday and there was an excellent showing.

An additional showing was held Saturday night, and it was shown again on Sunday night. The film, according to reports, has been favorably received both here and abroad. It is being shown in New York for the benefit of the family of Captain Archibald Hewitt, who was killed in France.

Theatrical News:

--Pictures Aid Railroad Inspection.

Baltimore, Md.—R. M. Bryan, of the railroad company, sees further development of the motion picture, not only in the amusement, educational, and advertising branches, but to aid the industrial leaders throughout the country. Recently at a staff meeting of the Baltimore & Ohio at Deer Park, Md., a film of part of this system, which was taken from the observation car, was shown and made a great impression. President Daniel Willard was present when the pictures were shown, and the idea struck him that as the pictures show so clearly and accurately the condition of the track and the rolling stock, it would save the expense and trouble of inspection trips by having a cameraman take pictures of the road. It is expected that this road will shortly institute a special department to take care of this work.

Universal Film Exchange Burns.

Charlotte, N. C.—About two weeks ago a terrific fire took place in this city which caused the entire loss of the building and extensive damage to two others. In the destroyed building was located the offices and equipment of the Universal Film exchange, under the management of E. F. Dardine. At the time of the fire over 2,000 reels were on the property. It is said that at the end of the fire more than one of the buildings had been damaged at all. The estimated cost of the three buildings is about $150,000.

Exchange Opened By Reddish.

Baltimore, Md.—Harry E. Reddish, who at one time managed the Pathé exchange in Baltimore and later became connected with the Universal Film exchange, has now opened an exchange in Room 33, Franklin building. It will be known as the H. E. Reddish Exchange and will handle large features.

New Ventilation at Wilson.

Baltimore, Md.—Guy L. Wonders, the progressive manager of the Wilson theater, 415 Hanover street, has announced the completion of a huge ventilating system which has been installed in this house. The house is built on the roof, which will accommodate a 72-inch fan. This fan, when running full of 9,000,000 cubic feet of air per minute, is fed into power by an eight horsepower motor, drives the theater, which has 72,000 cubic feet of space.

Sterling Company Elects Officers.

Baltimore, Md.—Recently the following officers were elected as directors of the Sterling Film Manufacturing Company: H. C. Kohierman, president; E. Serber, vice-president; L. Fredrick, second vice-president; F. Mitchell, secretary; N. Wyman, treasurer; F. Deadinger and H. Geisler, directors. The company has arranged for the release of its output through the Cosmopolitan Corporation of New York City.

Clermmer to Build Wenatchee Theater.

Spokane, Wash.—Manager Howard S. Clammer of the Clammer theater, Spokane, and John St. John of Seattle, have been in Seattle, has agreed to take charge of the Wenatchee theater, which will bear his name. The Wenatchee theater will be similar to the Columbia Theater corporation and construction work on the proposed new theater is to begin at once.

Rufner Makes Liberty More Attractive.

Spokane, Wash.—Ralph Rufner, manager of the Liberty theater, has been keeping the business in top shape. He has placed the Liberty on a roll and charged no admissions. The pictures in this theater are of the highest quality and the film chosen by Rufner is sure to please the patrons. Rufner has also had his name in new in lobby displays, at least for this section. The glistening sheets or the maps of the United States have been discarded for terra cotta pedestals surmounted by huge boxes of flowers in bloom. The pedestals are red and the show is attractively arranged.

The attractions are announced on these pedestals. He has also provided a billboard on the inside of the theater which will show where pictures may be shown and carefully watched to see that the proper ones are exhibited. The pictures are of the highest order and the patrons are satisfied that the theater is playing its part in the great national effort.

Crescent to Change Hands.

Baltimore, Me.—It is now announced that the Crescent theater, 1116-11 South Charles street, will be taken over by Mr. B. E. Seligman, who has piloted the affairs of this house for about a year with skill.

This theater is in the hands of Mr. J. J. Hartlove, who has now started out on his home city. It is not definite who will take over the theater, but it is known that the Crescent theater was made a great impression. President Daniel Willard was present when the pictures were shown, and the idea struck him that as the pictures show so clearly and accurately the condition of the track and the rolling stock, it would save the expense and trouble of inspection trips by having a cameraman take pictures of the road. It is expected that this road will shortly institute a special department to take care of this work.

News From Spokane.

By S. Clark Patchen, E1811 Eleventh Ave.

Spokane, Wash.

Theaters Well Patronized on Fourth.

S POKANE, WASH.—Independence Day was crowned with large audiences at the Auditorium theater where they are shown for the week. The feature attraction for the Fourth of July was the pictures "Twenty Thousand Leagues Under the Sea," at the Casino. Other pictures which drew well during the week were Mary Pickford at the Liberty in "A Romance of the Redwoods," Charles Chaplin in "The Immigrant," at the Casino and Margaret Illington in "The Inner Shrine."

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News from New Jersey.

By Jacob J. Kalter, Newark, N. J.

Sunday Summer Shows in Newark.

NEWARK, N. J.—The moving picture theaters of Newark will not necessarily close at sundown in this summer's heat. This has been decreed by Chief of Police Long. Although it has been an annual custom for the past that the playhouses close for the summer, the Chief of Police has allowed the exhibitors to express their individual desires by directing the possibility of remaining open during the summer months. Since there happens to be a diverse membership of the local exhibitors, Chief Long will this year allow those exhibitors who wish to open their houses on Sunday to do so.

Perth Amboy Theater Incorporates.

Perth Amboy, N. J.—The Raritan Theater Corporation filed its papers of incorporation July 3 with the Secretary of State at Trenton. Henry K. Golenbock of 175 Smith Street is named as registered agent. The concern, which is authorized to operate moving picture theaters, is capitalized at $125,000. The incorporators are David Snapper, Nathan Margeretan, and Jennie Snapper.

Ty Cobb at City Theater.

Newark, N. J.—The first appearance of Ty Cobb, the big leaguer, in a nearby picture "Somewhere in Georgia," produced by the Sunshine Film Corporation, took place at the City Theater, Seventh and Orange streets. The play received considerable publicity and advertising. The manager and Newark ball teams were invited to occupy boxes at the evening performance. Leon O. Mumford, the managing director of the showhouse, is responsible for the affair.

Roseville, Newark, Closed.

Newark, N. J.—The Roseville theater, Orange and Sixth streets, is closed, and will remain so until the early part of September. The showhouse is owned by Henry A. Bobrechti, who also owns the Royal theater, Broad street, opposite Bridge street.

Buy "Common-Sense Brackett."

Newark, N. J.—The state right firm of Messer and Summer, with offices at room 55, Presbyterian building, 161 Market street, have bought the "Fighting Chance," now playing at the state of New Jersey for "Common-Sense Brackett." This is the Monarch Photoplay Company. The picture will have its local premiere at the Strand theater July 27, 28 and 29. The concern also controls the rights of Frank Hall's production, "Her Fighting Chance." Mr. Summer recently bought exceptional bookings on this picture. He leaves July 16 for a trip through southern Jersey in the interests of the new production. Mr. Messer has just returned from a pleasant vacation, and is now in top shape to look after business.

L. S. Card Corp. to Operate Exchange.

Hoboken, N. J.—The L. S. Card Booking Corporation has been organized here with an authorized capital of $50,000, to operate a moving picture exchange. The registered agent is Lynn S. Card, with offices at 53 Ninth street. The charter of incorporation were filed July 2. The incorporators are the Lynn S. Card, Frank G. Hall, and George A. Enright.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to conceal the standard of the MOVING PICTURE WORLD? There's a reason.
Moore & Dean Open Big Theater in Berkeley

U. C. Photoplay House Has Many Distinctive Features—Seats 2,000, Persons, and All on One Floor—Equipped with $25,000 Fotoplayer.

By T. A. Church, 1597

BERKELEY, Cal.—The U. C. Theater, University of California, completed on the evening of June 30 and has since been doing a volume of business that has forced the management to make a separate double house, has been opened. This new house, the seventh of its kind in the College City, is the largest of the campus playhouses, and is a necessary addition to the moving picture theater construction. Its most distinctive features are the seating arrangements—being accommodated on one floor, without a post to mar the view and the noticeable absence of a vestibule.

The auditorium of the new U. C. Theater is one of the largest in the country, being one hundred and forty-five by ninety-one and a half feet in size. This runs parallel to University Avenue, but is separated from that thoroughfare by a two story brick structure built separate from the theater, but corresponding to it in depth. The front of the foyer is twenty-five by ninety-one feet in size, carpeted in a fine gray, and below the floor of the foyer potted plants and oil paintings of distinctive merit lend it an unusual charm. The foyer is one of the rest room for women, furnished with rich carpets, upholstered reed furniture and a color scheme in blue and gold, the colors of the State University, a scheme, by the way, that is followed in the halls and houses. The vestibule of the house is fifteen by thirty-five feet in size and the lobby is twenty by twenty feet, being of marble, potted plants and cages of canaries being freely employed to add to the charm.

The marquee is one of the interesting features of the exterior and extends the full width of the house to the outer edge of the sidewalk. It is supported by pillars with a monogram formed of the letters "U. C." cast in them. Above it is a large round house sign that can be seen for a long distance, and that is highly illuminated. The facade is of tapestry brick, relieved by tiling. The management office is off the lobby on the front, and here is also a smoking room for men.

While a ticket office has been provided the pay-as-you-enter system is being used, the equipment being furnished by the Register-Times Company. The operating room on the mezzanine floor would be a source of pleasure to anyone employing a picture operator, being exceptionally large and airy, with splendid facilities for ventilation. Two Powers Cameras No. 6B are installed here, with a double stereopticon, and all the latest ideas in regard to controls, film stacks and dewings being used. The sound room is located on the ground floor, which is a converted garage. The screen is of local manufacture.

Music is furnished by a $25,000 Fort photo-play that is one of the finest in the country. The American Photo Player Company, the manufacturer, has arranged for a portion of the management of the Variety Theater in Napa, Cal., to Ernest Rosen- thal, the Varsity Theater, Berkeley, Cal., to Roeder & Powers, and the Empire Theater of San Jose to E. Jones.

Moore Winning Desired Success.

San Francisco.—Among the young men in business hereabouts whose work during recent years has been such as to attract the attention of the leaders in the business is Vernon Moore, director of publicity for the Progressive Motion Picture Company, of San Francisco. Although he has the majority, Mr. Moore has made the most of his advantages and his association with successful businesses for years, together with a special training along the lines he is following, he has given him an experience not en- joyed by many much older.

He first became interested in moving picture work while filling a position at the Intelligence of the leading paper of Seattle, Wash., and it is due to the distributing end of the United States. He came to San Francisco in 1913 and interested in the employ of the California Film Exchange in a minor capacity. Advancement was rapid and he was later sent to Los Angeles as chief booker and assistant manager for this office. He was with the Varsity Theater of Napa, Cal., to Ernest Rosen- thal, the Varsity Theater, Berkeley, Cal., to Roeder & Powers, and the Empire Theater of San Jose to E. Jones.


San Francisco.—The M. & R. Feature Film Exchange has completed arrangements to handle Motoy Comedies and already booked them at the Tivoli Opera House. Both Mr. Mayer and Mr. Rosen- thal made a trip to Los Angeles and moved the branch maintained there to 730 South Olive street.

Abolishes Charge Accounts.

San Francisco.—The Western Poster Company has inaugurated a rule that in future charge accounts will be done away with, owing to the real estate business at Sacramento. Mr. Floodberg is shortly to be married to an attractive heiress of this city.

Goldberg Visits San Francisco.

San Francisco.—Jesse Goldberg, representing the Frohman interests, is here from New York for some business looking for some one to handle the Frohman pictures.

Paramount Paragraphs.

San Francisco, Cal.—The West Coast offices of the Progressive Motion Picture Company has added two more number of months to its territory, this field hav- ing formerly been served through Salt Lake City.

Herman Wobber, manager of the Progressive Motion Picture Company, is making his headquarters here. Plans are being made to open a new office at Portland at an early date.

Ludis Whitaker, who was with the Los Angeles branch for several years, and who enjoys an enviable reputation as a sales man, is now working out of the local office.

J. Van Sant, Jr., of Eureka, Cal., paid the local office a visit recently in connection with his bookings under the new selective star system.

Sescott and Artscott pictures have been booked over the entire Turner & Dahmen circuit, with the exception of the Tivoli, in this city.

Whitaker Sees "The Planter."

San Francisco, Cal.—Herman Whitaker, the novelist, motored to Reno, Nev., recently to participate in the premiere presentation of "The Planter" at the Grand Theater. This week he returned on account of the fact that it was made by the Ne- vada Motion Picture Company, backed by Reno capital. The production met with a very flattering reception.

Frohman House Sold.

San Francisco, Calif.—The Grand Theater, one of the oldest in this city, having been built before the fire of 1906, has been sold by C. Floodberg to Taubner Goethe, who was formerly in the real estate business at Sacramento. Mr. Floodberg is shortly to be married to an attractive heiress of this city.
THE MOVING PICTURE WORLD

Cleveland News Letter

By M. A. Malaney, 218 Columbus Bldg.,
Cleveland, Ohio.

Cleveland Exchanges Centralize.

CLEVELAND, O.—With the opening of the
new $3,000,000 theater building, this city will have all of its
film exchanges and supply houses centered
within walking distance.

The Standard theater building is just
across the street from the Belmont building
and a little four-story building, wherein are housed the Victor and Blue-

bird film exchanges, the Mutual, World, Fox, Pathé and DeMille companies.

On the third floor of the Standard theater building the Famous Players film service
will be housed, and on lower floors will be the new Goldwyn company's branch and the General Film
company. The latter will move from its
present location at 1022 Superior avenue, N.E.

The Oliver Moving Picture supply company
also will move the week of July 15 from its location near the General Film
comedy, 157 East 75th street, to 47th street and Sandy, former theater building, Fifth floor. This
building is next to the Standard theater building and opposite the Bel-mut and Standard theater buildings, and the Columbus building, one block east
of the latter.

This, therefore, will save exhibitors from
two Cleveland and out of town many stops and a large amount of time. They
will be able to start at Ontario or East
Ninth streets and make all their stops without an avon. A large film district will thus be brought into a
compass of four blocks.

Screen Club's Executive Committee.

Cleveland, O.—The executive committee
of the Cleveland Screen Club, as announced last week by President Emory N.
Downs, is composed of the following: E.
A. Eschmann, branch manager for the
World, and Columbus; W. A. Sherry, branch manager for Goldwyn; George Cole, Cleve-
land Leader; E. A. Lehensburger, of the National; and John K. Frost, correspon-
dent of the Moving Picturo World.

Phelos Retires from Publishing Venture.

Elyria, O.—Million Phelos, formerly a
theater manager of Columbus, O., and who recently retired from the Cleveland	
Book, has been returned to the publishing venture and is now managing the Strand theater here, formerly known as the People's.

Great Time at Screen Club Affair.

Cleveland, O.—The Cleveland Screen Club held its first picnic of 1917, Wednes-
day, July 4, at Brett's Lake, 25 miles north of
Here was a large attendance and everyone enjoyed the trip.

A long stream of autos assembled at
East 55th street and Euclid avenue at 10
a.m., forming the trip of 40 miles to the picnic
grounds.

On the grounds there was a ball game between the exhibitor members and the
exchange members, but it was impossible to keep track of the score, due to a duplica-
tion of names. Large numbers were also present, all of whom made it their business
to give the worst decisions possible. The theater men claimed the same 48 to 9
while the exchange men were more mod-
est and said the score was 16 to 14 in their favor.

After an afternoon of games, swimming, fishing, and other amusements, there was a
fine fire at the hotel, and the tall and then the procession started back home, reaching Cleveland
just before dark.
Calendar of Daily Program Releases

Releases for Weeks Ending July 28 and August 4

(For Extended Table of Current Releases See Pages 700, 702, 704, 706.)

Universal Film Mfg. Company

RELEAStS WEEK OF JULY 23, 1917.

**BUTTERFLY**—"The Double Standard" (Five Parts—Drama) 02576
**GOLD SEAL**—"A Soldier of the Legion" (Three Parts—Drama) 02576
**NESTOR**—"Seeing Things" (Comedy) 02577
**L-KO**—"The Sign of the Cucumber" (Two parts—Comedy) 02578
**UNIVERSAL ANIMATED WEEKLY**—Weekly No. 92 (Topical) 02579
**STAR FEATURETTE**—"The Beautiful Imposter" (Two Parts—Society Drama) 02580
**JOKER**—"Cannning the Cannibal Knk" (Comedy) 02581
**VICTOR**—"Caught in the Act" (Two Parts—Comedy-Drama) 02582
**UNIVERSAL SCREEN MAGAZINE**—Issue No. 29 (Educational) 02583
**UNIVERSAL CURRENT EVENTS**—Issue No. 11 (Two Parts—Western Comedy) 02584
**POWERS**—"Hammon Egg's Reminiscences" (Comedy Cartoon) and "In the Land of Light and Glory" (Dorsey Educational) (split reel) 02585
**UNIVERSAL SPECIAL**—"The Gray Ghost" (Episode No. 5). "Plunder" (Two parts) 02586

RELEASMS WEEK OF JULY 30, 1917.

**BUTTERFLY**—"A Wife On Trial" (Five Parts—Drama) 02587
**GOLD SEAL**—"Right Of Way Casey" (Three Parts—Western Comedy) 02588
**NESTOR**—"Married By Accident" (Comedy) 02589
**L-KO**—"Blackboard and Blackmail" (Two Parts—Comedy) 02590
**UNIVERSAL ANIMATED WEEKLY**—Weekly No. 93 (Split Reel) 02591
**STAR FEATURETTE**—"The Woman Who Would Not Pay" (Two Parts—Society Drama) 02592
**JOKER**—"The Battling Bellboy" (Comedy) 02593
**VICTOR**—"Where Are My Trousers" (Two Parts—Comedy) 02594
**UNIVERSAL SCREEN MAGAZINE**—Issue No. 30 (Any) 02595
**UNIVERSAL CURRENT EVENTS**—Issue No. 12 (Any) 02596
**NESTOR**—"The Stinker Stung" (Comedy) 02597
**POWERS**—"The Good Liar" (Comedy Cartoon), and "In Monkey Land" (Ditmar's Educational) (Split Reel) 02598
**UNIVERSAL SPECIAL**—"The Gray Ghost" (Episode No. 6) title not decided (Two Parts) 02599

**Mutual Film Corporation**

**MONDAY, JULY 23, 1917.**

**NORTH AMERICAN**—The Great Stanley Secret (Chapter No. 1, ‘The Gypsy’s Trust’)—Four parts—(Drama) 02576
**MUTUAL STAR PRODUCTION**—Melissa of the Hills (American—Five Parts—Drama) 02577

**TUESDAY, JULY 24, 1917.**

**LA SALLE**—A Match in Quarantine (Comedy) 02578
**GAUMONT**—Tours Around the World, No. 38 (Subjects on Reel: Prague. Ancient Capital of Bohemia; Kairawan, Sacred City of Tunisia; In the Dauphineau Southeastern France (Travel) 02579

**WEDNESDAY, JULY 25, 1917.**

**MUTUAL**—Mutual Weekly No. 134 (Topical) 02580

**THURSDAY, JULY 26, 1917.**

**CUB**—The Red, White and Blue (Comedy) 02581
**GAUMONT**—Reel Life No. 65 (Subjects on Reel: Juvenile Craftsmen; A Dangerous Eagle Hunt; Pedigreed Eggs; The National Sylvan Theater (First Government-Owned Theater in America); Animated Drawings from Life—The New Colonial, Thou Shalt Not Steal, One Reason Why (Mutual Film Magazine) 02582

**MONDAY, JULY 30, 1917.**

**NORTH AMERICAN**—The Great Stanley Secret (Chapter No. 2, ‘Pate and the Child’)—Four Parts—Drama 02583
**MUTUAL STAR PRODUCTION**—Pride and the Man (American—Five Parts—Drama) 02584

**TUESDAY, JULY 31, 1917.**

**LA SALLE**—Man Proposes —? (Comedy) 02585
**GAUMONT**—Tours Around the World No. 39. (Subjects on Reel: Caracas, an Island in the Zuider Zee, Holland; La Grande Chartreuse, the Monastery and Convent; A Trip to Majorca, an Island in the Mediterranean) (Scenic) 02586

**WEDNESDAY, AUGUST 1, 1917.**

**MUTUAL**—Mutual Weekly No. 135 (Topical) 02587

**THURSDAY, AUGUST 2, 1917.**

**CUB**—Jerry’s Big Stunt (Comedy) 02588
**GAUMONT**—Reel Life No. 66 (Subjects on Reel: Making Machine Guns; Beads of Rose Petals; Saving a Wrecked Steamship; Keeping the Boys Home; Leaves from ‘Life’ Preparedness, The Baby and the Button Hook) (Mutual Film Magazine) 02589

**SPECIAL Roll Tickets**

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ESSANAY.
SEVENTY AND SEVEN (A Black Cat Feature—Two Parts).—Hiram Beatty (Juliet Barrett); Si Scroggins (Tom); Paul); Hiram Beatty (Juliet Barrett); Si Scroggins (Tom); Paul); Hiram Beatty (Juliet Barrett); Si Scroggins (Tom); Paul); Hiram Beatty (Juliet Barrett); Si Scroggins (Tom); Paul).

Hiram Beatty, an impoverished civil war veteran, and his granddaunder, Buddie, are ejected from their little home by Si Scroggins, a tight fisted farmer, for non-payment of rent. Beatty is the holder of some mining stock which he thinks is worthless. The farmer, however, learns it is of great value and seeks to steal it. In this he is frustrated by Buddie, who, armed with a musket, guards the stock and his grandfather. Jane and John, hired by Scroggins, learn the truth about the stock and inform Beatty. The sale of the stock brings happiness to all four, and the downfall of the miserly farmer.

BROADWAY STAR FEATURE.
A LITTLE SPECK IN GWARNED FRUIT (One of the O. Henry Series—Two Parts).—The cast: Kid McGarry (Carlton King); His Bride (Nellie Spencer); Directed by Marlin Justice.

The bride breathes a wish. "Precious," she lisps, "I think I would like a peach." The husband, Kid McGarry, champion weightlifter of the world, solemnly returns his lady's bidding. Then, like a knight he faxes into the wintery streets, and then realizes the apparent hopelessness of wrestling a peach from those chill February streets and shops. Everywhere it is the same—millions of orchards store no peaches. The kid knows of one place where lavishness is to be found—Denver. In the gambling joint, however, he loses his peach. It is not long before he is in Denver's gambling place. Willing to go to any extreme, even in violation of the laws of the sport, to gain the peach for his bride, the Kid goes to the police station and offers to lead raid on the gambling joint. He does, so, has a hot fight with Denver Dick, gets hatted—but gains a peach, having the happy fortune to find one lovely beauty that escaped the epicurean laws of the follows of chance. The little bruiser who had been led to believe his peach was lost, his face lights up with delight. "Naughty boy," she says fondly. "Did you say a peach—that in Denver Dick's gambling place?" "It's his brine he places it. "Naughty boy," she says fondly. "Did you say a peach—that in Denver Dick's gambling place?"

The gifts of the Magi (Two Parts).—The cast: James Dillingham Young (Mr. William Dunn); Mrs. Dillingham Young (Miss Patience Boardman); Jabez Wheeler (Carlton King); Lottie Morgan (Nellie Spencer); Hiram Beatty (Julia Bell). Directed by O. Henry. Directed by Marlin Justice.

JAXON FILM CORP.
FLYING THE CLOUDS ("Pokes and John Edwards").—Jax is an aviation instructor. Pokes loves flivver haired Jeenie Burchdough. Jeenie, however, thinks a lot about her. She does not return his affection. Jeenie has no further charms and she seeks the river, her finds the water too cold. He decides to join the army and die on the battlefield. That will melt her heart. But the physical examination is too strenuous. He finally arrives in front of Jax aviation field, and Jax takes him for a flight. While they are in the air Jeenie and her parents arrive at the field. When the aerone nurse Pokes is too wealthy to leave the machine, Jax brings Jeenie's side and she takes a picture. As he tells Pokes he never sees him and says, "Watch me loop the loop." Jeenie and Pokes loop the loop and do other stunts. Pokes says he'd rather go out and walk. Jax takes Jeenie's photo and kisses it. Pokes sees it and learns Pokes is in love. Pokes brings Jeenie and they fight. Jax is thrown out of the stage. Jax puts on a new hat and shirt. Jax has a terrible time alone. They begin to save him. Jax agrees to save him. Jeenie runs a nationalist, Jeenie does not have a undercut. Pokes has a terrible time alone. They begin to save him. Jax signs a contract, signs the ace-tore-cannon gun, and shoots. The machine is blown to bits. Pokes floats gracefully down with his umbrella, through the skyward into the laboratory. The rest run out, but Jeenie runs in, in his arms. His remarks, "Jax is a good shot, but I win the prize."
SELIG WORLD LIBRARY NO. 8.

Historic New Orleans.—An American city teeming with attraction and romantic associations. The New Orleans mint was built in 1795. The St. Louis Cathedral.—The St. Louis cathedral was founded in 1727. The blocks forming the ancient cathedral floor rests a corpse. The St. Roch's Chapel.—The St. Roch's chapel was built in 1713 by Father Thevis to fulfill a vow to the saint. The chapel is entirely of the Father's own handiwork. The King of Beasts.—The lion is one of the largest and strongest of the animals. The wool of a lion is 60 feet long. The Lion is known as the King of Beasts. A lion is about 50 years old. The Lion is known as the King of Beasts.

SELIG WORLD LIBRARY NO. 9.

Historic Washington.—The first church built in the United States. One of its pews is set apart for the President—United States. The church is called the Church of State. Ford's theater, where Abraham Lincoln was assassinated while attending a performance of the event of April 14, 1865. The house where Lincoln died is now called the Lincoln Museum. Lincoln's home, erected in 1809, occupied by President Madison after the death of the White House in 1814. During his occupancy here, the Treaty of Ghent was signed by Biddle and Monroe. The Old James Creek Lock House, in which the treaty was signed and the treaty city received their supplies during the Revolution. Oat Poultry Farm.—Poultry should have spacious house, with a yard attached. The chicken house should be clean, sanitary and perfectly dry. Plymouth Rocks are good egg producers and of excellent food value. White-faced Poles most beautiful of all fowl.

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GOLD SEAL:

A SOLDIER OF THE LEGION (Three Parts—Week of July 23).—The cast: (Trevor and commandant―George Pearce); "Spyke" and Lieutenant Delany (Leo Pierson); celest and the landlady (Grace Martin); Jones and Shorball (Noble Johnson); Shorball's wife and children; Missfaisher, Steve,errorCode

Victor and Celeste, mother and Jones, the Algroth order of the commandant. They call the talk "A Soldier of the Legion." Lieutenant Delany is aide to the commandant, a man of high character. Tom finds his way out of the house and shipped back to a ship in the bazaar with her mother, and is captured by Shorball, who is aide to the commandant. Delany sees Shorball with a velveteen coat, and he is horrified to recognize Celeste. She makes a gesture of entreaty. He strikes down the order, snatches up Celeste, and goes to the mountains with her.

They are pursued by native troops. At last he runs out of ammunition. After days of travel, they are captured by Shorball and are taken to a hotel in the city. They are buried, and die just as he returns home. Celeste, mother and Jones, are buried, and die just as he returns home. The picture fades.

CAUGHT IN THE ACT (Two parts—Week of July 23).—The cast: Tom Worth (Herbert Rawlins); Billy (William Wray); Danzal, the Jap (Frank Taylor); Dick Ryan; Jack (Billy Human); Effie Jane Pace (New Smoher). Produced by T. H. Neffon.

Tom Worth is unable to remember anything that has happened to him since the discovery of Columbus to the modern submarine. Aladdin rubbed his wonderful lamp and by magic transported pikes, but Aladdin's magic is no match for Tom Worth's. "Power" that has been developed along the American continent has taught men how to live and to use the coming of the new continent. The Indians then invented the drag-pole method of transportation for

STAR FEATURETE.

THE BEAUTIFUL IMPOSTOR (Two Parts—Week of July 25).—The cast: (Two parts) Bob Hotham, a young broker, falls in love with Isabel Whitlock, a young woman who is not what she says. Bob Hotham, a young broker, falls in love with Isabel Whitlock, a young woman who is not what she says. Isabel Whitlock is a young woman who is not what she says. She is ordered to leave the city, but she returns to Bob Hotham.

She arrives at the Dodge home as the countess, Bob Hotham, a young broker, falls in love with Isabel Whitlock, a young woman who is not what she says. Bob Hotham, a young broker, falls in love with Isabel Whitlock, a young woman who is not what she says. Isabel Whitlock is a young woman who is not what she says. She is ordered to leave the city, but she returns to Bob Hotham.

The house party over, she returns to her position as a woman. One day Bob's sister comes, and she shows him her beauty and he is astonished to recognize Isabel. After the battle is over, Bob's sister shows him her beauty and he is astonished to recognize Isabel. After the battle is over, Bob's sister shows him her beauty and he is astonished to recognize Isabel.
thoughts she sees him asleep with the vamp, sees him enter a cafe, and the vamp set a trap for her innocent youth. In her thoughts she follows the woman who gets a job in the house as an entertainer. She sees badly at the hands of the audience, but succeeds in getting Zeky away from the woman, who, however, stabs her in the ribs. Lizzie comes to, and finds that she has had a day-dream, as she sees the vamp driving away in a wagon with a large family of kids.

UNIVERSAL CURRENT EVENTS.

Students in Summer Military Camp Are Rounding Into Form—Princeton University boys, not yet fully equipped, waste no time in waiting for rides.—Princeton, N. J. Subtitle: "There are Three hundred, brawny nephews of Uncle Sam. Physical culture that helps.

Friendship fiesla brings Mexico and America together.—Reception and military display for Governor of Lower California timely and picturesque—San Diego, Cal. Subtitle: Soldiers and sailors alike vie in the celebration. Distinguished visitors review troops. Governor Estaban Carillo, of Lower California, and his wife. "There's more in friendship than in quarrels."

President's daughter urges community centers as war aids.—In speech to thousands of junior police, naval and marine scouts at City Hall, Miss Margaret Wilson tells them to mobilize—New York City. Subtitle: Policewoman presents young America's compliments—Miss Wilson, whose Woods are his youthful 'cope.' Miss Margaret Wilson—Distinguished display of Red Cross girls. Mobs say and burn in Mid West riots. —Freedl throngs defy militia and apply torch in Nation's most terrible race clash.—East, Louis, III.

We welcome home.—Abram I. Elkus, Ambassador to Turkey returns, fully restored to health—New York City. Subtitle: "I am full of the ray of first light of the New Year."—P. Fifty meet death in odd lakes crash.—Steamer "Christopher Columbus" smashed to stop, demolishing huge water tank which crashes down on vessels—Milwaukee, Wis. Subtitle: "The world is the world's."—Maurice Barron and Wcber, survivors, aid in search for victims.

France's Idaho, the spade of Sarah, gives 20,000 real thrill.—Brooklyn, N. Y.—Hears 20,000 people cheer, when, despite the advice of her doctors, she motored to make an address at a great annual demonstration. Subtitle: "America in Khaki—I greet you!"

Motorcycle races show that we have great war potential.—National championship meet brings out fleet of rubber-tired "Mercury" cycles—New York City. Subtitle: "Each one a winner."—Rider, Bay Speedway, N. Y. One hundred miles in 1 hour, 17 minutes 12 2-3 seconds was the speed made by Otto Walker of Denver, in the motorcycle speed week. World's champion aids Red Cross.—Benny Leonard, in City College Stadium, spars for spastic cause—New York City. Subtitle: Benny Leonard, Three American champions, Benny Leonard, New York, New York. 50,000 Pennsylvanians in monster parade are ready.—Philadelphia. The crowd was on hundred miles radius take part in great demonstrations, to show readiness for call—Philadelphia. Pa. More than 50,000 men passed in review, equipped and ready for foreign service. Seven hours were required to pass a given point. Subtitle: Like the rattle snake in our famous flag, the American volunteers are "on the move on man's 5,000 choir Teddy as he tells exactly what Americanism is—in ringing speech he lays moral traitorism and hateful New American Forest Hills, New York. Subtitle: "There can be no half and half attitude in this war!" "Either a man is American and nothing else, or he is not American at all!" "We can have no city's rule in this campaign, or must fight with steadfast endurance until we win the prize of overwhelming victory for righteousness." Roosevelt reviews the troops. World's meeting Russian Mission.—Headed by Ambassador Boris Bakhtimetoff, group of famous Russians is welcomed by Mayor and City officials—New York City. Subtitle: "A ringing at the Battery. Ambassador Boris Bakhtimetoff. Through skyscraper lane, at City Hall, our troops impress them. Up Fifth Avenue.

UNIVERSAL SCREEN MAGAZINE.

UNIVERSAL SCREEN MAGAZINE (Issue No. 28—July 25th).—Industries. The only tea farm in the United States. This infant in

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CUB.

RED, WHITE AND BLUE (July 26).—The cast: Jerry (George Ovey); father (Louis Fristlroy); Professor In-between (the old girl) (Claire Alexander). Written and produced by Milton F. Parker.

The old professor, accompanied by his daughter and the young professor, arrive home from a tour, bringing good news to the old Indian, upon whom the old professor intends marriage. He has since been informed of their intended home coming and is at the train to meet them, but receives any- thing but cordial greeting from the old profes- sor, who intends marrying his daughter to the young professor.

Jerry and the girl, however, are not discouraged and try to plan a method of meeting. Clarence favors Jerry by placing him in the presence of the Indian's "other clothes" and the girl, supplying the paint from a box of water colors, he is soon the actual duplicate of the real Indian. They then inveigle the Indian into the wine cellar and taking advantage of his taste for "fire water," soon have him enjoying what he believes is his "happy hunting grounds." The only trouble with the plan is that he does not cooperate as he puts his label and "leaves the reservation." Then things happen and keep on happening, everyone, including even the girl, later on, for the Indian, or the Indian for Jerry, until the end of the last verse, where they stand tall, the tattoo, and then even the law gets tangled.

GAUMONT.

TOURS AROUND THE WORLD. NO. 28 (July 24).—There is so much talk of nations after the war being made up of races rather than more geographical divisions that pictures

industry near Charleston, S. C., have shown marked progress. Subtitles: A year old garden. Needling a full grown "patch. Pruning the garden, weeding the garden, planting the new method. Trees grow under shirter. Washing for shipment. "Come—Things that happen in the movies. Recipes filled of ships, Indians, finding some wonderful stories of New York, decides to visit the city. New York surely does hum around. What d'ya know about this gold 'zity' A bunch of dandy on dry land 'I guess I'm safer in Studebaker. New Inventions—How to make money last. Uncle Sam's laundry makes old kils new. Government's method of washing soiled paper money. Dry clothes printing new bills. Subtitles: Eating up money. Ready for the bath. Into the washer. The iron at work. Clean and crisp. Preparedness—Submarine chasers. The fate of the American navy may rest upon these. Hundreds are being built by Uncle Sam to scour the ocean and hurl at an end to the submarine. They are built for speed, durability and seaworthiness. Subtitles: Sewing rubs from great oak timbers. Joining up ribs of the frame. Frames are lined with steamed oak to take up stress. First steps in repairing the old submarine. Placing the ribs on the keel. Filing in the bow for the engine. Planking of the ship is begun. Planing the hull. Caulking the seams with oakum. Elevating the wheelhouse or shelter. Bow view. This sharp, graceful outlet, enables the ship to draw tremendous speed. Stern view, showing rudder and two propellers. Launching. Completed wheelhouse or steering house. Deck for the gun. Boat. Speed test: Small high power wireless outfit with a radius of 100 miles. Engine room equipped with four huge horse power (horse duty engines) capable of developing speed of 35 knots.

Screen Oddities.—The latest in shoes. If leather shoes for men still are in vogue, they will soon be a luxury. Snakes are still plentiful in sections of the West. Although many manufacturers are making shoes from their skins.

Art.—Study in clay by Willie Hopkins, world's renowned sculptor.

Mutual Film Corp.
of Prague, Bohemia, are extremely timely. These were probably the cradle of the ancient city of Bohemia, now having 400,000 Bohemians in Prague, the most populous city in Bohemia.

The Charles Bridge over the Moldau River dates from 1357. Of the thirty statues on the parapets, nine are copies of the saint's patron saint, John of Nepomuk, who was thrown into the Moldau River in 1389. Other statues include the old Hussite Church, the Altenthuline Synagogue, San Salvador Church, the old Council Hall, and a fountain named after Franz I of Austria. There is a pretty picture of the sources of the Moldau River.

The second section of the reel is devoted to the Tunisian town of Kairouan. It is a sacred city. The Mosque of the Three Gates was erected in the ninth century. It is interesting to note that this is the only Tunisian town in which the mosques are open to Christians. The Great Mosque, which contains many of the tombs of rulers of Tunis, is a beautiful structure. In it are 439 Roman and Byzantine columns, the spoils of the sack of many cities about the Mediterranean. The Mosque of the Companion is especially sacred, as three hairs of Mahomet's beard are buried here in the tomb of one of his companions.

"The Dauphine," a beauty spot of southeastern France, completes the reel. It lies at the foot of the Alps, and is a remarkably enterprising series of views.

REAL LIFE, NO. 65 (July 30).—When Grauman releases this number of "Real Life" several important motion pictures will be given to the public. The pictures are all part of the review of the first government-owned theater in America, the Syndicate Theater, 401 W. Hollywood Blvd. The pictures show the spectacular pageant with which it was recently opened, "The Drama Triumphant." Two of the dramatic efforts of note are seen in "The Dawn of the Drama." This is interpreted by two distinguished performers. In the other follow Sorge Gurinsky of the Chicago Grand Opera Company, Mme. Tamaki Miura, Japanese prima donna, and a production of godesses and muses. Many prominent artists of the opera and stage are assembled in making the occasional a success are shown on the screen.

MADAME ORPHEUM. (Cajon 2.)—A small and well-groomed poultry farm in the El Cajon Valley, Cal. Here she raises chickens for the market, which she also supplies with eggs. It is a beautiful sight to see two or three thousand chickens of the same age, and all of them with any part of their legs for a run in a field. The various operations necessary to keep the farm on a successful basis are pictured. It is a most illuminating section for all who have never seen a poultry farm.

A DANGEROUS EAGLE HUNT (Cajon 2.)—It pictures the daring and successful effort to secure specimens of the young Golden Eagle for the Oakland (Cal) Public Museum. The camera caught the men while making a venturesome hunt among the high cliffs of the coast range. The young bird, 60 days old, was photographed at the height of five feet. The reel also has pictures of "Juvenile Craftsmen," as pupils of the technical elementary school at Pasadena, Cal. The reel concludes with the customary "Leaves from Life."

LA SALLE.

A MATCH IN QUARANTINE (July 24.).—Otto and Aunt Zsa live side by side and conduct their quarrel over the line hedge. Otto’s niece, Matie, and Aunt Zsa’s nephew, John, fall in love and are threatened with dishonor by their kin unless they stay away from each other. John points "Let’s Elope" on Matie’s log and they get away from their watchful relatives.

On the way to the minister they notify the health department that there is smallpox at Otto’s house and the inspectors arrive as Aunt Zsa is searching Otto’s house for her nephew.

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AMERICAN.

The GREAT STANLEY SECRET (Chapter I. "The Gypsy’s Trust"—Four Parts—June 20.)—The cast: Blair Stanley (William Russell); Vivian Stanley (Charlotte Burton); Quabba (William T. Danks); Chasten (Alla Baggett); Watching Watchman (Edward B. Foulson). Directed by G. B. Foulson.

Arthur Stanley and his wife, Esther, are killed in a railroad wreck and their little son, Arthur, is found by a tramp who tells the Stanley jewel, survives, injured. DeVaux, friend and accomplice of Stanley’s renegade cousin, Blair Stanley, who covets the jewel and the Stanley earldom, is on the wrecked train and discovers the boys.

Nearby with his camp of gypsies is Quabba, friend of the late Arthur Stanley. He finds that DeVaux has substituted a dead boy beside the Stanleys and has carried Arthur Stanley to the hospital as an unidentified boy. DeVaux cables Blair Stanley about the wreck and he hastens to the scene to examine the possession of the jewel, which DeVaux has stolen from the widow and sent to Quabba. The gypsy steals the jewel and takes it to DeVaux. The tramp uses the jewel and then gives it to the young boy. Quabba takes the jewel to the Stanley Hotel, Va., the Stanley home. DeVaux sees the child, Blair Stanley arrives and the jewel passes into Blair Stanley’s possession and DeVaux’s hand.

The gypsy steals into the room and there ensues a wild struggle for possession of the prized gem; hurls it out the window. Quabba, ignorant that DeVaux knows that the boy is alive, turns him over to Louise Grattan, old friend of the Arthur Blairs.

MUTUAL STAR PRODUCTION.

MELISSA OF THE HILLS (American—Five 23.2 Reels—July 7.).—Mellissa Stark (Mary Miles Minter); Jethro Starke (Gordon H. Aiken); Tom Williams (Allan Forrest); Cyrus Kimball (George Periolat); Dr. Brand (Perry Banks); Cutler Sanders (Harvey C. Cook); Mr. Allinson (Frank Thomas); I. J. Watts (John Gough); Mrs. Sanders (Gertrude LeBlanc); Mrs. Watts (Emma Kluge); Sally Allinson (Legs), etc.

Mellissa Stark lives in Crabtree Valley in the hills of Tennessee with her daughter, Melissa, and a young lawyer. The lawyer’s desire to become a preacher of the gospel with a mission to save souls and minister to the sick, is thwarted by the selfish desire of the feudist families of the mountain, chief among them being the Allins and Watses, perpetually at war. Sam Allison, deputy sheriff and champion of the law, has killed a Watts from ambush. The Watts gang swears to wipe out the Allisons.

Tom, a struggling young lawyer practicing in Crabtree, is in love with Melissa. The latter reciprocates with the understanding that Melissa’s mother, Cyrus Kimball, the village miner, a crabbled octogenarian, is fond of Melissa and unbounds only to her. The Allison faction of feudists becomes convinced that DeVaux is the Watts faction because he nurses Watts chil

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covers that Stark is an ex-bank cashier and that he was once accused of embezzlement. He plans to arrest Stark, despite evidence that the preacher was not guilty but confessions.

The Wilson-Watts factions engage in a battle which the circuit rider tries to quell. He is shot dead. The old miser, dies and leaves Melissa his fortune. She marries lawyer Tom.

MUTUAL.

MUTUAL WEEKLY NO. 33 (July 18).

Somewhere in France.—The first regiment of American troops reach the French coast. Sub-titles: Hoisting the Star and Stripes side by side with the tricolor of France. Testing their gas masks before going into the trenches. Somewhere in France.—Carrier pigeons at the front. These swift birds are tireless and reliable messengers.

Venice, Calif.—Tourists swarm to the beach resorts. Former European travelers go coast resorts unprecedented prosperity. Sub-titles: Extreme styles are de rigueur at all the beaches with patriotic colors predominating.

New York City.—Fire department stages fire-fighting thrills. Russian War Envoys are city's guests and see Mayor Mitchell pin medals on honor men.

Minneapolis, Minn.—This city now head of river navigation. First steamer through new locks and dam on the headwaters of the Mississippi. Sub-titles: At Seattle another great commercial waterway is opened connecting Lake Union with Puget Sound.

Franco-Russian Troops Occupy Mt. Atos.—Rifles and ammunition are found in a Bulgarian convent.

San Jose, Calif.—Yip! Yip! Yip! Let 'er buck. California miners received cowboy's hand annual rodeo.

New York City.—New armory ready for fifth Coast Defense, N. G., N. Y. Col. Emmer F. Austin leads his command into the biggest armory in the world.

San Francisco, Calif.—Largest American flag. Patriotic citizens cry monster flag to stimulate recruiting.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 55 (July 7).

San Diego, Calif.—Officials cross the boundary to attend a Friendship Fiesta, given to foster good will between the nationalities: Marines parade in honor of the event. Symbolizing friendship between Mexico and the United States in their common cause.

New York City.—Young America comes into its own. Its military organizations are honored by a visit of Miss Margaret Wilson. Sub-titles: The junior warriors present a bouquet of flowers to their distinguished guest.

Charleston, S. C.—Here the undersea power is recognized by Chili, whose sailors commission a fleet of submarines built for the navy. The fleet will soon follow the South American built ships, and the Chilean Navy, and Commandant Rush of the local Navy Yard.

New London, Conn.—The one hundred and forty-first year of Independence finds the nation's warriors prepared to battle for the preservation and security. Sub-titles: And the industry of the country are ready to turn the weapons of modern warfare. Colonel Roosevelt appoints once more for a united nation at Oyster Bay's celebration. Mme. Sarah Bernhardt voices the message of peace to hundreds of people at a gathering in Brooklyn's Prospect Park.

Washington D. C.—Republicans and Democrats battle again, with President Wilson a spectator. This time it is a baseball tussle. Sub-titles: The Democrats win, but the game is close, and except for 60 errors would rival the world's record in this department. President Wilson congratulates both winners and losers impartially. Col. Clark and his soldier son are among the "fans."

New York City.—Anholt, of Denmark, Abram Eklus, recalled American envoy to Turkey, is welcomed home on his return from the East. San Francisco, Calif.—Army officers bring the "war" to Golden Gate Park with a spectacular 300-foot rifle display. Sub-titles: Mines, bombs and barbed wire enlightenments cannot halt the armored monster. New York fortifications are being built.

War Section.—With the Stars and Stripes abroad. Sub-titles: Liberty Bonds, the world's greatest bond issue. Munich. The world is electrified by the sudden and safe arrival of the first contingent of America's exhibition forces in France. At Paris the old miser, dies and leaves Melissa his fortune. She marries lawyer Tom.

American cinematic art makes the trip over to France. A grateful populace acclaim him when he appears in the Place de la Concorde, the home of defense, arts and sciences.

The American Navy nobly upholds its traditions.

HEARST-PATHE NEWS NO. 56 (July 11).

New York City.—Cosmopolitan New York greets free Russia, and welcomes the members of her War Mission upon their visit here. Sub-titles: At the City Hall, Ambassador Balchin: "They will not forget America's fervent hopes and grim determination to protect her liberty. The unprecedented annual exhibition of the city's fire fighters in the Stadium. Spanding, Cal.—The needs of war hasten the construction of Emigrant Gap Dam, that will retain ten million cubic feet of water in the reservoir. Sub-title: An emergency spillway is used in the midst of the populous city.

Washington, D. C.—Militant suffragettes who seek to promote their cause by rioting at the White House were arrested in a surprise police raid. Sub-titles: Six of the suffix "martyr."

New York City.—White Pathé's popular star, helps to attract volunteers by posting a recruiting sign. Sub-titles: How and Chandler Christie. Subtitle: "You enlist now!"

Liverpool, England.—Their Majesties King George and Queen Mary pass a visit to Britain's ally which is in the grip of the great conflict. Sub-titles: They greet the men who have toiled tirelessly for their country the soldiers. At the Royal Naval Hospital to meet the wounded hero. Queen Mary is especially interested in the country's future.

On the Atlantic—Jacky"s recreation midst his heroic war duty. The man who has done the most for England, and sailors are given shore leave when possible. Sub-titles: Off for the pleasure grounds "somewhere on the coast." The Navy League has provided an athletic field for Uncle Sam's boys.

East St. Louis, Ill.—Thirty-seven negroes and hundreds of homes are abandoned to the flames. Sub-titles: One of the worst race riots in the country's history. Sub-titles: Refugees flee with their few worldly possessions across the Eads bridge into Missouri. Many escape on auto trucks to the home offered by the Red Cross depot.

Washington, D. C.—President Wilson, as head of the American Red Cross, accepts a sanitation corps, organized by government workers.

With the Stars and Stripes abroad.—Pictures taken by the Cinematograph Division of the French army.

Paris, France.—General Pershing and his staff visit the Hotel des Invalides to pay tributes to those whose wartime duties are not forgotten. Sub-titles: Viewing the flags captured by Napoleon's army. Sub-titles: How officers are then taken by General Pelletier for a visit to a French aviation camp near the city. They examine the planes of the daring aviators. General Pershing is shown one of the latest models.

THE FATAL RING (No. 2, "The Crushing Walls")—Two Parts—July 15.—The cast; Pearl Standish (Pearl White); Nicholas Knox (Earle Fox); The Priestess (Ruby Hoffman); Richard Carslake (Warner Oland); Tom Carlton (Henry Gable).

For the fullest and latest news of the moving picture industry look to the Pathe Exchange. For authoritative articles by leading British technicians, see THE BIOSCOPE.

For brilliant and strictly impartial criticisms of all films, see THE BIOSCOPE.

THE BIOSCOPE.

The leading British trade journal with an International circulation.

85 Shaftesbury Avenue, London, W. For specimen on application.
The Golden Idol (Kessany—Four Parts—July 25.)—The cast: Harry Owen (Ilmawright); Faith Parnell (Polly); J. Burnham; J. C. Jeffery Jarvis (Arthur Metcalfe). Directed by Arthur Bertolucci.

Carlske, an eccentric millionaire, is vexed because his fortune shall be divided by his candidates in proportion to the amount each shall save for him. The young girl, Faith Parnell, to whom the fortune is entrusted, is penniless. Walter, a broker, is commissioning. With his three-blind dog, Poe, Harry statistere, a young upstart, has acquired wealth. She offers him in marriage, but he refuses. Harry administrates his savings in a way that is so successful that he is elected to try to save his fortune for him. She promises to try. Harry prescribes her a remedy: to marry a man she loves, and he does it. She marries him, and he gives her the entire fortune. She marries him, and he gives her the entire fortune.

The neglected wife (No. 11. "A Reckless Devotion"—June 28.)—Harry Owen and Faith Parnell in the part of the neglected wife. He gives her the entire fortune. She marries him, and he gives her the entire fortune.

The little boy scout (Five Parts—July 5.)—With Faith Parnell (second part); Pearl Mortenson (first part); William Ogden (second part); Mme. Poulton (third part); Ralph Vaughan (fourth part); Betty Waring (first part); Mme. Poulton (second part); Harry Owen (second part); William Ogden (third part); William Ogden (fourth part); Mme. Poulton (second part).

The last of the carnavys (Five parts—July 4.)—With Faith Parnell (second part); Pearl Mortenson (third part); William Ogden (fourth part); Mme. Poulton (first part); Ralph Vaughan (second part); Betty Waring (first part); Mme. Poulton (second part); Harry Owen (third part); William Ogden (fourth part); Mme. Poulton (second part).

The golden service (Four parts—July 24.)—With Faith Parnell (second part); Pearl Mortenson (third part); William Ogden (fourth part); Mme. Poulton (first part); Ralph Vaughan (second part); Betty Waring (first part); Mme. Poulton (second part); Harry Owen (third part); William Ogden (fourth part); Mme. Poulton (second part).

The moving picture world (July 28, 1918)
to the tenue manager to break Hill's contract. Miettinen.

Later, the world's championship is played. Light
fiends, one of the heat rashes the
Hollis does the same. Hollis waves to him. Paul
will not uncomplimentarily discard the
discouraged, begins to play very badly, until his
father, realizing that he is the cause of his son's poor performance, becomes angry. That night at the Vandersmore Cosgrove home a happy family reunion takes place.

F10: FILM CORP.

TO HONOR AND OBEY (Five Parts—July 14.)—The cast: Lorrie Hollis (Glady's Brockwell); Richard Hollam (Bertram Grassley); Marc Patton (Charles Clay); James Hollis (Joseph Swickard); Alphonse Kronin (Willard Louis); Rose Delvain (Jewl Carmen). Directed by H. Lincoln. In an attempt to get his fourteen-year-old bride to

Lorrie Hollis, (Betty Louison), is a disgracefully individual who curses fate for his own shortcomings, proposes to Lorrie Hollis, and is accepted. Marc Patton, a wealthy banker, also loves the
cabinet girl whom Hollam has won. Married life goes well for both Lorrie and Richard and of the latter loses his money in the stock market. Paul becomes a frequent visitor at the Breville estate. That night he embezzles. He is desolate, and

promises to Lorrie to visit Patton and induce her to

He decides that he will remain in peace at home. Paul

is damaged wealth.

Later, however, Lorrie's husband hates her because she is a disgracefully individual who curses fate for his own shortcomings. He decides that he will

The crisis comes when Patton's former secretary, Hartman, has left for a restaurant where Hallam and Rose are dining; Hartman got his fortune and

an announcement is published for his fortune and

He decides to leave for a restaurant where Hallam and Rose are
dining. Hallam and Rose are

The crisis comes when Patton's former secretary, Hartman, has left for a restaurant where Hallam and Rose are
dining. Hallam and Rose are


CHRISTIE FILM COMPANY.

DOWN BY THE SEA (July 30.)—The cast: The Girl (Betty Compton); Her Father (Harry Harrington); Her Other Girl (Ethel Lynne); The Tough Lover (Eddie Gibbon). Story by Edw. W. Sargent. Directed by A. E. Christie.

F11: Picture Theatre Equipment

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Vol. 32, April 1 to July 1, Ready for Shipment

Moving Picture World, 17 Madison Ave., N. Y. City

with his chum, Paul, an artist, earns a meager living. Although he is poor, Robert

announced that he does not aspire to his hand. Robert

asserts that he has enough money for both. They become

grandfather of the favorite. The horse is beaten and

Robert realizes that he must go to meet Robert's debts. Paul

promises to work doubly for the happiness of Susan.

A few weeks later, Paul's disconnected suitor, returning, finds that the estate is for sale. In the day the sale Paul buys the estate. He shows Robert the deed, explaining that because he loves Susan. Robert tells the

Duchess, Susan overhears and rejects

Destray's offer of marriage, because she does not want to live

Robert's offer of marriage, because she does not want to live

Susan, pleading with him to accompany them.

Destray finds it hard to conceal his jealousy. He

comes upon Susan locking papers into a drawer. Susan

reads the letters and finds a picture of Paul and

writes Paul not to follow her to Breville, where

he is staying. Destray is surprised to learn that she

is leaving Paris. Paul takes a
cottage near the Breville estate. Destray and

Rob.

er go to the quay, and when they return

Paul is not with them and the Duchess.

Destray believes he knows why and rushes to

Destray.

attractive picture he finds from the house. Patton

seems under Hallam's unjust treatment of

Lorrie. At last, affairs in Great Western, the

chief cost of which is incurred and

is now

the greatest in the

Hollam is said to be his romance and

Hollam's end his life by suicide.

Finally, Patton and Lorrie, together, find

happiness.

WORLD PICTURES.

WHEN TRUE LOVE DAWNS (A Brady-International Production): Robert Breville (Susan Grandale); Robert Breville (Duchess of Breville) (Marie Jalabert). Directed by Louis M. Leblanc.

Susan lives with her grandmother, the

Duchess of Breville, a frequent vis-

itor. Robert, Susan's brother, leads a gay life.

28, when

Susan

finds that the estate is for sale. In the day the sale Paul

Siegmann.

The following day, Destray is shown

where the blisters are to be done. Susan

notifies Susan that all is ready for their flight. Destray

Says good-night, he kisses Susan's hand. He tells her as

peculiar. During the night, Susan overhears the

she comes on arranging the affairs of his

She comes on arranging the affairs of his

Susan returns and begins to pack.

At the quay, Destray connects the wires with the second charge to produce a seemingly accidental explosion. Saying good-night, he

kisses Susan's hand. He tells her as

peculiar. During the night, Susan overhears the

she comes on arranging the affairs of his

She comes on arranging the affairs of his

Susan returns and begins to pack.

Before leaving the next morning, Destray hands a packet to the agent. Susan finds he is going to thequarry. He does not per-

mit her to accompany him, but promises to go for the quarry. Rushing she learns that

Destray is on a trip to the Breville estate. Susan

goes to him, but when he realizes that at any moment they

will both be blown to pieces, she pleads with her to

leave. She refuses, demanding an explanation. In despair, he is obliged to carry her off. A moment later an avalanche rolls down the sides

and descends where they have left. She realizes her

husband had tried to end his life and they return together. She cannot bring herself to ask his forgiveness, but she

writes—"Forgive, I beg you. But I feel she loves only the path of duty leads to true happiness.

SELF MADE WIDOW (Five Parts—July 20.)—The cast:sie: Baby (Brady); Bud (Franklin); Fitzgerald ('I'm Arden); J. Bowers (Clyde Cookson); Dobbs (Tim Fawcett); Bulldog (Don Thomas); Butts (J. W. Clarke); Judy Van Dusen (Henrietta Simpson); Crosby (Herbert Harrison); Della (Chester Groves). Directed by Travers Vale.

Susan who believes all she reads in

novels, has grown in her imagination an ideal man. Not finding his counterpart in the coun-
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July 4—Number 79 (Topical).
July 11—Number 80 (Topical).
July 18—Number 81 (Topical).
July 25—Number 82 (Topical).
Aug. 2—Number 83 (Topical).

BIG U.
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 26—Love’s Turnoff (Drama).
July 2—The Mad Stampede (Drama).
July 9—The Punishment (Drama).

BISON.
June 18—Lone Larry (Two parts—Drama).
June 25—Monsieur Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).
July 6—Double Trouble (Two parts—Drama).

GOLD SEAL.
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Goddard Bullet (Three parts—Drama).
July 2—The Young Patriot (Three parts—Dr.).
July 9—A Limb of Satan (Three parts—Drama).
July 16—The Shootout Justice (Three parts—Drama).
July 23—A Ship to the Legion (Three parts—Drama).
July 30—Right of Way Casey (Three parts—Drama).

IMP.
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 22—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).
July 9—Hatton of Headquarters (Drama).

JOKER.
June 11—One Damp Day (Comedy).
June 18—A Burglar’s Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Thrill of the Day (Comedy).
July 9—Kitchenella (Comedy).
July 16—He Had a Buffed Head (Comedy).
July 23—Canning the Kannibale Commissary (Gam).
July 26—the Southerner (Comedy).
July 30—the Battling Bellboy (Comedy).
July 30—the Stinger Stung (Comedy).

LAEMMLE.
May 21—Money’s Mockety (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where’s My Oba-Ili? (Two parts—Comedy).
June 25—Her Dancing Tears (Two parts—Comedy).
July 2—Bombers and Bandits (Two parts—Comedy).
July 9—Hearts and Flour (Two parts—Comedy).
July 16—Surf Scandal (Two parts—Comedy).
July 23—the Sign of the Cucumber (Two parts—Comedy).
July 30—Blackbird and Blackmail (Two parts—Comedy).

SOROR.
June 4—Who’s Loney Now? (Two parts—Comedy).
June 4—A Family Request (Comedy).
June 11—To Be or Not to Be “Married” (Com.).
June 18——Lonely’s Loo (Comedy).
June 25—the War Bridgecreeper (Comedy).
July 2—Poor Peter Pious (Comedy).

July 2—Five Little Widows (Two parts—Comedy).
July 9—Minding the Baby (Two parts—Comedy).
July 16—A Dark Deed (Comedy).
July 25—Seeing Things (Comedy).
July 30—Married by Accident (Comedy).

POWERS.
June 18—Young Nick, the Captain (Detective—Cartoon).
June 25—the Brass from the Jungle Fries (Cartoon).
July 2—China Awakened (A Hy Mayer Travelogue).
July 9—Monk’s Love (Cartoon Comedy) and in the Rocks of India (Dorsey Edu.).
July 16—Box Car Bill Falls in Lock (Cartoon Comedy).
July 23—Hammon Eeg’s Reminiscences (Cartoon Comedy) and in the Land of Light and Gigom (Dorsey Edu.).
July 30—The Great Dean (Cartoon) and “In Monkeyland” (Dimsey Edu.).

R.E.X.
June 4—Tacky Sue’s Romance (Two parts—Drama).
June 18—Helen Grayson’s Strategy (Two parts—Comedy). D.R.A.M.A.
July 2—Seeds of Redemption (Two parts—Drama).
July 9—Three Women of France (Two parts—Drama).

STAR FEATURETTE.
July 16—The Web (Two parts—Drama).
July 30—the Beautiful Impositor (Two parts—Drama).

July 30—The Woman Who Would Not Pay (Two parts—Comedy).

VICTOR.
June 22—Damaged Goods (Comedy).
June 25—Her City Beau (Comedy—Drama).
June 25—Swede Hearts (Two parts—Comedy—Drama).
July 2—Not Too Thin to Fight (Comedy).
July 9—Darrow (Comedy).
July 9—Meet My Wife (Comedy).
July 9—the Hanger’s Revenge (Comedy).
July 9—Kicked Out (Two parts—Comedy).
July 16—One Bride Too Many (Two parts—Drama).
July 30—Where Are My Trouser’s? (Two parts—Comedy).

UNIVERSAL SCREEN MAGAZINE.
June 15—Issue No. 24.
June 22—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).
July 9—Issue No. 27 (Educational).
July 16—Issue No. 28 (Educational).
July 23—Issue No. 29 (Educational).
July 30—Issue No. 30 (Educational).

UNIVERSAL SPECIAL FEATURE.
June 24—the Voice on the Wire (Episode No. 15, “The Living Death”—Two parts D.R.A.M.A).
July 1—the Gray Ghost (Episode No. 1, “The Bank Robbery”—Three parts—D.—Dr.).
July 8—the Gray Ghost (Episode No. 2, “The Mysterious Message”—Two parts—Drama).
July 15—the Gray Ghost (Episode No. 3, “Always Warning”—Two parts—Drama).
July 22—the Gray Ghost (Episode No. 4, “The Flight”—Two parts—Drama).
July 29—the Gray Ghost (Episode No. 5, “Pursuer”—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.
June 15—Issue No. 5 (Topical).
June 22—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical).
July 7—Issue No. 8 (Topical).
July 14—Issue No. 9 (Topical).
July 21—Issue No. 10 (Topical).
July 28—Issue No. 11 (Topical).
Aug. 4—Issue No. 12 (Topical).

Metro Pictures Corporation.

MUSICAL PRODUCTIONS.
June 4—Lily Barnacle (Five parts—Drama).
June 11—The Great Power (Two parts—Drama).
June 25—Aladdin’s Other Lamp (Five parts—Drama).
July 2—The Trail of the Shadow (Five parts—Drama).
July 9—Peggy’s Will of the Wisp (Five parts—Drama).

YORK FILM CORP.
June 11—The Haunted Palms (Five parts—Drama).
June 18—The Hidden Spring (Five parts—D.—Dr.).

ROLE.
May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

METRO COMEDIES.
June 4—Her Anniversaries (Drew).
June 11—Toots (Drew).
June 18—Monomaniac (Rolma).
June 25—The Hypochondriac (Drew).
July 2—The Matchmaker (Drew).
July 9—Let’s We Forget (Drew).
July 16—Blood Will Tell (Rolma).

TRIANGLE FILM CORPORATION.

TRIANGLE PRODUCTION.
June 10—Love or Justice (Five parts—Drama).
June 19—The Girl, Glory (Five parts—Dr.).
June 26—the Clopshopper (Five parts—Drama).
June 30—Paws of the Bear (Five parts—Drama).
June 26—Masculine Mage (Five parts—Drama).
July 2—the Course (Five parts—Drama).
July 1—Her Excellency (Five parts—Drama).
July 7—A Strange Case (Five parts—Drama).
July 8—Time Locks and Diamonds (Five parts—Drama).
July 15—The Sandstone Ring (Five parts—Drama).
July 15—The Mother Instinct (Five parts—Drama).
July 26—A Successful Failure (Five parts—Drama).
July 26—Sudden Jim (Five parts—Drama).

TRIANGLE COMEDY.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 30—Dad’s Day.
July 1—A Janitor’s Vengeance.
July 1—Aired in Court.
July 1—His Thankless Job.
July 1—A Joy of Fate.
July 1—His Sudden Rival.
July 15—the House of Scandal.
July 22—His Fatal Move.

KEYSTONE.
May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 9—The Treatment of Maude (Two parts).
June 17—Skidding Babies (Two parts).
June 24—The Pitcher (Two parts).
July 1—Whose Ruby (Two parts).
July 4—Dancers of a Bride (Two parts).
July 11—A Couple of Surprises (Two parts).
July 18—She Needed a Doctor (Two parts).

Producers.—Kindly furnish titles and dates of all new releases before Saturday.
TO THE THEATRE MANAGER

Your attention is directed to the following list of books. They are the most accurate, most instructive and most helpful publications in their class.

MOTION PICTURE HANDBOOK
For Managers and Operators
By F. H. RICHARDSON

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon setting, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations. $4.00, Postage paid.

PICTURE THEATRE ADVERTISING
By EPES W. SARGENT

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P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

MODERN THEATRE CONSTRUCTION
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Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, Postage paid.

MOTION PICTURE ELECTRICITY
By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D. C. and A. C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 280 pages, illustrated. $2.50, Postage paid.

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17 MADISON AVENUE, NEW YORK
MUTUAL STAR PRODUCTIONS.
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Three Dazzling Dave,son (Powell—Five parts—Drama).
June 25—The Upper East (American—Five parts—Drama).
July 2—The Masked Heart (American—Five parts—Drama).
July 9—Mary Morland (Powell—Five parts—Drama).
July 16—Betty Be Good (Horkheimer—Five parts—Drama).
July 23—Melissa of the Hills (Five parts—Dr.—Drama).

MUTUAL SPECIAL.

MUTUAL SPECIAL I.

ART DRAMAS, INC.
July 2—The Peddler (U. S. Amusement—Five parts—Drama).
July 9—Miss Objection (Van Dyke—Five parts—Drama).
July 10—When We Were Poor (Apollo—Five parts—Drama).
July 17—The Millionaire's Plate—Drama).

ARTCRAFT PICTURES CORP.
July 2—The Little American (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.
July 2—Fists of Rebellion (Five parts—Drama).
July 9—The Car of Chance (Five parts—Dr.—Drama).
July 16—The Greater Law (Five parts—Dr.—Drama).
July 23—The Rescue (Five parts—Dr.—Drama).

BUTTERFLY PICTURES.
June 25—Man and Beast (Five parts—Drama).
July 2—The Fliv Woman (Five parts—Dr.—Drama).
July 9—The Reed (Five parts—Drama).
July 16—High Speed (Five parts—Drama).
July 23—The Double Standard (Five parts—Drama).
July 30—A Wife on Trial (Five parts—Dr.—Drama).

CINEMA WAR NEWS SYNDICATE.
June 24—American War News Weekly No. 5 (Topical).
July 1—American War News Weekly No. 6 (Topical).
July 8—American War News Weekly No. 10 (Topical).

EDUCATIONAL FILM CORP.
June 6—Alaska Wonders in Motion No. 1 (Sceent—Drama).
June 25—Living Book of Nature Series (Babies of the Farm—Educational—Drama).
June 27—Alaska Dancers in Motion No. 2 (Sceent).

FOXFILM COMEDIES.
June 11—Six Cylinder Love (Two parts—Drama).
July 23—His Final Blow Out (Two parts—Drama).

GREATERT VITAGRAPH (V-L-S-E).
June 25—A Son of the Hills (Five parts—Dr.—Drama).
July 9—The Message of the Message (Five parts—Drama).
July 16—The Stolen Treaty (Five parts—Drama).
July 19—Richard, the Brazen (Five parts—Dr.—Drama).
July 30—By Right of Possession (Five parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.
June 27—The Yellow Umbrella (A number of the “Do Children Count!” Series—Two parts—Drama).
July 4—A Place in the Sun (One of the “Do Children Count!” Series—Two parts—Drama).
July 9—Light in the Darkness (Edison—Five parts—Drama).
July 9—A Rag Baby (Two parts—Comedy).
July 11—Where There Is a Caste (Two parts—Drama).

INTER-ALLIED FILMS.
July 14—Cine Topics No. 1 (War Topical).
July 21—Cine Topics No. 2 (War Topical).

SELSNICK PICTURES.
May 7—The Lone Wolf (Drama).
June—The Lash of Jealousy (Drama).
June—The Lesson (Drama).
June—(Drama).

WORLD PICTURES.
June 18—The Stolen Paradise (Five parts—Drama).
June 25—The Diverse Game (Five parts—Drama).
July 2—The Price of Pride (Five parts—Drama).
July 9—The Brand of Satan (Five parts—Drama).
July 16—The Beloved Adventurers (Five parts—Drama).
July 16—When True Love Dawns (Brady—International—Five parts—Drama).
July 23—A Self-Made Widow (Five parts—Drama).
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List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 686.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

AMERICAN-JAPAN PICTURES CORP.
MAY—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features) Subjects: No. 1, First Impressions; No. 2, A Night in a Japanese Inn. No. 3, Odd Fishing Methods. No. 4, Jap Kiddies; No. 5, Ancient Industries; No. 6, Geisha Girls; No. 7, Japa at Worship; No. 8, Pearl Culture; No. 9, Korea; No. 10, A Fairy Tale of Old Japan.

ARIZONA FILM CO.
May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues")—Drama.
June—Who Knows? (Six parts—Drama).

CAMERAGRAPH FILM MFG. CO.
June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CARONA CINEMA CO.
May—The Curse of Eve (Seven parts—Dr.).

CENTURY COMEDIES.
May—Ballonatics.
May—Napoleon's Naughtv Daughter.
May—Automaniacs.
June—Alice of the Sawdust (Two parts).

CHARTER FEATURES CORP.
The Lincoln Cycle (First Release)—My Mother—Two parts.
The Lincoln Cycle (Second Release)—My Father—Two parts.
The Lincoln Cycle (Third Release)—Myself—Two parts.
The Lincoln Cycle (Fourth Release)—The Call to Arms—Two parts.

CHRISTIE FILM CO.
June II—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—He Fell on the Beach (Comedy).
July 2—Almost a Scandal (Comedy).
July 9—The Fourteenth Man (Comedy).
July 16—Down By the Sea (Comedy).
July 23—Skirts (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 15th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.
April—Spirit of '76 (Twelve parts—Drama).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticulural Phenomena.

COSMOPHOTO FILM, INC.
March—The Mast-Man (Eight parts—Drama).
June—I Believe (Seven parts—Drama).

E. L. S. MOTION PICTURES CORP.
Trooper 44 (Five parts—Drama).

EMERALD MOTION PICTURES CORP.
May—The Slacker (Military Drama).

EUGENIC FILM CO.
April—Birth (A Picture for Women Only).

EXPORT AND IMPORT FILM CO.
June—Robespierre.
June—Ivan, the Terrible.

FACTS FILM CO.
April—The Big Question (Drama).
April—How About You (Drama).

FAIRMOUNT FILM CORP.
June—Have (Seven parts—Drama).

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FOX FILM CORP.
April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.
May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama).

FROHMANN AMUSEMENT CORP.
April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.
April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.
May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture).
May—The Har Sinister (Drama). (Mr. Hall has world rights to this picture).

HANOVER FILM CO.
April—How Uncle Sam Prepares (Topical).

HILLER & WILK.
April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.
June—Christus (Eight parts—Drama).

ILIDOR PICTURES CORP.
June—The Fall of the Romanoffs (Drama).

IVAN FILM PRODUCTIONS.
April—One Law or Both (Eight parts—Drama).

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

KING REE FILMS CORP.
May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Comedy).
July 15—The Villains (Two parts—Comedy).
Aug. 1—The Millionaire (Two parts—Comedy).

A KAY CO.
Some Barrier (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Face).

KLOTZ & STRIEMER.
June—Whither Thou Goest, (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

MAYFAIR FILM CORP.
Perverse Peggy (Drama).

M-C FILM CO.
April—America Is Ready (Five parts—Drama).

MILES.
April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.
June—The Planter (Drama).

LEW FIELDS PRODUCING CORP.
Alma, Where Do You Live? (Six parts—Dr.).

OGDEN PICTURES CORP.
The Lust of the Ages.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 2)—"Jimmy Wins the Pennant".
Mo-Toy Troupe (Release No. 3)—"Out in the Rain".
Mo-Toy Troupe (Release No. 4)—"In the Jungle Land".
Mo-Toy Troupe (Release No. 5)—"A Kitchen Romance".
Mo-Toy Troupe (Release No. 6)—"Mary and Gretel".
Mo-Toy Troupe (Release No. 7)—"Dinking of the Circus".
Mo-Toy Troupe (Release No. 8)—"A Trip to the Moon".
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears".
Mo-Toy Troupe (Release No. 10, "Dolly Doinos".
Mo-Toy Troupe (Release No. 11, "School Days".

PUBLIC RIGHTS FILM CORP.
June—The Public Be Dammed.

RENEWED PICTURES CORP.
June—in Treason's Grip (Five parts—Drama).

REX BEACH PICTURES CO.
March—The Barrier (Nine parts—Drama).

SELECT PHOTOPLAY CO.
May—Humanity (Six parts—Drama).

WILLIAM N. SHEL.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

JULIUS STEGER.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

ULTRA FILMS, INC.
A Day at West Point (Educational).
West, West.
Rutters' Frame-Up at Big-Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—the Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

E. WARD PRODUCTION.
April—The Warfare of the Flesh (Drama).

WHATON, INC.
June—The Great White Trail (Seven parts—Drama).

WHOLESALE FILMS CORP.
Everybody's Lonesome (Five parts—Drama).
The Penny Philanthropist (Five parts—Drama).

WILLIAMSON BROS.
April—The Submarine Eye (Drama).

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Back of Every RESULT
There is a REASON

For instance,
last week we told you of the loyalty of the Exhibitor and the Distributor to the Simplex.

But figs
don't grow on thistles, and level-headed men can't be kept enthusiastic about a machine that doesn't deserve it.

So you
naturally look back of these results for the cause; for you know that there's a reason for all things.

THE REASON IS
that the SIMPLEX is designed and built right in every detail
We wish you could see that well-conducted, well-equipped, well-manned factory of ours. At every machine, at every bench, in every man you'd find the causes that lie back of that loyalty we spoke of last week.

But we are in New York, and "YOU" are everywhere
So you can't see all these things with your own eyes. However, that doesn't matter much, for is not a tree known by its fruit? Take any Simplex anywhere, remove the Intermittent (done in a few seconds); feel the fit of the bearings; see the finish of the surfaces; and, if the Machine is an old one, notice how little the vital parts are worn.

Do that to any part of the Machine and you'll be able to see with your mind's eye the things we would like to show you at the factory.

Have you a copy of Catalog "A"? If not, what is your address?

SIMPLEX in the Projection Room Means Profitable Projection on the Screen
It is not what you pay, but what you get for what you pay which determines whether a product is cheap or dear.

In the motion picture industry many are attracted by the silly "1/4 cheaper-than-others" bait, but few benefit by this fancied "saving."

We offer perfect developing and printing, tinting, toning and toning-tinting, at a fair one-price-to-all which allows us legitimate profit, and gives you quality prints, satisfying service and the business security that makes for comfort and success.

Our ability and reliability established for seven years

There are reasons—
Come and see them.
"SEVENTEEN YEARS OF KNOWING HOW"

Power's Cameragraph

is more than a Projector. It is an Achievement which from its first accomplishment raised Motion Picture Projection to its present pre-eminent position among the fine arts.

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK, N. Y.